Mentor's Introduction

Steve Thunder-McGuire

Copyright © 1997 Working Papers in Art Education.

Recommended Citation

Hosted by Iowa Research Online
This Article is brought to you for free and open access by Iowa Research Online. It has been accepted for inclusion in Marilyn Zurmuehlen Working Papers in Art Education by an authorized administrator of Iowa Research Online. For more information, please contact lib-ir@uiowa.edu.
Lorraine's dissertation effortlessly balances ways of interpreting culturally embedded art activities. From the point of view of weaving in Dagestan, Russia, Lorraine's ability to recognize a weaving project as representing both continuity and improvisation makes it possible for her to play that double recognition as an insight to be celebrated and understood. She avoids a research methodology that reduces flexibility so as to be attentive to a complex string of relationships: art production, necessities of survival, patterns of consumption, acquired habits of tradition and the fluidity of contemporary variation. Over the course of three trips to Russia Lorraine cultivated a style of attention, appropriate for ethnographic and anthropological inquiry, and, focusing on meaningful art production.