

Editorial

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InFormation – Nordic Journal of Art and Research now presents the first issue of its third volume. The editorial team would like to thank all contributors and readers, and we encourage you all to continue submitting articles from your research and developmental work.

This issue contains six contributions, of which the first three address specific art forms and art subjects in specific contexts. **Sissel Gunnerød** takes as her point of departure a visit to an exhibition of paintings at Galleri Trafo (Asker, Norway), and she explores in the article these works of Norwegian artist Anne Biringvad through theoretical lenses provided by Deleuze, Guattari and Foucault. The art works in this exhibition, according to Gunnerød, ‘seems to be paintings, but we are not quite sure.’ The art works are by Gunnerød seen as actions, as a sensuous ‘coming into existence’. **Ninnie Andersson** presents a study about teachers’ assessment of dance knowledge in Swedish upper secondary schools. The focus is on teachers’ experiences of formative assessment in dance, examined by the use of classroom observations and an analysis based on life-world phenomenology. **Helga Aadland et al.** present findings from a national survey study conducted by researchers at Stord/Haugesund University College, a study mapping teachers’ perceptions of different aspects concerning the four ‘practical and aesthetic school subjects’ (PA subjects) in primary schools: art and craft, home economics, music, and physical education. The questions addressed in the article concern school teachers’ attitudes to this group of subjects, and whether teachers make use of methods from PA subjects in their teaching of other school subjects, such as mathematics and science.

The next three articles address research in and on the arts in higher education settings. **Heli Aaltonen and Ellen Foyn Bruun** examine narrative supervision methodology at the masters level, as a means of discussing educational, academic and artistic challenges emanating from the merging of practice as research in the arts and the academic field of the humanities. The article explores three discussion topics, each illustrated by case examples of practical-theoretical master’s projects. **Elena Pérez** describes the ways in which an academic method of research was combined with an artistic method in the production of a creative project developed by the author as part of her PhD programme, using the methodology of practice-based research. The article describes the research design, and displays the negotiation between two different types of questions throughout the project: artistic and

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academic questions. Finally, **Harald Stenström** discusses, from the viewpoint of Swedish higher education, the concepts of artistic research, artistic development work and artistic practice. Stenström argues that there are differences between these forms of research and professional work, and that they ought to be distinguished, defined and clarified, also by responsible authorities. Stenström asserts that artistic research should be seen as a distinct area of research, as a science in its own right, and that it should be equated with other forms of research and with other sciences, and on the same terms.

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Editor