



Living as an a/r/tographer – A Nordic perspective

An introduction to part 2

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Abstract

This article introduces the second and final part of the special issue *Living as an a/r/tographer – A Nordic perspective*. The editorial team present some of their reflections and discussions over three years of editorial work, before they introduce the contributions in the second half of the issue – six scientific articles and one explorative text. The Nordic authors contributing to the special issue form a vibrant chorus of voices from various professional fields in art and culture, addressing a multitude of themes that serve as diverse entry points into a/r/tographic research. The editorial team members have been interwoven with the authors, with one another, with peers, and with theories. In this introduction, the four editors, in a rhizomatic manner, highlight themes and concepts they have engaged with throughout their editorial processes. This work has unfolded both as a community (of practice) and through individual thought-dialogues. The introduction raises reflections and questions about editorial work as a collective effort, the place and value of such work within the academic framework, and ethical considerations in a/r/tographic inquiry. Additionally, it highlights key concepts and characteristics of a/r/tographic

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research – those that have challenged the editors and prompted them to pause to reflect once more, such as the personal, the affective, and that which creates resonance.

Keywords: a/r/tography, editorial work, collective effort, community of practice, rhizomatisk, ethics, personal, resonance, acceleration

Introduction

In this second part of the special issue *Living as an a/r/tographer – A Nordic perspective*, we conclude a long and exciting journey. Through the twenty-two articles included in this issue, we, the editorial team, highlight contemporary a/r/tographic movements within the fields of art and cultural studies in the Nordic educational context. The goal of this special issue is to contribute knowledge that can shed light on the distinctive position that characterises the work of academics engaged in the disciplines of art and culture within Nordic teacher education programs.

As editors, we have, over an extended period, been closely involved with some of the authors who contributed to this special issue. Some might argue that we were too closely involved, while others have regarded us as good companions on the journey. Regardless, as editors, we have gained unique insights into how the authors here have employed methodologies within a diversity of cultural and artistic research processes. However, what does it mean to develop an a/r/tographic methodology? What happens in research/creation processes when we act as artists, educators, and researchers?

In the winter of 2022/23, we received forty abstracts in response to our invitation, and we consequently decided early on to divide the publication of the special issue into two parts. The first part was published on 16 December 2024, featuring fourteen articles, and the second part includes eight articles. The significant response indicates substantial research within the artistic and cultural disciplines, particularly in teacher education, which has been the primary focus of this special issue.

We believe that many find that a/r/tography resonates with and enhances the research and creation processes they are engaged in. The experience that this methodology can challenge the artist, educator, and researcher is something many of our contributors likely encountered. At the same time, the authors helped highlight an important aspect of research that also has its rightful place in academia.

Throughout the process of creating this special issue, we, the editorial team, were in continuous dialogue with one another, the authors, and peer reviewers, which resulted in numerous scholarly discussions across various perspectives. We experienced the editorial work as an a/r/tographic process, in which we were challenged and inspired along the way. Therefore, in this introductory article to the second part of the special issue, *Living as an a/r/tographer – A Nordic perspective*, we aim to provide insight into our editorial a/r/tography and highlight themes that shaped our discussions over the years.

Geographical, academic, and thematic lines

The two parts of this themed issue include articles from all Nordic countries, with the exception of Iceland and the autonomous regions of Greenland, the Faroe Islands, and Åland. Most articles are from Norwegian researchers, which is perhaps not surprising given that the journal is anchored at OsloMet, a Norwegian university. The growing interest in a/r/tography can be inferred from the number of submitted abstracts (a total of forty) and the diversity of the disciplinary approaches, institutions, and countries represented.

The articles in this special issue span various disciplines, such as music, dance, drama, craft, art and design, and pedagogy, touching on a wide array of topics. These topics include musical theatre and material cultural didactics, comics and border studies, spatial experiences, scenic strategies, social and material relationships, musical encounters, AIDS, teaching preparation, arts education practices, resonance and acceleration, body and technology, poetic and digital processes, artistic development work, and wool and felting.

This diversity demonstrates that a/r/tography, as a dynamic and fluid methodology, offers multiple entry points, theoretical connections, creative research practices, and research texts that are articulated in different ways.

