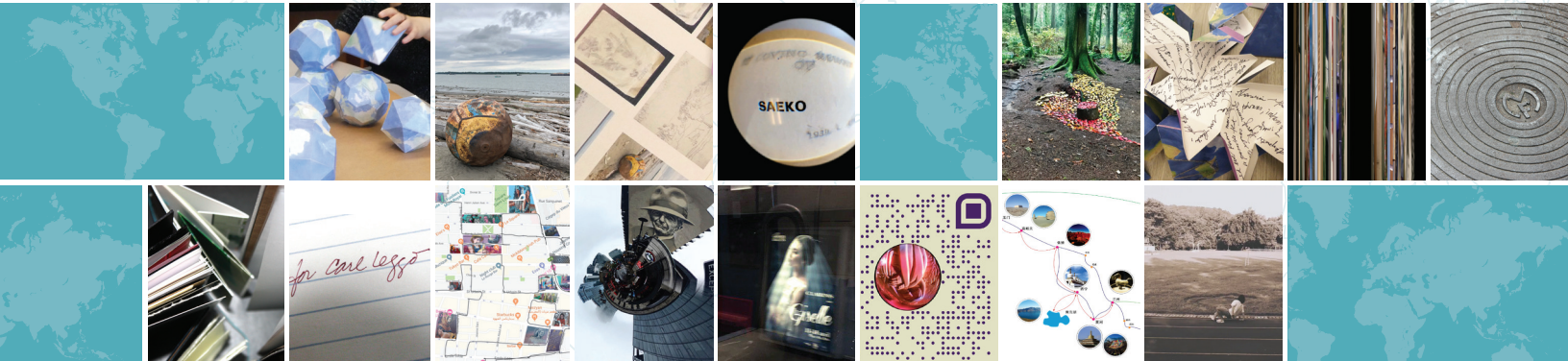


Mapping A/r/tography:

Exhibition Catalogue



InSEA 2019 World Congress

July 9-13, 2019 | Dorothy Somerset Studio 107 | The University of British Columbia

InSEA

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART



Mapping A/r/tography:

Exhibition Catalogue

InSEA 2019 World Congress

Nicole Y.S. Lee | Editor and Curator

Rita L. Irwin | Principal Investigator

ACKNOWLEDGEMENTS & COPYRIGHT

Editor and Curator | Nicole Y.S. Lee

Graphic Design | Kirsty Robbins

Exhibition Contributors | Alicia Arias-Camisón Coello, Kwang Dae Chung (Mitsy), Jun Hu, Satoshi Ikeda, Minori Inoue, Rita L. Irwin, Toshio Ishii, Rana Jreidini, Koichi Kasahara, Minako Kayama, Kayoko Komatsu, Rocío Lara-Osuna, Alexandra Lasczik, Nicole Y.S. Lee, Ricardo Marín-Viadel, Kazuji Mogi, Ken Morimoto, Marzieh Mosavarzadeh, Paloma Palau-Pellicer, Joaquín Roldán, Anita Sinner, Takashi Takao, Soko Takemaru, Joanne Ursino, Ana Varea, Susana Vargas, and Elly Yazdanpanah

Project | Mapping A/r/tography: Transnational Storytelling across Historical and Cultural Routes of Significance

Principal Investigator | Rita L. Irwin

Co-Investigators | Jun Hu, Koichi Kasahara, Lexi Lasczik, Ricardo Marín-Viadel, Joaquín Roldán, Anita Sinner, and Valerie Triggs

Affiliated Researcher | Daniel Barney

Funding Agency | The Social Science and Humanities Research Council of Canada



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada



CONTENTS

Acknowledgements and Copyright	1
Contents.....	3
About the Exhibition	5
Foreword	7
Message from Rita L. Irwin, Principal Investigator, Mapping A/r/tography	
Message from Nicole Y.S. Lee, Editor and Curator	
Connected Events	11
Notes on Mapping A/r/tography Retreat and InSEA 2019 Symposium Session	
Collaborative Works from the Mapping A/r/tography Retreat	
Project <i>I-VI and VII: Where the River Meets the Ocean</i> (July 5-6, 2019) Joanne Ursino, Satoshi Ikeda, Rana Jreidini, Paloma Palau-Pellicer, and Soko Takemaru	
Project <i>Garry Point Park Walking Trace</i> Rocío Lara-Osuna, Ken Morimoto, Kayoko Komatsu, Kazuji Mogi, and Takashi Takao	
International Sites and Profiles	34
► The University of British Columbia, Vancouver, BC, Canada	35
Project Statement Mapping our A/r/tographic Paths Rita L. Irwin (Principal Investigator)	
Project <i>Walking and Dwelling</i> Kwang Dae Chung (Mitsy)	
Project <i>Destabilizing Mapping through Folding Geometric Globes</i> Nicole Y.S. Lee	
Project <i>Walking through Time: November (2018)</i> Ken Morimoto	
Project <i>Walking the Contemplative Path of the Unknown</i> Marzieh Mosavarzadeh	
Project <i>Making books: a record of walks and the self-in-relation</i> Joanne Ursino	
► Concordia University, Montreal, QC, Canada	58
Project Statement Transnational Perspectives on Walking A/r/tographically Elly Yazdanpanah Rana Jreidini, Susana Vargas, and Anita Sinner (Co-Investigator)	
Project <i>Walking A/r/tographically between Lebanon and Canada</i> Rana Jreidini	
Project <i>Walking between Montreal and Bogotá</i> Susana Vargas	
Project <i>"Dis" Dislocation, Disruption, Disposition: Montreal & Tehran</i> Elly Yazdanpanah	
Project <i>Valdeloviewfinder's Project</i> Rocío Lara-Osuna	

► **Hangzhou Normal University, Hangzhou, China** 80

Project Statement | A/R/T Field Trip on Silk Road | Jun Hu (Co-Investigator)

- Project** | *Measurement* | Kexing Pan (Jun Hu, Translator)
- Project** | *Melancholy* | Yuanyuan Zheng (Jun Hu, Translator)
- Project** | *Sharply Depressed* | Xiujia Gu (Jun Hu, Translator)
- Project** | *Abstraction* | Ganling Wang (Jun Hu, Translator)
- Project** | *Obsessed with Dissipation* | Shuxian Feng (Jun Hu, Translator)

► **Southern Cross University, Gold Coast, Australia** 100

Project Statement | A/r/tographic Walkography | Alexandra Lasczik (Co-Investigator)

- Project** | *Mapping the Gondwana* | Alexandra Lasczik

► **Tokyo Gakugei University, Tokyo, Japan** 106

Project Statement | A/r/tographic Inquiry through Kumano Kodo Pilgrimage Trails Walking | Koichi Kasahara (Co-Investigator)

- Project** | *Small Water Mirrors Reflecting the Experience of Walking the Kumano Kodo Pilgrimage Trails* | Koichi Kasahara
- Project** | *Manga Walking* | Toshio Ishii
- Project** | *Eliminating Boundaries: An Inquiry Regarding Tolerant Inclusion* | Satoshi Ikeda
- Project** | *Walking Art to Kumano Kodo = Search for Proactive and Free Learning by the Adaptation of Individuals (Inner Journey) and Society (Experiment of Community) by Art Mediating the Spiritual World* | Kazuji Mogi
- Project** | *Lines in / along Kumano* | Kayoko Komatsu
- Project** | *Trip to Kumano* | Minako Kayama
- Project** | *Walking with Someone* | Minori Inoue

► **University of Granada, Granada, Spain** 134

Project Statement | Artistic Research Methods and Visual A/r/tography | Ricardo Marín-Viadel and Joaquín Roldán (Co-Investigators)

- Project** | *Coal Footprints* | Alicia Arias-Camisón Coello, Ricardo Marín-Viadel, and Ana Varea

Guestbook 140

≡ To return to the Contents click on the icon on the page footer. To navigate through the Exhibition Catalogue click on the page titles.

ABOUT THE EXHIBITION

Mapping A/r/tography:

Exhibition Catalogue

InSEA 2019 World Congress

Dates | July 9-13, 2019

Location | Dorothy Somerset Studio 107, The University of British Columbia,
6361 University Blvd, Vancouver, BC V6T 1Z2

Nicole Y.S. Lee | Editor and Curator, The University of British Columbia

Rita L. Irwin | Principal Investigator, Mapping A/r/tography: Transnational Storytelling
Across Historical and Cultural Routes of Significance (*Funded by the Social Science and
Humanities Research Council of Canada*)

This exhibition featured ongoing artistic, pedagogical, and scholarly works from the federally funded *Mapping A/r/tography* partnership, a network of international scholars engaging in a/r/tographic walking as inquiry and cartographies of transnational storytelling. Artists, researchers, and teachers engage in movement, broadly defined, and the critical creation of images, performances, and texts. The works reflect our collective imaginary of proactive cultural exchange and relationship building through a/r/tographic encounters. The intersection of a/r/tography as research methodology, walking as mode of inquiry, and place-consciousness as critical pedagogy is explored as a way to transcend and expand the borders of education to become more emergent, transnational, and transcultural in the 21st century.

