

The Graduate School of Education
at The University of Melbourne present

UNESCO Observatory Multi-Disciplinary Journal in the Arts

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SPECIAL ISSUE

A/r/tography and the Visual Arts

Volume 3 | Issue 1 | 2013

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Guest Editors

Rita L. Irwin
Anita Sinner

Editor

Associate Editor
Designer

Lindy Joubert

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EDITORIAL TEAM

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ABOUT THE E-JOURNAL

The UNESCO Observatory refereed e-journal is based within the Graduate School of Education at The University of Melbourne, Australia. The journal promotes multi-disciplinary research in the Arts and Education and arose out of a recognised need for knowledge sharing in the field. The publication of diverse arts and cultural experiences within a multi-disciplinary context informs the development of future initiatives in this expanding field. There are many instances where the arts work successfully in collaboration with formerly non-traditional partners such as the sciences and health care, and this peer-reviewed journal aims to publish examples of excellence.

Valuable contributions from international researchers are providing evidence of the impact of the arts on individuals, groups and organisations across all sectors of society. The UNESCO Observatory refereed e-journal is a clearing house of research which can be used to support advocacy processes; to improve practice; influence policy making, and benefit the integration of the arts in formal and non-formal educational systems across communities, regions and countries.

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Special Issue: A/r/tography and the Arts

Guest Editors

Rita L. Irwin | Anita Sinner

THEME

To be engaged in the practice of a/r/tography means to inquire in the world through an ongoing process of art making in any art form and writing not separate or illustrative of each other but interconnected and woven through each other to create relational and/or enhanced meanings. A/r/tographical work are often rendered through the methodological concepts of contiguity, living inquiry, openings, metaphor/metonymy, reverberations and excess, which are enacted and presented/performed when a relational aesthetic inquiry condition is envisioned as embodied understandings and exchanges between art and text, and between and among the broadly conceived identities of artist/researcher/teacher. A/r/tography is inherently about self as artist/researcher/teacher yet it is also social when groups or communities of a/r/tographers come together to engage in shared inquiries, act as critical friends, articulate an evolution of research questions, and present their collective evocative/provocative works to others (see <http://m1.cust.educ.ubc.ca/Artography/>).

This special issue of Multi-Disciplinary Research in the Arts invites original creative and scholarly inquiry that engages in critical debates and issues regarding a/r/tographical methodologies; are exemplars of critical approaches to a/r/tographical research; and/or extend the boundaries of inquiry-based research. Contributions are welcome from disciplines across the arts, humanities and social sciences and in a wide range of formats including articles, essays, and artistic interludes, which explore diverse forms of the arts from drama, dance, poetry, narrative, music, visual arts, digital media and more.

Dialogical Space

Heidi May

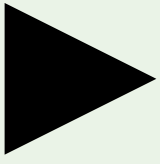
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DESCRIPTION

How might we capture and represent the dialogical process that occurs with/in a network? What if this network consists of interactions between artists and learners, and multiple selves? How does one's self emerge and exist in this networked exchange of knowledge?

Mikhail Bakhtin understood the self to be something that emerged in time and space through dialogue. Dialogical Space is an experimental video that explores notions of self, network and learning, guided by a/r/tographical inquiry. In this video, I use digital language and aesthetics in an attempt to make visible the cognitive experience of teaching and learning art. Elizabeth Ellsworth (2005) writes "the grid of knowledge already known" cannot sense the "movement/sensation out of which knowledge itself emerges, the experience of the learning self in the making" (p. 120). Through a complicated process that involved working back and forth between a range of different media and thoughts, this video conveys moments of my a/r/tographical self – artist, researcher, teacher (and student, learner) identities in flux. Drawings, diagrams and painted textures were photographed and scanned into the computer, arranged into a series of compositions. Digital prints were then mounted to the wall for me to video record, employing a rhythmic movement suggestive of the contemplative conversations that can occur within studio critiques. Behind the camera, I think about how I am looking at the image and what my thought process might look like if it was projected into this space. Through separate writing, the video informs my thinking about dialogical process as a self-reflective pedagogical tool for understanding and answering to ourselves.



Dialogical Space

REFERENCES

Ellsworth, E. (2005). *Places of Learning: Media, architecture, pedagogy*. New York: Routledge.