The communication and formats of all contributions in the journal are also intriguing, showcasing how “graphy” emerges in various ways. This special issue provides space for a diversity of long and short threads of lived experiences and a/r/tographic exploration, as the contributors find themselves at different stages in their understanding and description of themselves as a/r/tographers. Some have deep roots in one of the letters, for example, the “T,” and venture into unknown terrains as they work to balance and bring forth all three letters of A/R/T. Others are well versed in the a/r/tographic landscape, skilfully juggling and stretching the weighting, language, and format.

A/r/tographic research can also find its place within a traditional format, but we believe, argue, and hope that a/r/tography also offers other ways of conducting research – ways that resonate more deeply with researchers in the fields of arts and culture. Philosopher and artist Erin Manning writes that research-creation “(...) generates forms of knowledge that are extralinguistic” (Manning, 2016, p. 27). This is about researching with art (Østern, 2017) to produce knowledge that cannot necessarily be articulated through traditional academic texts but is best conveyed through artistic and cultural forms of expression. The contributions invite questions without definitive answers and dialogues without end. We hope this special issue helps make Nordic a/r/tography more visible and positions it within the international a/r/tographic landscape (as the light and landscape are particularly unique here in the North...).



Themes we engaged in during our editorial work

In the following sections, we highlight some threads of thought and dialogues that we, in the editorial team, have engaged in over the past three years. Within the diversity of voices, we have been exploratory, experimental, and rhizomatic – at times outspoken, at other times cautious, in our attempts to articulate the a/r/tographic tangle of thoughts. What particularly moved or preoccupied us? What glimmered along the way? (MacLure, 2013). These are not only thoughts we wish to share but also ones we hope will inspire discussions that can further advance a/r/tography.

Reflections on our editorial work as a collective volunteer effort

Ann Hege: Working on this special issue as part of the editorial team is in general unpaid and comes in addition to regular work obligations. Therefore, editorial work must be regarded as a form of academic volunteerism, much like peer reviews. *The Nordic Journal of Art and Research* is an open-access journal, which means that no fees are

⁵ All illustrations are created by Ann-Hege Lorvik Waterhouse.

required for publishing or accessing articles. Moreover, it is a diamond open-access journal owned and managed by Oslo Metropolitan University, which ensures its independence from commercial actors.

In an era of increasing publication pressure, it is crucial to have a diversity of scientific journals that can accommodate research with varied academic and thematic perspectives. These journals depend on the voluntary efforts of academics who step forward as peer reviewers and editors.

Institutions differ in how they register and evaluate research contributions, whether through publication points, success rates in research grant applications, patents, or other metrics. However, one question remains: How is editorial work and peer reviewing recognised and valued when institutions assess individual researchers' overall academic output?'

Editorial work is undeniably a vital contribution to the academic community. It provides opportunities to shape and advance one's field and profession at both national and international levels. By publishing special issues, journals can foster the development of new knowledge and highlight areas where there has been limited research. This special issue makes a significant contribution to the growth and expansion of the Nordic a/r/tographic field.

Torill: Yes, there has certainly not been any similar a/r/tographic initiative in the Nordic countries. That is also part of the reason why we kept going, even though all of us, at some point, have probably thought that it is madness to help so many of the submitted contributions get through the process. Several times, I have heard colleagues refer to the special issue as an important contribution to the arts-based research field, and that has been encouraging to hear.

However, what you, Ann Hege, write about such editorial teams, is also important. Over the past twenty years, we have had a publication system in Norway that has been highly influential in shaping academic text production. While it has boosted our scientific output, it has also led to some poor-quality textbooks with hidden scientific agendas and, more importantly, placed the arts in a challenging position. Our most essential competence as educators, even as knowledge creators and researchers, is our experience in our artistic field. Communicating this – often non-verbal – knowledge has been valued to varying degrees. Now, that system has been scaled down. I hope this will lead to a

broader range of texts and more artistic, arts-based, and multimodal publications in the future, which aligns well with both this journal and a/r/tography.

Moreover, academia has realised that many journals have been taken over by publishing houses, which has led to increased costs for authors and educational institutions. I am pleased to see a growing interest in and appreciation for what you also referred to as diamond journals, or independent journals such as *Nordic Journal of Art & Research*. Although they are based on voluntary work, with this renewed recognition, I hope the universities see that both publication quality and employees' well-being can be improved when such work is valued, even in the work plans of the involved staff.