MAPPING A/R/TOGRAPHY: INSEA EXHIBITION

DOROTHY SOMERSET 107 | JULY 9-13 2019

This exhibition features ongoing artistic, pedagogical, and scholarly works from the SSHRC-funded 'Mapping A/r/tography' partnership, a network of international scholars from Canada (three sites), China, Japan, Spain, Australia, United States, England, and Brazil engaging in a/r/tographic walking as inquiry and cartographies of transnational storytelling. Artists, researchers, and teachers engage in movement, broadly defined, and the critical creation of images, performances, and texts. The works reflect our collective imaginary of proactive cultural exchange and relationship building through a/r/tographic encounters. The intersection of a/r/tography as research methodology, walking as mode of inquiry, and place-consciousness as critical pedagogy is explored as a way to transcend and expand the borders of education to become more emergent, transnational, and transcultural in the 21st century.

Thank you to all the co-investigators, collaborators, assistants, artists, teachers, and students involved in the project for sharing their work.

Vancouver, BC, Canada Site - University of British Columbia
Dr. Rita L. Irwin, Principal Investigator
Dr. Adrienne Boulton, Collaborator, UBC and Kwantlen Polytechnic University
Nicole Lee, PhD Candidate, Graduate Research Assistant, EDCP
Joanne Ursino, PhD Student, Cross Faculty Inquiry
Marzieh Mosavarzadeh, PhD Student, EDCP
Ken Morimoto, PhD Student, EDCP
Nicole Rallis, PhD Student, EDCP
Kwang Dae (Mitsy) Chung, Masters Student, EDCP

Tokyo, Japan Site - Tokyo Gakugei University
Dr. Koichi Kasahara, Co-Investigator
Toshiwo Ishii, Collaborator
Takashi Takao, Collaborator
Satoshi Ikeda, Site Collaborator, Member of KUMANO field trip
Kazuji Mogi, Site Collaborator, Member of KUMANO field trip
Kayoko Komatsu, Site Collaborator, Member of KUMANO field trip
Minako Kayama, Site Collaborator, Member of KUMANO field trip
Kaho Kakizaki, Site Collaborator, Member of KUMANO field trip
Maho Sato, Site Collaborator, Member of Chiba field trip
Chie Kajiura, Site Collaborator, Member of Guma field trip
Hiroshi Suminaka, Site Collaborator, Member of Guma field trip

Granada, Spain Site - University of Granada
Dr. Ricardo Marín Viadel, Co-Investigator
Dr. Joaquín Roldán, Co-Investigator
Dr. Paloma Palau-Pellicer, Collaborator, University of Jaume
Rocio Lara-Osuna, PhD Candidate

Regina, SK, Canada Site - University of Regina
Dr. Valerie Triggs, Co-Investigator
Dr. Michele Sorensen, Collaborator, University of Regina
and Thompson Rivers University

Montreal, QC, Canada Site - Concordia University
Dr. Anita Sinner, Co-Investigator
Susana Vargas, Masters Student
Elham Yazdanpanah, Masters Student
Rana Jreidini, Masters Student

Hangzhou, China Site - Hangzhou Normal University
Dr. Jun Hu, Co-Investigator, Hangzhou Normal University and
Concordia University
Huang Huaqiao, Research Assistant
Narenhua, Research Assistant

Gold Coast, Australia Site - Southern Cross University
Dr. Lexi Lasczik, Co-Investigator
Dr. Amy Cutter-Mackenzie-Knowles, Collaborator
Tahlia McGahey, Affiliated Researcher
Katie Hotko, Graduate Research Assistant

Provo, UT, United States Site - Brigham Young University
Dr. Daniel Barney, Affiliated Researcher

Manchester, England Site - Manchester Metropolitan University
Dr. David Rousell, Affiliated Researcher

Federal District, Brazil Site - University of Brasília
Dr. Belidson Dias, Affiliated Researcher

Thank you to the Social Sciences and Humanities Research Council of Canada for funding this research.



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada

FOREWORD



Message from Rita L. Irwin

Principal Investigator | Mapping A/r/tography: Transnational Storytelling Across Historical and Cultural Routes of Significance

During the InSEA 2019 World Congress at The University of British Columbia, Vancouver, Canada, we were able to hold an exhibition showcasing art from an international research and learning community dedicated to *Mapping A/r/tography*. This work recognizes that historical, cultural, and contemporary contexts and philosophies inform how a/r/tography may be understood in different regions around the world. Moreover, the partnership responds to the need for innovative models for learning and research that create and examine human-land relationships as collective expressions of movement not only through thought but also through the movement of bodies. As a result, we have often focused many of our efforts around walking.

Our artistic explorations shared in this exhibition portray a sampling of our works created in the first year of a four-year project. Included in this exhibition are the original project partners from 7 sites across 5 countries: Canada, Australia, China, Japan and Spain. Together, we examined how a/r/tography may be conceptualized within unique local and cultural contexts. Using walking as a propositional form for creative investigations, the exhibition demonstrates a cartographic perspective on emergent geographies of self and others, and ultimately, shares a form of transnational storytelling through the critical creation of images, performances, and texts. Embedded in the processes that lead to this exhibition are inquiry practices and practical actions that are helping us to reimagine a/r/tography for the future. We hope *Mapping A/r/tography* will inspire more creative, scholarly and pedagogical forms at many places around the world. While not represented in this exhibition many other sites have since joined our partnership and we hope more will in the future.



'Mapping A/r/tography' Original Project Partners | Photo: Nicole Lee | July 5, 2019

We are very grateful to the **Social Sciences and Humanities Research Council of Canada** for funding our research program.

FOREWORD



Message from Nicole Y.S. Lee

Editor & Curator

The *Mapping A/r/tography: InSEA 2019 Exhibition* was held at The University of British Columbia, which is situated on the traditional, ancestral, and unceded territory of the xwməθkwəy̓əm (Musqueam) People. As guests, it is truly a privilege to live, work, and play on this land and it has been an incredible gift to have the opportunity to engage international scholars in a series of a/r/tographic discourses here.

A/r/tography brings together a mélange of artistic, research, and pedagogical practices and processes to explore ideas, concepts, issues, and questions. As the methodology is germinating and being developed in numerous parts of the world, it is taking on site-specific qualities. This scholarly catalogue features artworks, academic and poetic writings, and reflections on teaching and learning by international art educators who are conceptualizing culturally relevant issues through a/r/tography.

I am always amazed by how this work inspires ideas, mobilizes people, and fosters community. What began as a series of virtual discussions with our original project partners from Canada, Australia, China, Japan and Spain throughout 2018-2019 grew into multiple events, exchanges, collaborations, projects, and publications—one of them being this exhibition. Together, we continue to be enlivened by these conversations as well as our shared excitement for a/r/tographic practices and arts education.

A word of thanks to the InSEA 2019 team, Department of Curriculum and Pedagogy (EDCP), Faculty of Education, and Department of Art History, Visual Art & Theory for their generous support of this work. Most of all, heartfelt gratitude to Kirsty Robbins for the beautiful design of this document.



CONNECTED EVENTS

Mapping A/r/tography Retreat | July 5-6, 2019

InSEA 2019 Symposium Session | July 10, 2019

Accompanying this exhibition (July 9-13, 2019) were the *Mapping A/r/tography Retreat* at The University of British Columbia and Steveston, British Columbia (July 5-6, 2019) and the InSEA 2019 Symposium Session, titled "Mapping A/r/tography through Walking Methodologies" (July 10, 2019).

Notes

During the retreat, participants engaged in a series of community-building activities centered on a/r/tographic walking as inquiry and learned about international geo-specific understandings and cultural interpretations of a/r/tography; its role in mapping and reshaping interactions with the land; and its development as a methodology and pedagogy for social innovation.

Mapping A/r/tographers presented their work at the symposium session where panelists addressed the human-land relations of social stewardship and sustainability; the complex connection between identity and space/place; the pedagogic implications of movement with/in physical contexts; and how movement prompts the reconceptualization of transnational pedagogy.

These efforts are part of the project's aims to work across geographic scales and create a collective imaginary of proactive cultural exchange and relationship building through a/r/tographic encounters.



