

This powerpoint is translated from Swedish to English

A/r/tography

Tone Pernille Østern, Uniarts Stockholm, 18 May 2021

A/r/tography is a hybrid research methodology that explores educational practice through artistic practice (Triggs & Irwin, 2019).

The “/” is meant to illustrate the coexistence and equal relationship between the three positions/identities: artist, teacher, researcher (Springgay et al., 2005).

Example – a
choreographic self-study
(Tone)

How can choreographic practices
enhance collaboration and
decolonialization in the arts and
beyond?

What does choreography
as research contribute to
education and knowledge?

**Expanded
choreography**

**as bodily
tuned
leadership**

How can choreographic practices
entangle with human and non-human
bodies and structures in sustainable

Å la kroppslig kunnskaping flyte fram og tilbake i en kunstnerisk-koreografisk veiledningsprosess [Allowing knowledge-making to flow back-and-forth in an artistic-choreographic supervision process]

Chapter by Tone Pernille Østern



Research questions

- How are my and others' bodies involved when I practice (choreographic) leadership?
- Where does my (choreographic) leadership end and where do the others' creative work start?
- What does my (choreographic) leadership open up for, and what does it block for?
- How do I sense that my (choreographic) leadership is opening up or blocking a process, and how does what I sense, influence my continuous leadership in that situation?

I understand (expanded) choreography as

- artistic process and (re)search
- an agent in society
- relational, bodily and experience-led
- a connection between bodily experience, thinking and language
- a set of capacities to be applied to any kind of production, analysis or organization
- a structural approach to the world

Rationale, through this self-study I

- take part in an ongoing exploration of what the field of leadership can learn from choreography as creative and somatic practice
- take part in an ongoing movement of extending the understanding of what choreography can be, and do.
- develop as leader, teacher and choreographer



Choreographing the toddler performance
APPELSINER OG SITRONER
(Oranges and lemon) (2011)
RAA produksjoner

Director: Ane Aas
Music composition: Rasmus Rohde
Choreography: Tone Pernille Østern



[https://raaproduksjoner.no/a
ppelsiner-og-sitroner/](https://raaproduksjoner.no/ppelsiner-og-sitroner/)



Self-study

Anastasia Samaras' (2011) - the Five Foci Framework for self-studies as an educational research methodology

Self-study research

- is personal situated inquiry
- is critical collaborative inquiry
- aims at improved learning
- has a transparent and systematic research process
- leads to knowledge generation and presentation

Critical friends / reflexive logs

- My critical friends were two colleagues from teacher education – one with an artistic and pedagogical background, and one with a pedagogical background.
- A critical friend (Samara, 2011) conducted a pre-interview with me about my view of my role as choreographer in the project.
- As a choreographer, I participated in the artistic process three days a week, in the dance studio.
- I wrote and continuously sent reflective logs to my critical friends throughout the five weeks

My critical friends made this instruction for the reflexive log for me:

The log is focused. The focal points in the log are on choreography as guidance in co-creative processes. Write about all or some of the following focal points:

- My sensory experience of myself right now (How does it feel in the body after today's session?)
- What is the most important thing you can say today about your guidance of others in the project? What did the guidance consist of?
- What am I satisfied with? Something I would do differently next time? What created a blockage?
- Mention a guidance moment that led to the development of an idea or form. What did you do then?
- Mention a movement dialogue / verbal dialogue / musical dialogue that you perceived as co-creative.
- What significance does it have that the target group is young children? How does it influence your choices?
- Name the phase the work process is currently in (for example: exploratory, developmental, shaping, rehearsal for performance, run-through...)