Ann Hege: Perhaps we can view our editorial work through the lens of a/r/tographic thinking? A (artist), as creating by designing and weaving together a special issue, calling for papers, editorials, visual components, multimodal elements, and so on; R (researcher), as organising peer reviews and collaborating with reviewers to ensure scientific quality; and T (teacher), as providing thoughtful feedback and guidance on texts. I also believe that, as an editorial team, we now feel that we have spent a long time deeply immersed in the a/r/tographic research world, writing and publishing articles, and are starting to miss the artistic practice of engaging with materials, techniques, tones, voices, movements, and questions. To truly live fulfilling lives in alignment with a/r/tography, we must find balance between and through the three dimensions of A, R, and T in our academic lives.

Torill: Yes, living as an a/r/tographer editor absolutely involves all three identities. For my part, I have admittedly had to resort to a bit of A-medicine to tackle the next R-session, but I would also argue that these sessions have largely been A/design sessions (with technical tasks) and T/supervising sessions to bring out the potential in the projects and authors. The entanglement of the three roles in a/r/tography can sometimes feel more like an ideal than a real workday.

Maybritt: It is important to highlight the work done by so many people when it comes to publishing. With the increasing pressure for production in academia, this collective and voluntary aspect of publishing has gone under the radar. Quite simply, the development has not been kept up with, as the increase in workload for educators/researchers in the higher education sector has not been acknowledged alongside the increase of producing publication points.

Ingrid: Yes, when editorial work comes on top of everything else – on top of my own artistic projects, teaching, and an already full research schedule – I meet myself in the doorway. I read inspiring articles and contributions about acceleration, resonance, and the demands for ever-increasing speed in academia, while we run even faster to finish the journal. That being said, being an editor and working in a dedicated editorial team is incredibly educational – it is not just my knowledge as an artist, researcher, and teacher that comes into play; I learn and create new connections myself. I learn from the editorial work, and I learn from reading, evaluating, and discussing the various articles, with emails, meetings, and dialogues crisscrossing, and each contributor communicating in their unique way, sharpening the senses – like in an orchestra, where each musician has their own role within a community, and everyone works towards the same goal. However, now, it will be so good to finally focus on and explore the A in my own projects and life on my own terms and at my own pace.

Reflections on the co-creation of a/r/tographic communities and unmapped territories

Ann Hege: An a/r/tographic community of practice is a network of researchers who work as artists and educators, building relationships and connections by offering what Irwin (2008) describes as an “empty space” – a place of hospitality and potential for what has yet to come into being. Such an ‘empty space’ invites collective interactions, where diversity, individuality, and multiplicity can thrive together through various perspectives, theories, and modes of expression. As Irwin (2013) so aptly states, “There can be no being a/r/tography without the processes of becoming a/r/tography” (p. 198). It is through the act of doing a/r/tography that we, as individuals and as a collective, come into being.

This special issue began precisely as such an “empty space” – an open invitation. Today, it has become ‘inhabited’ by articles that have grown out of a wide range of projects, disciplines, artistic expressions, and theoretical frameworks. The Nordic a/r/tographic map now has several new markers, but there remains a need for much more. A comprehensive overview of Nordic publications is still missing, and such an overview would help illuminate the ‘uncharted areas on the map’ that remain unexplored.

I also believe that there is a need for more a/r/tographic articles that delve deeply into the theoretical landscape in which a/r/tography operates. A/r/tographic research connects to qualitative and post-qualitative methodologies, action research,

phenomenology, hermeneutics, post-human perspectives, ethnography, feminist theory, and, of course, philosophy.

At the same time, we must collectively ensure that a/r/tography does not become a 'fixed method' but remains a dynamic methodology with rhizomatic branches connecting theorisation, artistic exploration, and pedagogical strategies. To achieve this, we must continue to embrace experimentation and creativity, heeding Deleuze and Guattari's (1987) call to action:

Lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movements of deterritorialization, possible lines of flight, experience them, produce flow conjunctions here and there, try out continuums of intensities segment by segment, have a small plot of new land at all times. (p. 161).