Preparing for the Retreat | Photo (top): Joanne Ursino | June 26, 2019

Preparing for the Exhibition | Photo (middle): Joanne Ursino | July 6, 2019

Sharing Work from Group Walks | Photo (bottom): Joanne Ursino | July 6, 2019



in motion, in motion, in motion
The way we move
Dance is

such good things
it is a miracle
to see the world
in a new way

of a step forward
a step back
a step to the side
a step to the front

the power of a
small step
to move the world
in a new way

the power of a
small step
to move the world
in a new way

the power of a
small step
to move the world
in a new way

the power of a
small step
to move the world
in a new way

the power of a
small step
to move the world
in a new way

the power of a
small step
to move the world
in a new way

the power of a
small step
to move the world
in a new way

the power of a
small step
to move the world
in a new way

CONNECTED EVENTS

Mapping A/r/tography Retreat | July 5-6, 2019



CONNECTED EVENTS

InSEA 2019 Symposium Session | July 10, 2019



Mapping A/r/tographers at InSEA 2019 Symposium | Photo: Marni Binder | July 10, 2019

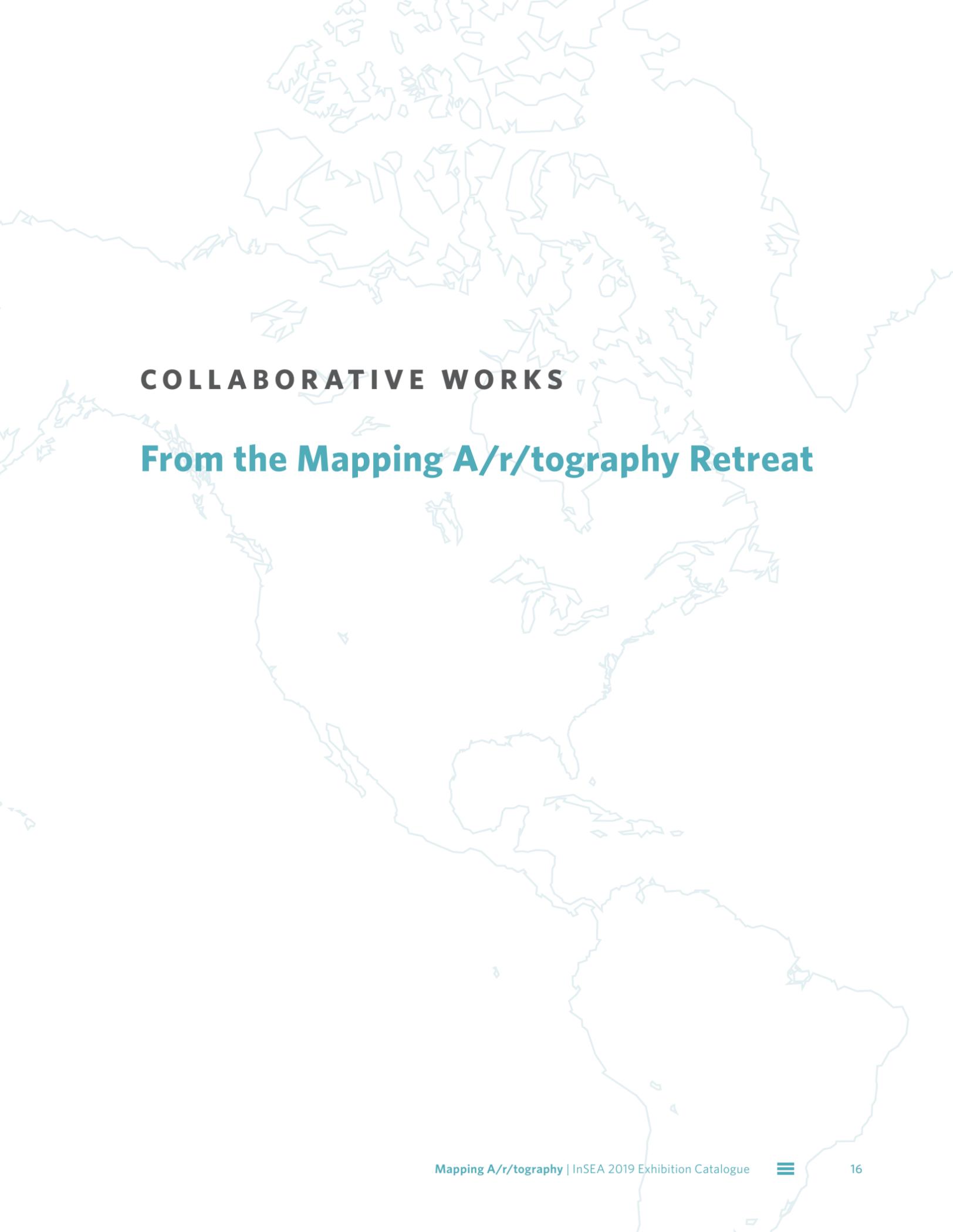
1st row | Jun Hu, Ricardo Marín-Viadel, Valerie Triggs, Alexandra Lasczik, Rita L. Irwin, Anita Sinner, Dan Barney, Koichi Kasahara

2nd row | Huang Huaqiao, Narenhua, Minako Kayama, Kayoko Komatsu, Susana Vargas, Rana Jreidini, Paloma Palau-Pellicer, Joaquín Roldán, Satoshi Ikeda, Rocío Lara-Osuna, Kazuji Mogi, Nicole Lee

3rd row | Tahlia McGahey, Elly Yazdanpanah, Michele Sorensen, Takashi Takao, Maho Sato, Chihiro Tetsuka, Kimberly Baker

4th row | Toshio Ishii

Note | This photograph shows Mapping A/r/tographers present at the InSEA 2019 Symposium, but does not include all members of the project.



COLLABORATIVE WORKS

From the Mapping A/r/tography Retreat

PROJECT

I-VI and VII: Where the River Meets the Ocean

July 5-6, 2019

Joanne Ursino | The University of British Columbia

Satoshi Ikeda | Hiroshima University

Rana Jreidini | Concordia University

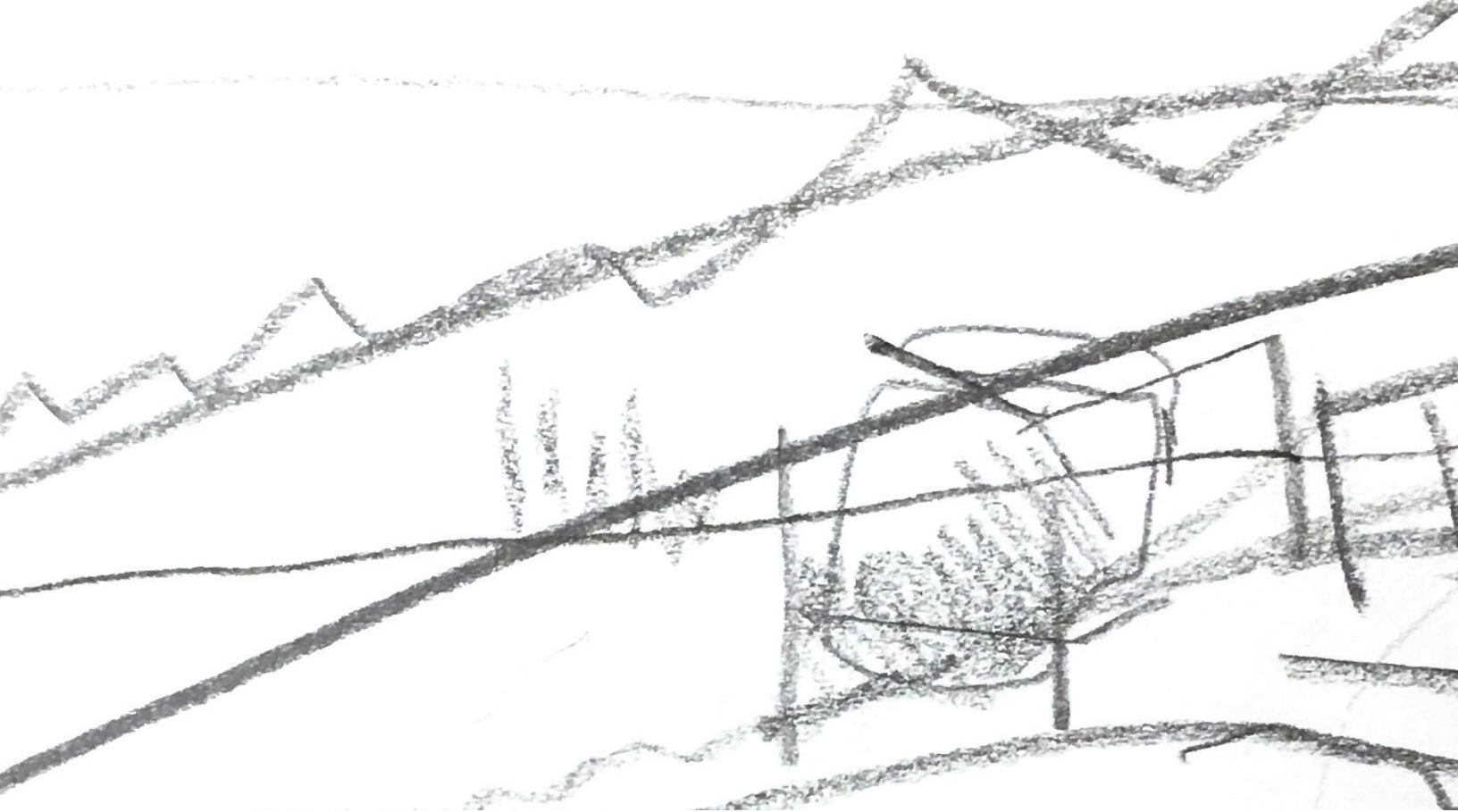
Paloma Palau-Pellicer | University Jaume

Soko Takemaru | Gunma University

An integral part of the *Mapping A/r/tography Retreat* held from July 5-6, 2019 was the opportunity to work together and to engage in arts-based educational research propositions in community. The following is an assemblage of one of the four groups that worked on the theme: Mapping A/r/tography Walk: Where the River Meets the Ocean.

