

mentor's introduction

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In the production of art the richest inquiry sometimes begins as anamnesis, a flicker of remembrance, in the presence of an object. And so it is also with art education research. There, in the art of someone, an image sends a signal and a slow but purposeful question occurs to the observer.

Lorraine Ross' research began at home in Alberta, Canada, in the known richness of Canadian-Slavic culture and moved outward geographically to a culture and country mostly beyond reach of The University of Iowa. She found her way to Daghestan, Russia, perhaps first by imagination, and then later by layering anthropological inquiry, intensive Russian language instruction, and finally an adventure of traveling to the Northern Caucasus Mountains. As I write this introduction, Lorraine is somewhere in those mountains and has been there three months, and will be there perhaps another year doing research.

Lorraine's project is the kind of favorite puzzle that keeps finding its way back to art education; why do **these** people transform their lived experience into these objects? This research rests in the conviction that the continuity and change in the art of the Tabasaran will propel us to ideas meaningful and compelling.