I think of an a/r/tographic community as a meeting ground, a space for exchange and correspondence (Ingold, 2020), and a setting for research practices that invite others into co-creation while allowing room for tensions and disruptions that help unfold and expand a/r/tography in new directions. What unites us are the A/R/T, which serve as guiding points for creative research within pedagogical contexts.

Maybritt: In this work, everyone involved has been co-creative in giving identity to a Nordic a/r/tographic community. We exist through one another, and art and teaching does not emerge in a vacuum. With a/r/tography being developed as pedagogical strategies as well, it will be exciting to see how it will move and be moved by and with students in their creative explorations, as "there is no such thing as a single being for we are positioned with, among, beside and between other positions (or dis-positions) that leads to an understanding that all appearance is co-appearance" (Irwin, 2008, p. 71).

Reflections on a/r/tographic ethics

Torill: I would like to highlight ethics in a/r/tography. Being Editor-in-Chief, ethics has occasionally given some extra discomfort This because responsibility undeniably comes with power, because the ethical has been revealed in surprisingly many facets and areas, and because it is rarely about cynicism but rather about thoughtlessness or lack of experience, which has also made me push my boundaries. At the same time, the ethical considerations have stimulated thoughts about how I want us to be with each other, hence the question, "What is ethically acceptable to write about as an editor?" At

least, I must avoid explicit examples. At the same time, I cannot, in good conscience, remain silent; this is an area I hope we a/r/tographers can give more attention! When I browse through a/r/tographic literature, I find few titles that explicitly address ethical themes, and none in this special issue. In the book *Being with A/r/tography* (Springgay et al., 2008), the third section is devoted to “Ethics and Activism”, but even there, Springgay claims that ethics have received “scant attention” (p. 153). Fifteen years later, Norwegian scholar Flønes (2023) made the same claim.

Springgay (2008) argues for “an ethics of embodiment” (p. 153; see also Jevic & Springgay, 2008). In more recent a/r/tographic literature, expressions such as “ethics as a relational matter of the body” (Flønes, 2023, p. 6) and “Relational ethics through the flesh” (Rallis et al., 2024, p. 212) are also used. This is not only about the corporeal, but also equally about the relational and “being with” (Springgay, 2008, p. 154). Today, it further includes relationships to land and materials, as well as social justice, anti-colonial, and compassionate approaches to fellow human beings through the arts (Rallis et al., 2024).

Springgay views a/r/tography’s “attention to the in-between” (2008, p. 154) as a necessary space for “being with” others. “It is the being-with and the in-between, I argue, that enables the possibilities of an ethics of embodiment,” she claims (p. 154). However, this approach also carries a certain critique of ethical laws and regulations, with a focus instead on “how one encounters others as other” (p. 153). This sounds compelling, of course, but if there is one thing I have learned from this editorial work, it is that even a/r/tographers can benefit from those who have dedicated their research and professional time to ethical issues, such as NESH (2021). This does not necessarily mean that everything should be applied uniformly in our cases. However, believing that we can account for all ethical challenges without leaning on more formal research ethics could be problematic.

Could it be that, in the in-between space created by the a/r/t roles, we also end up with three times as many ethical fields to consider and correspondingly less time to delve deeply into them? Are the ethical challenges of a/r/tography located in the space between the roles of artist, researcher, and teacher? If so, must a/r/tographers account for research ethics, professional ethics, and artistic ethics as well? I believe, at the very least, that we can benefit from them in our ongoing critical reflection. As researchers, peers, editors, and an academic journal, we must adhere to the NESH (2021) guidelines on data protection, consent, citation practices, and so on. However, the professional ethics of teaching and the (aest)ethics from different arts could challenge and assist us.

The editorial team has navigated yet more interstices: The span between authors, peer reviewers, co-editors, the journal's editorial team, and the publishing institution are also in-between spaces that demands various ethical considerations – at times conflicting ones. Ethical challenges exist in all relationships, including my feedback to co-editors, peer reviewers, and authors. Sometimes, I regret not being more direct when the hints are not taken and the consequences become uncomfortable in one way or another. More often, I regret being too direct, too clear, too critical. I think, “I went too far” or “did I fail to see the other's qualities/the other as other?” – only to may be thanked a few weeks later for providing thorough feedback or for taking the time to challenge.