On the afternoon of Friday, July 5, 2019, four random groups were created among collaborators and graduate students, each with a facilitator from the UBC site. Introducing ourselves to each other, the groups embarked on a walk in Steveston, BC, with one possible destination being Garry Point Park. The proposition was open-ended. A bundle of art supplies was provided and the theme "Where the River Meets the Ocean" was left to each group to explore over the afternoon. The following day, we shared our a/r/tographic experiences.

It was my honour to facilitate one of the groups. Our group included: Satoshi Ikeda (Hiroshima University), Rana Jreidini (Concordia University), Paloma Palau-Pellicer (University Jaume), Soko Takemaru (Gunma University) and, myself Joanne Ursino (The University of British Columbia). Our offering was shaped in relation to two pivot points during our walk at Garry Point Park: the first was exploring a large steel buoy and, the second was sitting on a bench—at the ocean's edge—each taking a turn to draw for 30 seconds on a shared piece of paper without taking our eyes from the vista. We marked the unfolding experience of this walk through photography, drawing, soundscape, video, and poetic distillations and fragmentations. The walk was notable for its singular and relational qualities. It was then storied in a series of negotiated conceptual choices for others to behold.



In the storytelling, our group deepened our connection, moving from hesitations and distances in initial words and steps to animated multi-sensory co-collaborations in proximity.

First, we shared one image that resonated in the singular for each of us on the walk (it could be anything).

Second, we each shared an image of our pivot encounter with the steel buoy.

Third: a group pencil drawing (see above image)

Fourth and **fifth**: a one-minute soundscape and a thirty-second short video, both encounters with the steel buoy.

Sixth, a poetic text that encapsulated the event.

For the **Seventh**, we printed our small photographs of the encounter with the steel buoy and the group drawing, working alongside the DIY paper globes created by Daniel and Nina O'Donohue and offered by Nicole Lee in "Destabilizing Mapping through Folding Geometric Globes." This printed matter structure was included in the *Mapping A/r/tography: InSEA 2019 Exhibition*.

I singular



Mapping A/r/tography Retreat Walk 1 | Frottages: Satoshi Ikeda | July 5, 2019

In sharing his images, Satoshi Ikeda offers the following text:

I was impressed that you told us a story about immigrants from Japan. I was inspired by that story and I made a work. I used an envelope. On one side, I made frottages using plants in a Japanese garden and text from a monument "FIRST JAPANESE IMMIGRANT." On the other side, I used plants in Steveston and text from a monument "TO CANADA."

An envelope can contain something—like a bag. I imagine that this envelope contains the hopes, tolerance, effort, relationship, and harmony of each country's people at that time. So I used living plants in the hope that the relationship will continue.



Mapping A/r/tography Retreat Walk 2 | Photo (top left): Rana Jreidini | July 5, 2019

Walking | Photo (top right): Paloma Palau-Pellicer | July 5, 2019

Mapping A/r/tography Retreat Walk 3 | Photo (bottom left): Soko Takemaru | July 5, 2019

Mapping A/r/tography Retreat Walk 4 | Photo (bottom right): Joanne Ursino | July 5, 2019



II steel buoy: plural pivot one



Mapping A/r/tography Retreat Walk 5 | Photo (across left): Rana Jreidini | July 5, 2019

Mapping A/r/tography Retreat Walk 6 | Photo (top left): Satoshi Ikeda | July 5, 2019

puppy1 | Photo (middle): Paloma Palau-Pellicer | Joanne Ursino (left), Marzieh Mosavarzadeh (center), and Rana Jreidini (right) | July 5, 2019

Mapping A/r/tography Retreat Walk 7 | Photo (right): Soko Takemaru | July 5, 2019

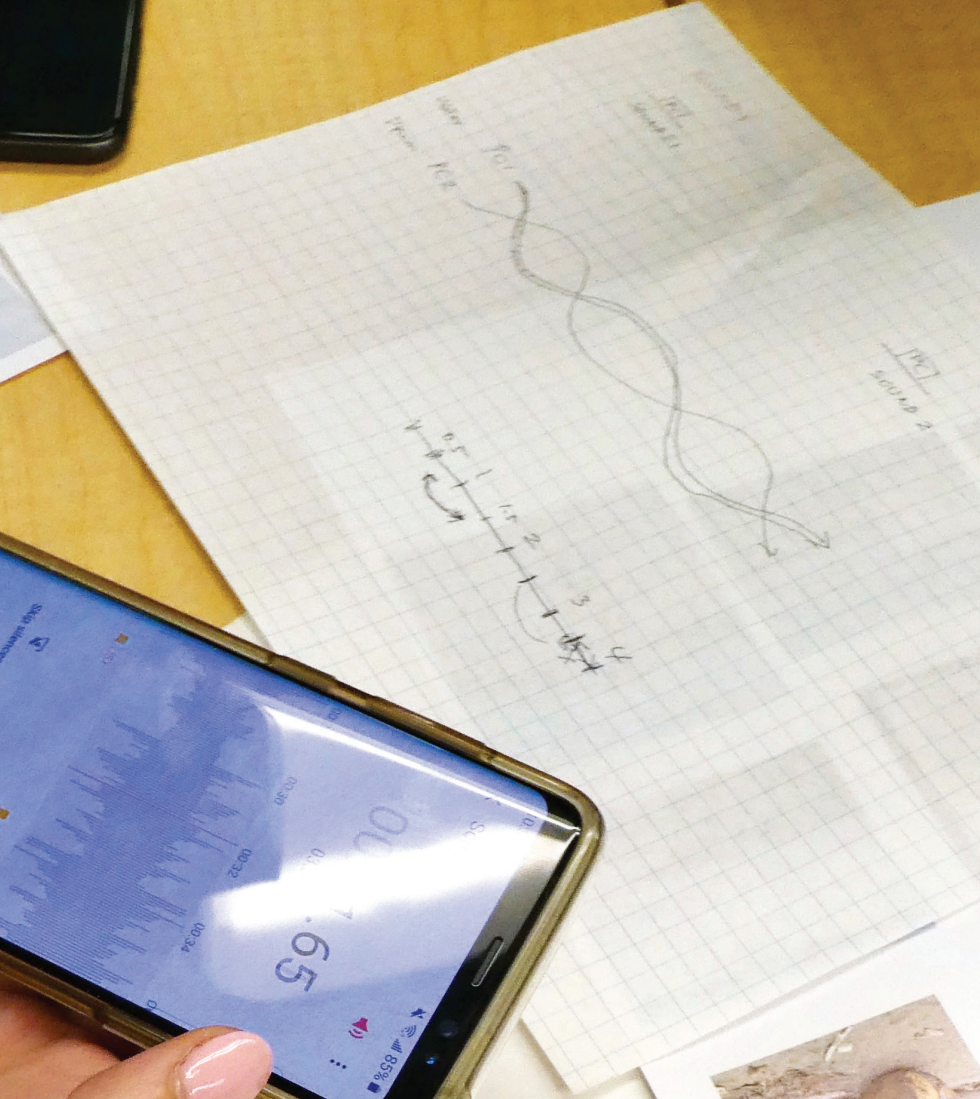


Mapping A/r/tography Retreat Walk 8 | Photo (above): Joanne Ursino | July 5, 2019

III group drawing: plural pivot two



Group drawing: where the river meets the ocean | Image (above): Satoshi Ikeda | July 5, 2019



1-888-GOAWERY



IV soundscape: interacting sounds



Group interaction 1 with steel buoy while
on beach in Steveston, BC | Soundscape
QR Code: Rana Jreidini | July 5, 2019

V video: sounds in relation



Group interaction 2 with steel buoy while
on beach in Steveston, BC | Video QR
Code: Paloma Palau-Pellicer | July 5, 2019

Sharing soundscape of steel buoy drumming | Photo (across left): Joanne Ursino | July 6, 2019

VI poetic offering: puppy1

It may have come from the sea.
A big ball that made us one. I was scared at first, but it moved when I touched it.
It is the same as my relationship with the outside.
I feel excited by feeling, touching and experiencing.
And a lot of good things happen.
Outside and inside, it's the same as everyone's relationship changes.
I will surely be in this scenery today.
It's everyone's voice, music and smile, I will live in my heart.