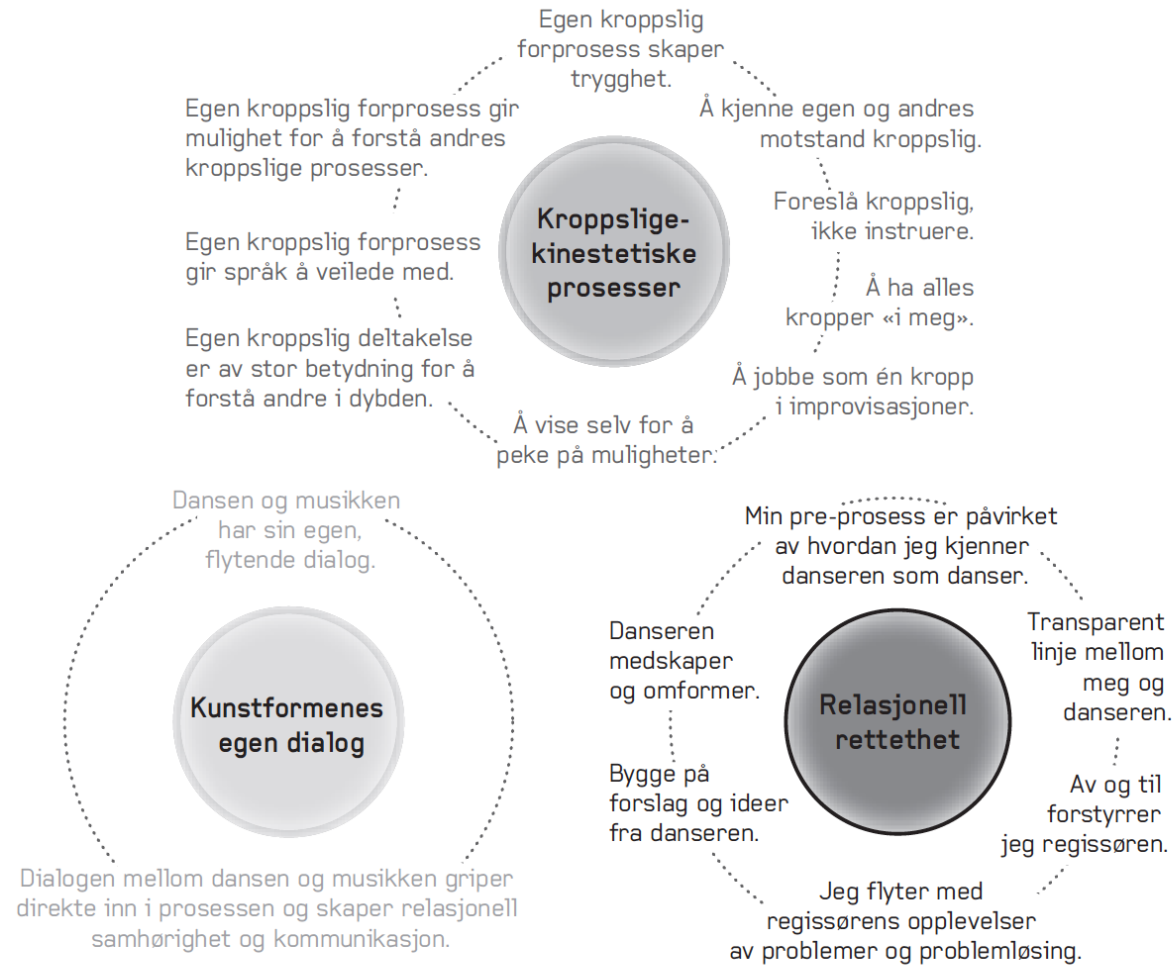
What did I discover through my choreographic self-study?

- How are my and others' bodies involved when I practice (choreographic) leadership?
- Where does my (choreographic) leadership end and where do the others' creative work start?
- What does my (choreographic) leadership open up for, and what does it block for?
- How do I sense that my (choreographic) leadership is opening up or blocking a process, and how does what I sense, influence my continuous leadership in that situation?



From:

Østern, T.P. (2016). Å la kroppslig kunnskap flyte fram og tilbake i en kunstnerisk-koreografisk veiledningsprosess [Allowing knowledge-making to flow back-and-forth in an artistic-choreographic supervision process]. In A-L. Østern og G. Engvik (Eds.), *Veiledningspraksiser i bevegelse. Skole, utdanning og kulturliv [Supervision Practices in Movement. School, Education and Culture]* (pp. 119-141). Bergen: Fagbokforlaget.



Figur 7.1 Sentrale temaer som karakteriserer den koreografiske veiledningsprosessen i det medskapende teamet, fra koreografens perspektiv.

My work as a somatically tuned leader, understanding leadership as expanded choreography

- To listen in innovative ideas among others, already when the ideas are mere sensations, very small threads that I can help in enlarging and clarifying
- To create impulses that challenge, create movement and inspire others to create something new.
- To help in creating form, beginnings and ends that are not only fragments, but shapes and forms. Creating meaningful patterning and re-patterning in networks.
- To understand the need for balance between movement and rest.
- To understand my own position as one with agency and power within an embodied entanglement
- To participate on the floor, in order to sense others also bodily. Not create a distance, but nearness. Makes me vulnerable, but improves me as a somatically tuned leader.
- To be prepared, also bodily, be warmed-up for meeting, relating and listening, being alert, ready to improvise, being grounded so I can meet resistance, as well as being open and ready to change.
- To be prepared to step in and step out, interfere when needed, and to not disturb when needed. This is felt bodily.

References

Østern, T.P. (2016). Å la kroppslig kunnskaping flyte fram og tilbake i en kunstnerisk-koreografisk veiledningsprosess [Allowing knowledge-making to flow back-and-forth in an artistic-choreographic supervision process]. In A-L. Østern & G. Engvik (Eds.), *Veiledningspraksiser i bevegelse. Skole, utdanning og kulturliv* [Supervision Practices in Movement. School, Education and Culture] (pp. 119-141). Fagbokforlaget.

Samaras, A. (2011). *Self-Study Teacher Research*. SAGE.

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