I have been impressed by people's ability to separate critique from the personal, and I have felt the exhilarating joy when authors not only take my feedback but go beyond it, creating something I could not have imagined myself. I have also felt the disappointment when the space I invited them into was neither discovered nor utilised. At the very least, I have realised that no matter which ethical focus I choose, other aspects of ethics will inevitably recede into the background – and I suspect this applies to all of us.

The pedagogical T is occasionally given more weight in a/r/tography than in other arts-based methodologies. This demands an ethical awareness towards our pupils and students, which may feel unfamiliar coming from an artistic discourse but may also cause discomfort later: Is a student's “yes” to participating in our a/r/tographic research truly a free “yes” if we are the ones assigning the grades at the end of the semester? When do the activities we engage in require an information sheet, or even informed consent, if we are living as a/r/tographers? We are human. None of us can account for everything. However, greater awareness is always within reach, and perhaps even methodological innovations. In her PhD project, the dancer and a/r/tographer Flønes (2023) chose to abandon a half-finished video article where she was to document her research with dance videos of third graders:

I had felt trusted to care, guide, and handle whatever hesitations or difficult feelings that emerged within the children dancing in the dance project. To display these moments of trust, in an open and accessible video article on the internet, disconnected in time and space from that special moment in the classroom, started to itch. (Flønes, 2023, p. 11)

With the challenge came something new and exciting: She chose analytical processes where *she* danced the students' dances and felt how it resonated *in her own body*. If we allow ourselves to be inspired by the relational and embodied ethics of a/r/tography, it has consequences – tightening as well as enriching. I hope that we choose to place and

remain in the ethical itch and that we become ethically conscious enough to feel that itch rather than assume that we are already addressing ethics adequately or more than others.

Ann Hege: One of the wonderful things about a/r/tography is how it creates space for participation in ways that can give others, beyond the researcher, a voice. Doing a/r/tography is inherently inclusive and collective. Rosi Braidotti (2018) writes about “affirmative ethics” and “missing people”, emphasising how research can give a voice to marginalised others. This includes, among others, ethnic minorities, Indigenous peoples, economically disadvantaged groups, LGBTQ+ individuals, people with disabilities, and endangered species and fragile landscapes. Elevating “other voices” through participation gains even greater strength in the space between A, R, and T, where voices can find expression in modalities beyond verbal language.

A/r/tographers must navigate the ethical complexities of the methodology while holding on to the freedom and creativity it offers. Barbara Bickel (2008) captures this beautifully in the following quote, which also ties in the ideas of responsibility and compassion:

At its best, a/r/tography encourages the combined creative freedom and risk-taking of the artist with the theory, rigor, and responsibility of the academic researcher, along with the ethics and compassion of the educator. Combining these three roles with the integrity, and awareness of what is called for in each area, is a demanding undertaking. (p. 136).

Reflections on emotions, affect, and the personal in research

Maybritt: I find it interesting to see how the intertwining of the three a/r/tographic positions can have an impact and open up new dimensions in the research process, such as examining the more sensitive aspects of the processes that the a/r/tographer experiences. As an extension of traditional qualitative research, a/r/tography allows for exploratory and engaging processes, where, for instance, provocations or disruptions can be integrated and inspire new and unexpected questions (Irwin & Springgay, 2008). Conducting research in or with art can affect us as researchers in various ways. Something is at stake. In what ways do research processes affect the researcher/teacher/artist? In several articles in this special issue (i.e. Berndsen, 2024; Magnusson et al., 2024; Ørbæk, 2024), the authors openly reflect on how the research processes impact them affectively and emotionally, as in the following excerpt:

Affect arises in the midst of in-between-ness: in the capacities to act and be acted upon. Affect is an impingement or extrusion of momentary or sometimes more sustained state of relation as well as the passage (and the duration of passage) of force or intensities. (Seigworth & Gregg, 2010 p.1)

These intensities, which we can experience in encounters with a work of art or an artistic process (Deleuze & Guattari, 1994 [1991]), may influence and contribute to the research process taking unexpected directions, following a/r/tographic rhizomatic threads.