Soko Takemaru

Return to Puppy1 | Photo (across right): Joanne Ursino | October 31, 2020





DURY

VII Mapping A/r/tography: InSEA 2019 Exhibition



where the river meets the ocean (making for the *Mapping A/r/tography: InSEA 2019 Exhibition*) | Photo: Joanne Ursino | July 6, 2019



Contact

Joanne Ursino

Ph.D. Candidate, Cross Faculty Inquiry
Faculty of Education
The University of British Columbia
joanneursino.ubc@gmail.com

Satoshi Ikeda

Associate Professor
Hiroshima University
ikedas@hiroshima-u.ac.jp

Rana Jreidini

M.A. Student
Department of Art Education
Faculty of Fine Arts
Concordia University
rana.jreidini@gmail.com

Paloma Palau-Pellicer

Associate Professor
Faculty of Education
University Jaume
ppalau@uji.es

Soko Takemaru

Education Coordinator/Facilitator
Gunma University
sokotakemaru@gmail.com

PROJECT

Garry Point Park Walking Trace

Rocío Lara-Osuna | University of Granada

Ken Morimoto | The University of British Columbia

Kayoko Komatsu, Kazuji Mogi, and Takashi Takao | Tokyo Gakugei University

This four-minute video is the result of walking at Garry Point Park during the *Mapping A/r/tography Retreat* held July 5-6, 2019, in Vancouver. The video was recorded using the “Valdeloviewfinder,” a medium through which the visual conclusions developed by researchers from Spain, Japan, and Canada are combined.



Garry Point Park Walking Trace QR Code

| Image: Rocío Lara-Osuna | 2019

Contact

Rocío Lara-Osuna

Ph.D. Candidate, Arts and Education

University of Granada

Institutional mail: rlo@ugr.es

Personal mail: rociolaraosuna@gmail.com

ORCID: <https://orcid.org/0000-0002-3106-1493>

WOS Researcher ID: AAB-2149-2019

Ken Morimoto

Ph.D. Student, Art Education

Department of Curriculum and Pedagogy

Faculty of Education

The University of British Columbia

kencmorimoto@gmail.com

Kayoko Komatsu

Associate Professor

Nagaoka Institute of Design

kkomatsu@nagaoka-id.ac.jp

Kazuji Mogi

Professor

Gunma University

kazumogi@gmail.com

Takashi Takao

Associate Professor

Tokyo Gakugei University

domingo@u-gakugei.ac.jp

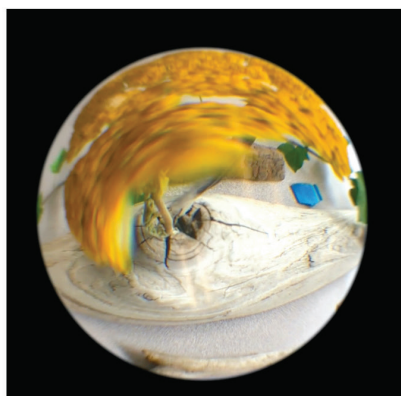


Photo Essay composed of shots from the video Garry Point Park Walking Trace (up) and three shots of videos by Takashi Takao, Kazuji Mogi, and Kayoko Komatsu (below) | Image: Rocío Lara-Osuna | 2020



INTERNATIONAL SITES AND PROFILES

The University of British Columbia | Vancouver, BC Canada

INTERNATIONAL SITES AND PROFILES

The University of British Columbia | Vancouver, BC Canada

Mapping our A/r/tographic Paths

Project Statement by Rita L. Irwin, Principal Investigator

As an a/r/tographic study group, we often came together to walk trails or spaces on The UBC campus. As individuals, we walked in numerous places in the region and across Canada, including important historic trails. Working collectively, we envisioned our community of a/r/tographers coming together to engage in shared inquiries, act as critical friends, and to present evocative or provocative works to one another. Using a *collaboratory* model, we fused collaboration and laboratory to facilitate participatory, collaborative, and cooperative knowledge creation and mobilization. A place-conscious pedagogy allowed us to start with what was nearby and known, while cultivating a relationship between the local and global, and between the social life of the world and the natural environment. Our routes became the crucial character for the re-thinking and re-imagining of living and learning as interrelated. Moreover, a place-conscious pedagogy enabled us to map geographies of self and others, while provoking transnational conversations with emerging works from our partners at other sites.

Each individual artist in this site shares their visual engagement with the ideas we have been exploring. Walking as inquiry opens up a range of possibilities for embracing sound, smell, emotion, movement, and memory into our accounts, illustrating the sensuousness and the capacity of walking as artistic, research, and teaching practices. Seen collectively, we begin to see the importance of the performative acts of walking for developing affective and sensory propositions that nudge us to raise questions, learn historical influences, write new narratives, all while beginning to imagine potentials not yet conceived. While each artist offers unique perspectives, our site also generated a collaborative mapping encounter, reimagining the world.

Prior to the congress, all of the international research groups met and we created new versions of what might be interpreted as a world map. Reimagining a cartography of a/r/tography became an opportunity to playfully think about possibilities. May we all pay more attention to how our individual bodies move in relation to the environment and how such embodied movement creates rhythmic, textured, and contingent understandings of place.

The University of British Columbia Site Multi-Media Installation | Photo (across): Ken Morimoto | July 2019



Contact

Rita L. Irwin

Professor, Art Education
Department of Curriculum and Pedagogy
Faculty of Education
The University of British Columbia
rita.irwin@ubc.ca



PROJECT

Walking and Dwelling

Kwang Dae Chung (Mitsy) | The University of British Columbia



Natural Artistic Provocations | Photos (above and across): Kwang Dae Chung (Mitsy)

This visual essay incorporates my own a/r/tographical *living inquiry* into my daily walk (Springgay et al., 2005). Through my daily walking experience, I create and recreate natural artistic provocations/provocative art in order to answer the question: “How might it be possible to make time to experience *being* in the moment and *dwelling* with the natural materials whilst walking?” Triggs et al. (2014) describe how “walking was at one time the only means capable of modifying the environment and continues today, to be an aesthetic method of making oneself feel at home on the earth” (p. 22). On each of my walks, I attempt to attune myself to the space, the environment, and the natural materials around me. As well, I seek a sense of belonging in nature.

This research takes the form of a self-study and uses two forms of arts-based research methodologies: “a/r/tography as living inquiries” (Irwin, 2008) and “aesthetic-based research (ABR) as pedagogy” (Bresler, 2018).

In order to find answers to the research question, I committed myself to *being and dwelling* (Irwin, 2008) in inquiries and to allowing myself to maintain an open mind. Through this living inquiry, I have learned how an act of “commitment” (ongoing living inquiry) and “contiguity” helped me to understand the importance of “the relationship between art and graphy, that is between the artform and writing within or about the phenomenon” (Irwin & Springgay, 2008, p. xxviii). This relational inquiry enabled me to locate myself “in the space of the *in-between* to create self-sustaining interrelating identities that inform, enhance, evoke, and/or provoke one another” (p. xxv) and to become an *A/r/tographer*.

In conclusion, this research impressed upon my profound value of living inquiries and being in lived experiences because it has given me an awareness of the impact of the process rather than the outcomes.

References

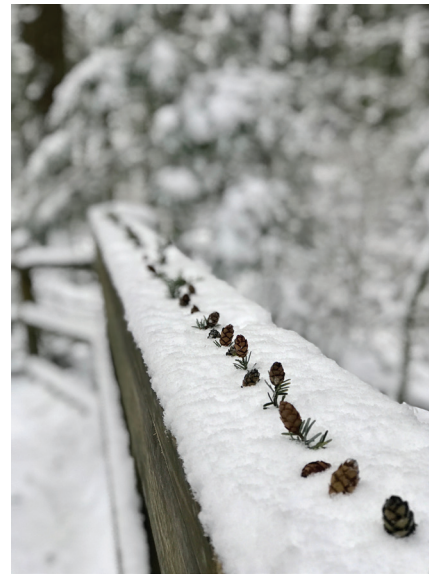
- Bresler, L. (2018). Aesthetic-based research as pedagogy: The interplay of knowing and unknowing toward expanded seeing. In Leavy, P. (Ed.), *Handbook of arts-based research* (pp. 649-672). The Guilford Press.
- Irwin, R. L. (2008). Communities of a/r/tographic practice. In S. Springgay, R. L. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. 71-80). Sense Publishers.
- Irwin, R. L., & Springgay, S. (2008). A/r/tography as practice-based research. In S. Springgay, R. L. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. xix-xxxiii). Sense Publishers.
- Springgay, S., Irwin, R. L., & Kind, S. (2005). A/r/tography as Living Inquiry through art and text. *Qualitative Inquiry*, 11(6), 897-912. <https://doi.org/10.1177/1077800405280696>
- Triggs, V., Irwin, R. L., & Leggo, C. (2014). Walking art: Sustaining ourselves as arts educators. *Visual Inquiry: Learning and Teaching Art*, 3(1), 21-34. https://doi.org/10.1386/vi.3.1.21_1

Bio | Kwang Dae Chung (Mitsy) is a master's student in Art Education at The University of British Columbia (UBC). She has worked as an early childhood educator for 15 years. Her areas of interest are in early childhood art education, living inquiry, a/r/tography, arts-based research, curriculum and pedagogy, phenomenology, and new materialism in early childhood education setting.