Researching one's own artistic/pedagogical processes is a balancing act between the personal, the private, and the professional. Irwin and Springgay (2008) describe a/r/tographic methodology as relational and use the concept of "living inquiry". This concept is broad, and my thoughts have revolved around the balance between the personal and the private. Is it possible to become too private in our communication – or, to put another way, too irrelevant for the reader? Using Helle Winther's (2007) concept of the "professional-personal", the personal (expression) can be understood as part of being professional and therefore something that also has a place in a/r/tographic research methodology. According to Winther, the personal involves an awareness of one's personal resources and communication tools.

As editors, we as well have had to navigate these issues and make decisions for and with the authors. I believe that a/r/tographic work is characterized by both personal and professional engagements. A personal and sensitive approach to the artistic research process opens the possibility for authenticity and for creating resonance, not only with the reader but also with the student. My experience is that an a/r/tographic methodology can bring forth the vulnerable and fragile, thereby giving voice to important aspects of research. Bringing a personal voice into research can feel relevant, especially for student teachers who are in the process of becoming aware of and developing their own sensitivity and relational competencies as an element of their teaching skills. In a time when many strive for "perfection", research in and with the arts can also open doors to the complex and imperfect, the personal, and the engaged.

Torill: Your last paragraph is so beautiful – perhaps because you embody what you write, sharing your personal experience, and it moves me. Those of us who have lived a life close to the arts know what it does to us. Texts about the impact of the arts on our affects and emotions, even on our thinking and understanding, go back thousands of years (let me highlight an old, solid Nordic

contribution here: Benestad, 1976). However, being allowed to research *in and with* the arts has not been as widespread, or, perhaps, it is better to say that some have been doing it for a long time, for example, in novels, just not as defined researchers, on fixed salaries, or in scientific journals. We are fortunate!

Reflections on philosophical terms and concepts

Ingrid: It is interesting how different academic disciplines complement and enrich each other in many of the articles in this special issue. In my view, both sociological and philosophical theories can contribute to deeper insight into the a/r/tographic field and vice versa, as artistic and cultural expressions and processes can serve as aesthetic entry points to philosophical texts. Personally, I have found this to be one of the most exciting aspects of the editorial work. Interdisciplinary theory is one of the things that has truly made me pause and learn something from our contributors' works. One example is Rosa's (2019) concept of resonance. I encountered it in the work with the article contributions by Tullberg and Sæther (2024) and Fuglestad (2024). Rosa's thoughts on social acceleration and resonance articulate the accelerating pace of society and academia. We, as an editorial team, recognise ourselves in this as well. Rosa asks why we are driven by this accelerating speed. After all, do we not all want to live in a resonant world? Are we running faster just because everyone else is – even though we are not really going anywhere? If we slow down, there is more room for reverberation – and resonance – that is, something that sounds and has time to resonate and vibrate within us, around us, and between us.

Ann Hege: For me, resonance is about attunement. Rosa (2024) also connects it to a sense of belonging, describing resonance as attunement with and in the world – a deep understanding of feeling connected. He writes that experiences of resonance are tied to living fulfilling lives, yet resonance cannot be planned. In an educational context, this becomes particularly significant. I believe that we can, through encounters with art and culture, receive external impulses that lead to an internal sense of resonance. I feel the same in my own experiences with nature and materials during creative processes. Being moved by something opens the door to responding and becoming part of something greater than myself. This sense of resonance is also essential to me in research. I want to conduct research in ways that create resonance both intellectually and emotionally, and I have found this in my work with a/r/tography during the ten years I have been exploring this methodology.

Torill: How exciting that we “translate” Rosa’s concept of resonance with different words! I naturally connect Rosa’s concept of resonance with slowing down and to the movement around “slow”. However, for me, resonance is primarily about something “vibrating with”, much like when we “think with”, for example, Rosa’s concept: We would not bother unless it made sense. If something resonates, it makes sense, which means that it is deep enough to create vibrations in the body, hence also emotions and thoughts. His concept of acceleration becomes an antithesis and critique that I fully support and even touch upon in this special issue through ‘slow sensitivity’ (Vist, 2025). However, stepping a bit away from Rosa, I want to flip the coin and explore what a certain speed can achieve. The acceleration we experience when we reach a state of flow (Csikszentmihalyi, 2002) is definitely not a bad thing. However, we live in societies that know no moderation – not in that area either.