Contact

Kwang Dae Chung (Mitsy)

M.A. Student, Art Education
Department of Curriculum and Pedagogy
Faculty of Education
The University of British Columbia
mitsy0406@gmail.com



Natural Artistic Provocations | Photos (above and across): Kwang Dae Chung (Mitsy)



PROJECT

Destabilizing Mapping through Folding Geometric Globes

Nicole Y.S. Lee | The University of British Columbia



Artmaking Station | Photo: Joanne Ursino | July 2019

This socially engaged art installation features DIY paper globes from MapScaping (www.mapscaping.com), an online geospatial learning community created by Daniel and Nina O'Donohue that discusses cartographic practices. The installation consists of an artmaking station with paper globe templates, scissors, glue sticks, and pens. The templates selected fold into tetrahedrons, hexahedrons, octahedrons, tetradecahedrons, icosahedrons, rhombicuboctahedrons, and triacontahedrons. A string of polyhedrons created by a/r/tographers during the *Mapping A/r/tography Retreat*—embroidered, bursting open, covered in writing—hang along a rope above the artmaking station, showcasing interpretations of personal, familial, and ancestral movements across the globe.

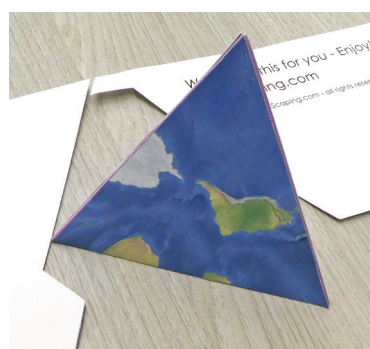
The artmaking station encourages international scholars to sit together in community and share understanding(s) of the world: the space and places each may come from and move around; where each may consider “home” or feel “at home”; and how each may conceptualize their situatedness and relationships with others. Participants’ creation and storying of the globes parallel the idea that mapping is a political construction. The act of assembling the polyhedrons destabilizes one’s habitual perception of what our planet looks like. Representations of our world(s) are called into question since the geometric faces disrupt one’s ability to identify what is at the center, periphery, top, and bottom. Each face brings a part of the world into focus. Creating a three-dimensional shape requires folding and gluing parts that do not connect two dimensionally, metaphorically suggesting possibilities around what can come together if different dimensions and frameworks can be introduced.

This work grew from a curatorial desire to communicate to viewers where each international site has set up their exhibited materials. An initial idea involved putting pins in a world map and a floor plan of the exhibition. Conscious of discourses around imperialism, colonialism, and cartography, the focus shifted to a playful, creative, and conceptual exploration of mapping and walking methodologies that honours personal understandings, stories, connection, and complicated conversations.

Contact

Nicole Y.S. Lee

Ph.D. Candidate, Art Education
Department of Curriculum and Pedagogy
Faculty of Education
The University of British Columbia
nicoleyslee@gmail.com



Globes: Embroidered, Bursting Open, Covered in Writing | Photo (above): Joanne Ursino | July 2019

Map Template | Constructed example (across) © MapScaping.com-all rights reserved.



W

this fo

ing.c

scapir

PROJECT

Mapping My Movement in Time

Ken Morimoto | The University of British Columbia

How far do you need to walk before you have moved?

How much do you need to learn before you become learned?

The exhibited work is a digital print of a single selection from the larger series, *Walking Through Time*. The series in its entirety is the result of a three-month journey through a practice of contemplative walking inquiry. I engage with questions around the measurement of movement as propositions from which to consider my own positionality through a/r/tography. Propositions in a/r/tographic research invite questioning and examination of various concepts and things such as self, place, experience, theory, and practice through art practice.

In composing the final work, photographs were taken in hourly intervals for a duration of five days and composited digitally into one image as a way of mapping my movement in time. The barcode-like composition of the work is influenced by the aesthetic sensibilities of Movie Barcode (<https://moviebarcode.tumblr.com/>) and the themes of time and space as taken up by On Kawara in his Date Paintings. As each photographed hour becomes condensed into strips of abstracted color in the context of other strips, each moment begins to gain significance not only as a documentation of one point in time, but also in relation to the totality of the represented whole. The practice encourages a kind of productive disinterestedness that holds each moment, the marking of each hour, intentionally yet loosely, making space for a kind of knowing that attends to the unforeseen relationships that emerge. By shifting the emphasis from the location of movement to the practice of movement itself, the work extends an invitation to notice the process of becoming that is at work in everyday life.

Contact

Ken Morimoto

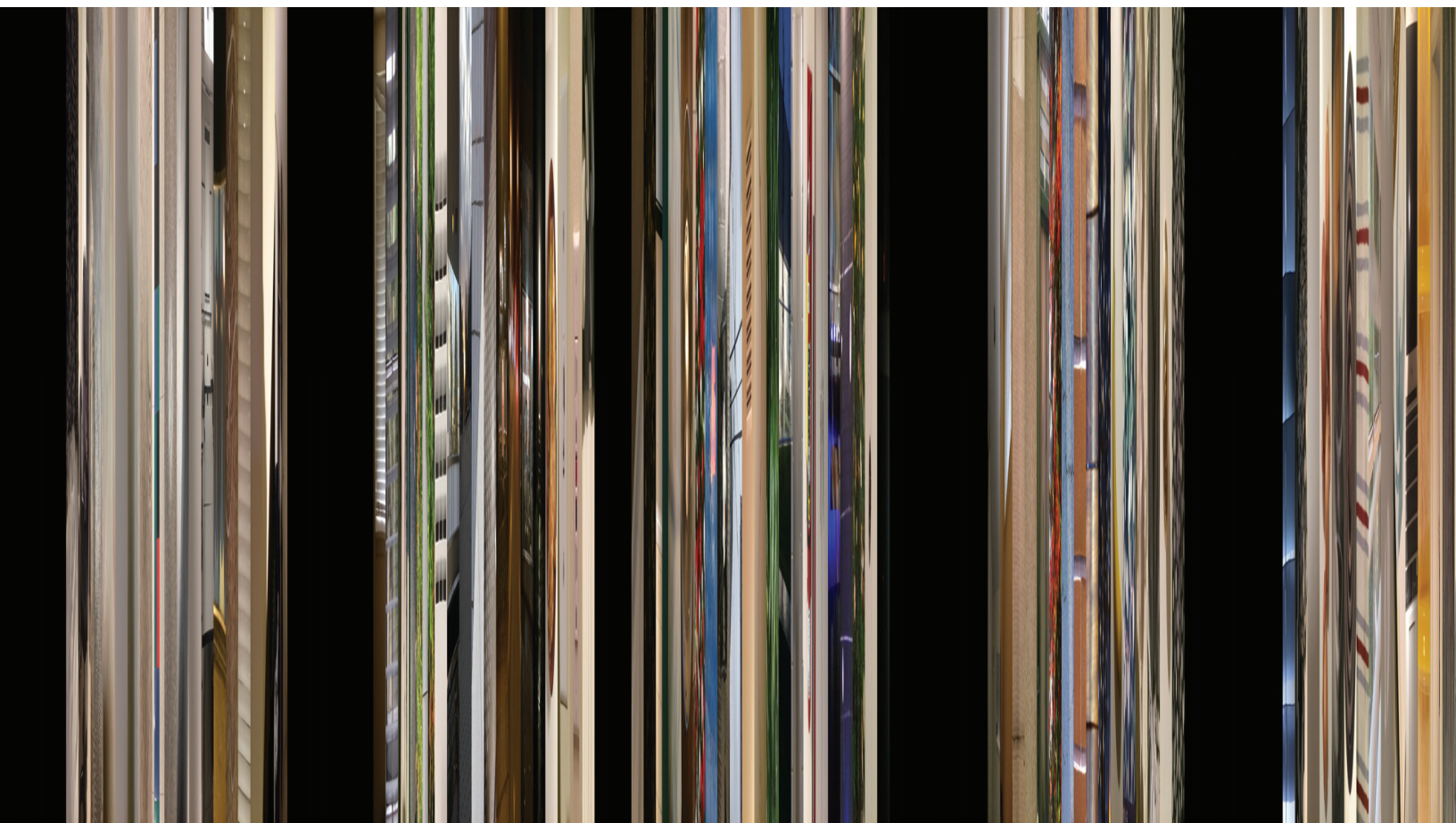
Ph.D. Student, Art Education

Department of Curriculum and Pedagogy

Faculty of Education

The University of British Columbia

kencmorimoto@gmail.com



Mapping My Movement in Time | Image: Ken Morimoto | November 2018

PROJECT

Walking the Contemplative Path of the Unknown

Marzieh Mosavarzadeh | The University of British Columbia

This project consists of a series of photographs which have been digitally printed on bamboo paper. I took the photos during a walking study at The University of British Columbia. The project started without any prior planning, or knowing what to expect as an outcome. All I knew was that I would walk a path. I let the things that I encountered in my walk lead the direction of my walk and thinking. Soon, a sewer hatch caught my attention. I stopped to take a photo of it. I continued walking. There was another hatch. I took a photo of that one too. I kept walking and within a few steps, there was another one. Eventually, looking for the hatch covers and interrupting the flow of my walk to take photos of them generated a space for me to pause. Each pause, turned into a space to listen, see, touch, and contemplate closely. Allowing the sewer hatch covers to lead my way gave me the permission to not think about reaching the end of the path as an outcome of my walk. Instead, I let my curiosity for following the hatches create an unforeseen map for my walk. The photos that I took are not about precisely representing the hatch covers; yet, each photo of them visualizes a pause, a contemplation, a reason for lingering for a while in my walk and engaging with my surroundings. As part of the group show, I put the printed photographs on a table with short legs, in a way that the viewer was encouraged to walk around the table. I also used letter stamps to handprint some phrases on the white table cloth. The phrases were an invitation to pause and contemplate about the correspondence between the text and the photographs.



Photographic Installation | Photo: Marzieh Mosavarzadeh | July 2019



Utility Covers | Photos (above and across): Marzieh Mosavarzadeh

Bio | Marzieh Mosavarzadeh is a PhD student in Art Education at The University of British Columbia. In her arts-based educational research, Marzieh explores how walking, as an artistic, pedagogical, methodological, and everyday practice, and as a way of being in the world, has potentialities to lead one to come to know a new place through alternative ways of knowing. When walking, one is constantly in-between familiar and unfamiliar things and events. In the process of her research, Marzieh considers her walks to be non-linear experiences which have multiple openings. During her walks, things and events constantly emerge in a non-linear way. Marzieh thinks of walking as a rhizome that requires her to give up thinking about beginnings and endings and instead immerse herself in the process of walking. As an immigrant artists, researcher, and teacher, her curiosity lies in (a) what potential modes of knowing become stimulated while walking in a place and (b) how this “knowing” may activate a sense of belonging to a place.

Contact

Marzieh Mosavarzadeh

Ph.D. Student, Art Education

Department of Curriculum and Pedagogy

Faculty of Education

The University of British Columbia

m.mosavarzadeh@gmail.com | www.marzieh.mosavarzadeh.com



PROJECT

Making Books: A Record of Walks and the Self-in-Relation

Joanne Ursino | The University of British Columbia

Construction of these small books are both documentation and testament. A temporal and material offering for the noting of singular observations, layered relations, and markings of places and spaces. The ten participants in the '*Mapping A/r/tography*' group from The University of British Columbia, each have a set of their own. We gather, walk, write, draw, and photograph—a storying inscribed for sharing—then and now. This exhibition is both an invitation and a pause: to contemplate structures for the record-keeping of our walks, and to think alongside loss entwining both step and path.

A nuancing beyond their cover, spine, and signature: the five books on display are the first articulations—followed by the decad (not on view), made and given in short order for each walk. These originals were set aside for Dr. Carl Leggo. His regret at not being able to join us on our walks was heartfelt, and we missed him. This making was one way to center his contribution and the collection remained at the ready in an envelope with his name on it. These books are the prototype measures, folds, cuts, and stitches figured on the crease and turn before the assembly of the ten copies. A walking of the hand at work. A gesture of gratitude and openness to his presence in absence. We learned of his death on our walk together on March 7th, 2019.

This exhibition assemblage was created by four of the participants in our walking group (Nicole Lee, Marzieh Mosavarzadeh, Ken Morimoto, and Nicole Rallis). For me, it marked a turn: a letting go of the object. The trust returned in the reading: releasing control—taking a chance, and relishing a choice that offers something new in the beholding. A walk's movement in the promise of the page.

Walks Noted by Book | Photos (across): Joanne Ursino | July 2019

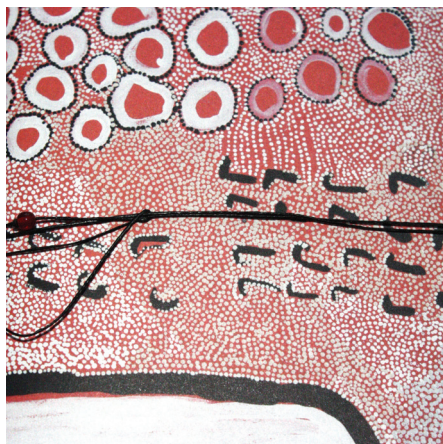
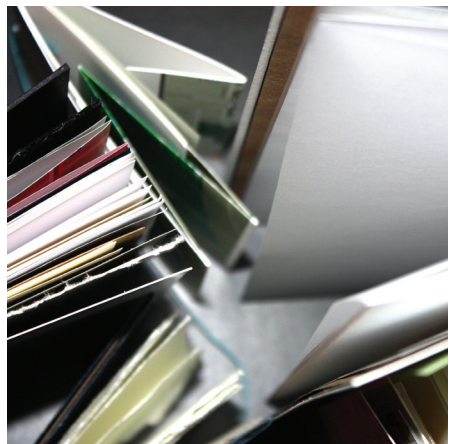
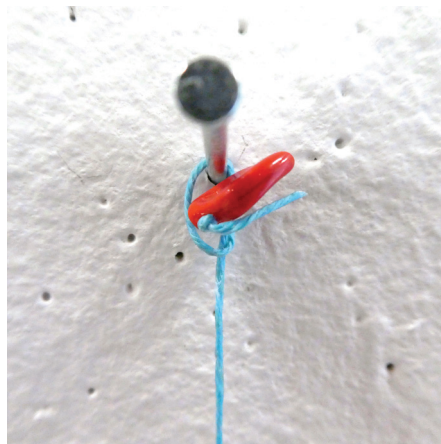
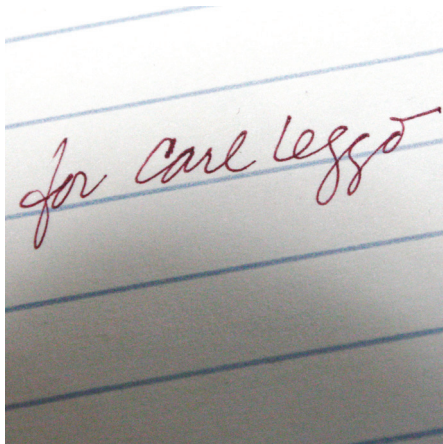
1st row, left | Nitobe Memorial Garden | September 25, 2018

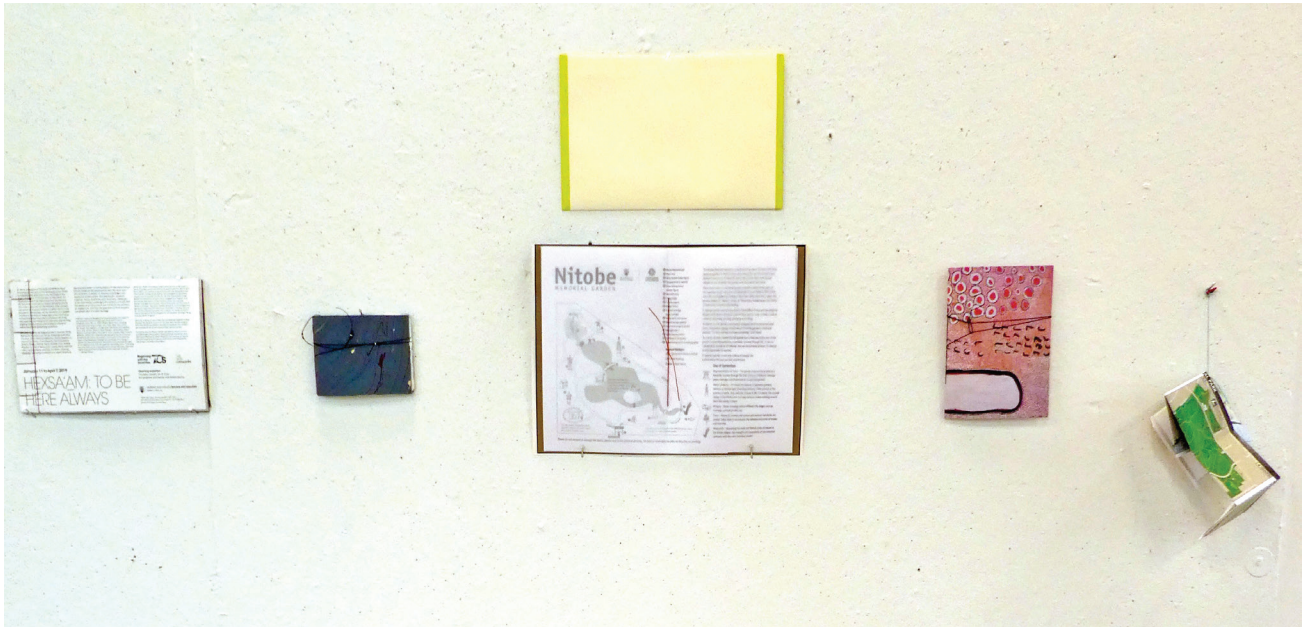
1st row, center, 3rd row, center | Pacific Spirit Regional Park | October 10, 2018