Ann-Hege: A/r/tography has drawn significant inspiration from the philosopher Gilles Deleuze and the psychoanalyst Félix Guattari, particularly through concepts such as *rhizome* and *becoming* (Deleuze & Guattari, 1987, 1994 [1991]). For those venturing into the a/r/tographic landscape, it can be enriching to explore the original sources to deepen one’s understanding of what these concepts encompass and what they have to offer. According to Deleuze and Guattari, concepts are not static but dynamic, constantly evolving. They are creative tools – something to think with and experiment through. Concepts are like moving thought machines, and the most interesting thing is not what they *are* but what they set in motion and what they produce.



Overview of the articles in the second part of the special issue

Developing an a/r/tographic BA program in dance pedagogy and the open course
A/r/tography in theory and practice in higher education at Stockholm University of the

Arts, the four colleagues Tone Pernille Østern, Camilla Reppen, Stina O'Connell, and Madelaine Daneberg (2025) present their work in the article "Choreographer/Researcher/Teacher: Developing A/R/Tography as approach to the BA in Dance Pedagogy at Stockholm University of the Arts in a professional learning community of teachers". Through the article, we follow the four women becoming a/r/tographers through developing new a/r/tographic dance studies. The reader gets an insight into the intense work (starting in 2020) through personal expositions on the Research Catalogue, where the authors present the artistic and methodological works they have done through the process. Østern, Reppen, O'Connell, and Daneberg used a diffractive research methodology (Barad, 2007; Ceder, 2015; Taylor, 2021) and show how it influenced the development of a/r/tographic methodology (LeBlanc & Irwin, 2019). Through their research and actions from positions as choreographers, teachers, and researchers, they present how these positions are entangled and have agency. Through their a/r/tographic research, the authors have specifically worked with developing the concept of choreography, highlighting in this article the notion of expanded choreography. The authors present how they, in the a/r/tographic and diffractive processes, are entangled with each other and other colleagues, with the art field, with theories, and with the framework they are dancing-seaching with.

In her article "The storyteller's bodily experience – A/r/tographic practice in teacher education", Ingvild Olsen Olaussen (2025) discusses how the embodied experiences she has gained as a storyteller initiate reflections on new perspectives within teaching contexts in teacher education. Olaussen highlights various aspects of storytelling as tradition and function in society. She further points to how storytelling emerges as distinct bodily processes and sensory experiences within the relational space between the storyteller and the audience. Using four concepts – deep listening, being present in the moment, identifying stop points that shed light on our practice, and reflecting on these stop points (Fels, 2012) – Olaussen demonstrates how these elements have been active in her a/r/tographic process. The a/r/tographic approach in the article is in a dialogue with the phenomenological perspectives of the body (Merleau-Ponty, 1968), as Olaussen explains her work on developing three storytelling positions or strategies: balanced, close, and distant. These positions are primarily related to proximity and distance from fiction/stage reality and the real world. They function as strategies within the relationships established with the audience during a storytelling performance. Through an a/r/tographic lens, Olaussen also demonstrates how these positions come into play in her teaching practice.

In her scientific essay “Made by entangled words and wool: Rhizomatic relations in writing and making with(in) the phenomenon of wool felting”, Samira Jamouchi (2025) explores rhizomatic relations between words and felting. ‘[Q]uerying, and caring for, the idea of identity, as [she carries] many of them’, Jamouchi explains that the notion of identity is understood as dynamic and evolving, much like a rhizome. With her unique and diverse geographical background and theoretical foundation rooted in process philosophy and new materialism, she positions herself somewhat outside, or at least not confined to, a/r/tography. Relying upon artistic theories, she highlights a performative and rhizomatic approach to research. Inspired by Springgay’s (2020, 2022) works on the concept of feltness and Manning’s (2016) research creation, Jamouchi bridges traditional craft-making practices with contemporary forms of expression. By engaging with the phenomenon of wool felting, Jamouchi seeks to contribute to discussions on a/r/tography and arts-based research while simultaneously developing her own understanding of these approaches. As an example of her practice, Jamouchi presents the textile action ‘Our freedom is incomplete’, a collaborative project with the artist collective Stitch Sisters. Establishing connections between tangible and intangible matters with people in different geographical contexts, in February 2025, *Our freedom is incomplete* invited colleges and students in the Oslo Metropolitan University campus to materialise the Palestinian flag through felting.

Through an a/r/tographic approach, Jørgen Moe (2025), in his article “The becoming of an a/r/tographer: A re-conceptualisation of professional understanding”, explores what happens when sensory and exploratory processes with clay are introduced in early childhood teacher education and the implications this has for him as an a/r/tographer. Jørgen Moe is a trained ceramicist with his own artistic practice and works as an educator and researcher in early childhood teacher education. The article is grounded in three clay events, combined with the a/r/tographer’s experiences both as a professional practitioner and a human being. Using clay as the focal point, Moe navigates a landscape of diverse perspectives related to pedagogical and creative processes: bodily phenomenology (Merleau-Ponty, 1994), agential realism (Barad, 2007), and process philosophy (Deleuze & Guattari, 1987). While these perspectives differ in their epistemological and philosophical foundations, they each provide important insights into understanding what has transpired.

In the article “A/r/totheke and Model for A/r/tographic (Re)search”, Anne Guro Schmidt Antun (2025) explores the teacher educator’s preparatory practices for teaching arts and crafts, drawing on her extensive experience in primary school teacher education. The study is theoretically grounded in phenomenology and

hermeneutics. Methodologically, Antun connects her investigation to a/r/tography and autoethnography, guided by the research question, 'What elements are active in an a/r/totheke, and how can they be incorporated into a model for didactic (re)search?' The preparatory teaching practices are linked to the development of what Antun terms 'a/r/totheke'. Artifacts such as sketches, experiments, and objects play a central role, with key elements in the a/r/totheke being didactics, graphein (text), and artmaking. From each of these emerge formative meaning, immaterial meaning, and material meaning. Antun also develops a process-based model for didactic (re)search, which broadens perspectives on meaning-making activities and formation (bildung) in arts and crafts education.

In the article "Ten years with Ludt and Lillebror – Poetic writing in research, teaching, and artistic practice", Torill Vist (2025) writes about living as an a/r/tographer and putting different phases of life into words. She defines herself as an amateur in the realm of poetry. Nonetheless, poetry has emerged and claimed a place in her life. In Vist's text, therefore, it is the 'graphing' that is illuminated. The author explores distinct features that have been prominent in her own poetic writing processes over the past decade. This is not only an a/r/tographic but also an autoethnographic and scientific text, where the author documents and investigates the use of poetic writing in her a/r/tographic work, with the material primarily viewed through the lenses of a/r/tographic theory and research. The poetic expressions range from song lyrics with end rhymes to loose verbal sketches that employ few poetic devices. Through four aspects (aesthetic impulses, slow sensitivity, tidying, and play), she highlights how poetic writing can enrich all phases of a research project and strengthen the roles of artist, researcher, and educator. The sketches also reveal the interplay between the private and the professional, and between the individual and the social, and how dialogues may also occur between different art forms.

In her exploratory text, "An a/r/tographer crosses her paths: On exploration, discovery, and recognition in musical encounters with the arts-based research methodology of a/r/tography", Siri Haukenes (2025) describes the profound impact she experienced as a child when she became acquainted with the composer Harald Sæverud. They met several times, including at Siri's family home, and the two became pen pals. In Haukenes' private notes and letters, Sæverud scribbled detailed suggestions on interpretation, which are fascinating for any music researcher. However, a dialogue with another person's artistry can also be life-changing, and it is this transformation that Haukenes portrays in her text through images, words, and sound. In an essayistic form, now viewed through an a/r/tographic lens, Haukenes takes her own concert lecture from 2016, featuring the music by Harald Sæverud as

the starting point. The text spans a period of more than 50 years, from a 12-year-old's enthusiasm for Sæverud's music – through letter writing, personal visits, concerts, and studies of his work – to a mature associate professor's engagement with a/r/tography. According to Haukenes, a/r/tography has challenged her to investigate the dynamic interplay among these identities and to reflect on past encounters with Sæverud's music and their influence on the author's artistic and pedagogical practices. Haukenes has embraced the concept of living as an a/r/tographer and poses a series of questions about artistic and arts-based research, personal experiences in scholarly research, and the roles that stories and memories play in shaping our understanding.

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