3rd row, right | Museum of Anthropology | November 26, 2018

3rd row, left | Museum of Anthropology | January 16, 2019

1st row, right | Morris and Helen Belkin Art Gallery | Thursday, March 7, 2019





Book Installation | Photo (above and across): Joanne Ursino | July 2019

Contact

Joanne Ursino

Ph.D. Candidate, Cross Faculty Inquiry
 Faculty of Education
 The University of British Columbia
joanneursino.ubc@gmail.com





INTERNATIONAL SITES AND PROFILES

Concordia University | Montreal, QC, Canada

INTERNATIONAL SITES AND PROFILES

Concordia University | Montreal, QC, Canada

Transnational Perspectives on Walking A/r/tographically

Project Statement by Elly Yazdanpanah, Rana Jreidini, Susana Vargas,
and Anita Sinner (Co-Investigator)

At our site, a/r/tography served as a platform upon which to rethink theory and practice in differing contexts, curriculums, and countries (Sinner et al., 2019). By adopting a practice of walking as living inquiry, our group explored the role of public art in Montreal (Canada), Bogota (Colombia), Beirut and Byblos (Lebanon), and virtually in Tehran (Iran). Susana realized walks focused on the history of violence in her home country, Colombia. Exploring artworks and artists whose aesthetic propositions are related to walking, she examines the role of art and education in peacebuilding. Rana mapped her public art walks in Lebanon through photography, analyzing location, context, and social engagement between home-countries as the basis to deliberate on how art-as-belonging creates community. Elly emphasized the experimental aspect of walking as a form of displacement and dislocation by inviting another colleague to walk in Tehran while she completed walks in Montreal. Virtual representations became a predominant component of her inquiry, and Elly is exploring how different qualities between walks provide insights to notions of presence and absence.

The individual walking projects produced within this body of work were connected through sustained exchanges of conversations, artworks, and experiences. Across differing geographies, the act of walking was ontologically generative, moving from reflective to diffractive thinking. As engagements-in-the-world, where stories with public art operate as both pedagogic agents and material objects, walking manifests our intra-actions as an ethical practice of living inquiry. Throughout this process, walking contributed to our becoming together, co-creating new understandings of public art within our networks of relations.

Reference

Sinner, A., Jreidini, R., Yazdanpanah, E., & Vargas, S. (2019). *Walking the talk: Geostories and transnational a/r/tography* [Manuscript submitted for publication]. Department of Art Education, Faculty of Fine Arts, Concordia University.



Concordia University Site Image Installation | Photo: Concordia Team | July 2019

For the exhibition, we worked together with Rocío Lara-Osuna, a visitor scholar from Spain, to create a report from our walks which took place in different parts of the world: Colombia, Lebanon, Iran, Spain, and Canada. Some of the walks were experienced in Montreal, as a shared place and some others in our own homelands separately. These approaches helped us to discover the potential of walking as an art practice in distinctive places.

As artists, researchers, and teachers, we are investigating how residing between nodes of Montreal-and-elsewhere articulates unexpected lines of flight, informing teaching and learning as a fluid, organic, and responsive act and action.

Contact

Anita Sinner

Associate Professor, Art Education
 Department of Art Education
 Faculty of Fine Arts
 Concordia University
anita.sinner@concordia.ca

PROJECT

Walking A/r/tographically between Lebanon and Canada

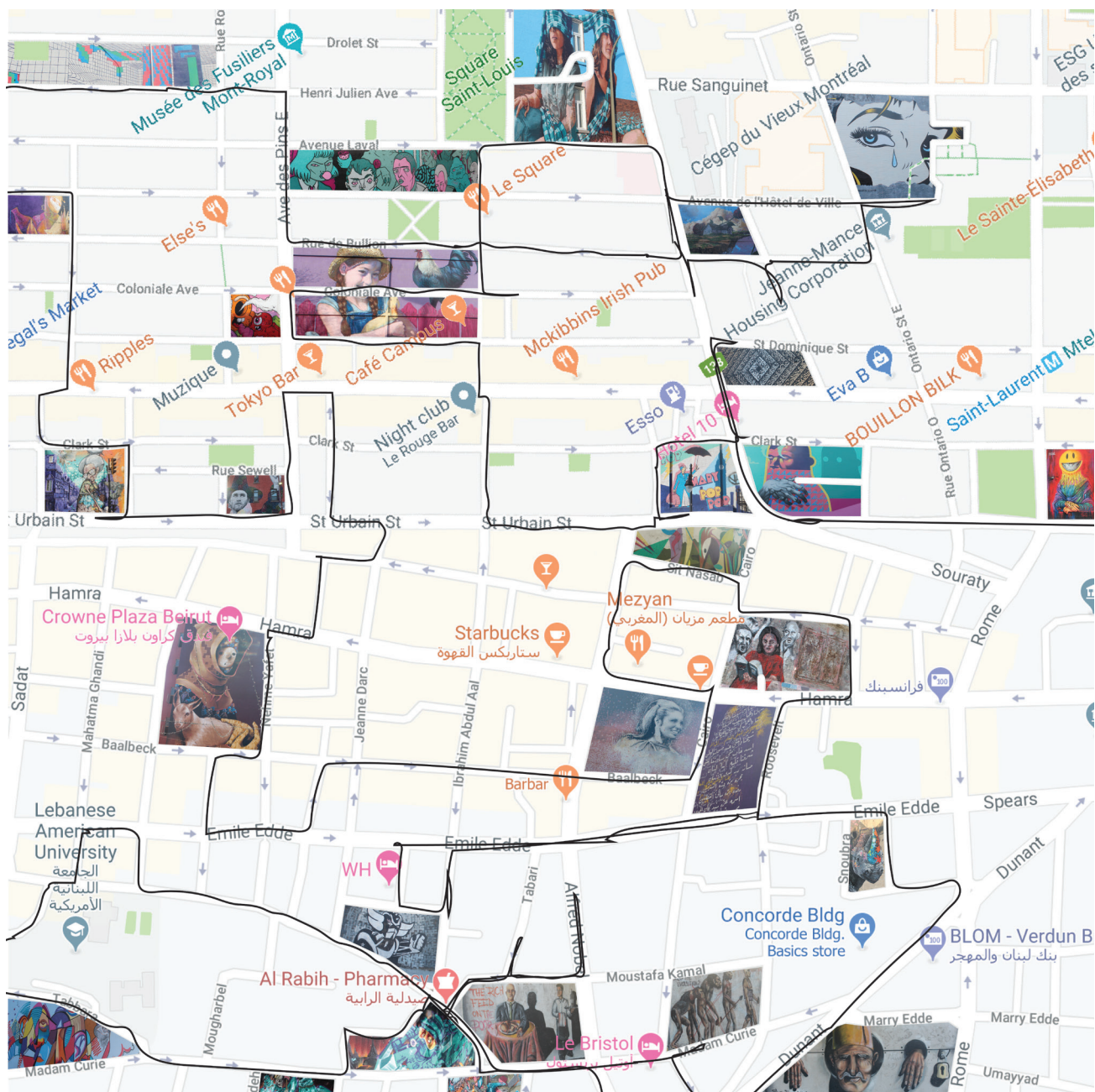
Rana Jreidini | Concordia University

Living transnationally, between Lebanon and Canada, I attempted to understand and explore public art in both countries using a/r/tography through field observation, as my walking process was journaled through photographing and dialoguing with public art.

I undertook several walks between Beirut and Byblos in Lebanon, and Montreal in Canada, focusing on three different themes of public art: graffiti, historical, and sculptural, where my provocations lingered in abstract, political, contemporary, natural, cultural, and so on, to introduce public art as a pedagogical tool in community art education. Furthermore, introducing the sense of belonging to both communities and attempting to establish the influence of public art to that belonging, I posed a set of questions: How does walking impact our observations? Does public art display a sense of community? How does walking a/r/tographically differ by geographies?

My walking process was journaled through photographing and dialoguing with public artworks, where I selected pictures of each public art I chronologically observed along my walks and expanded my research and thoughts of the artworks. I additionally mapped my walks by taking architecture and landscape photographs of neighbourhoods along the way, to provide a sense of space and surrounding while associating to the different locations. This allowed a better understanding of the significance of each artwork in relation to its community and to my own belonging and also the exploration of mapping public art as an educational tool for studying about a community through walks and observations.

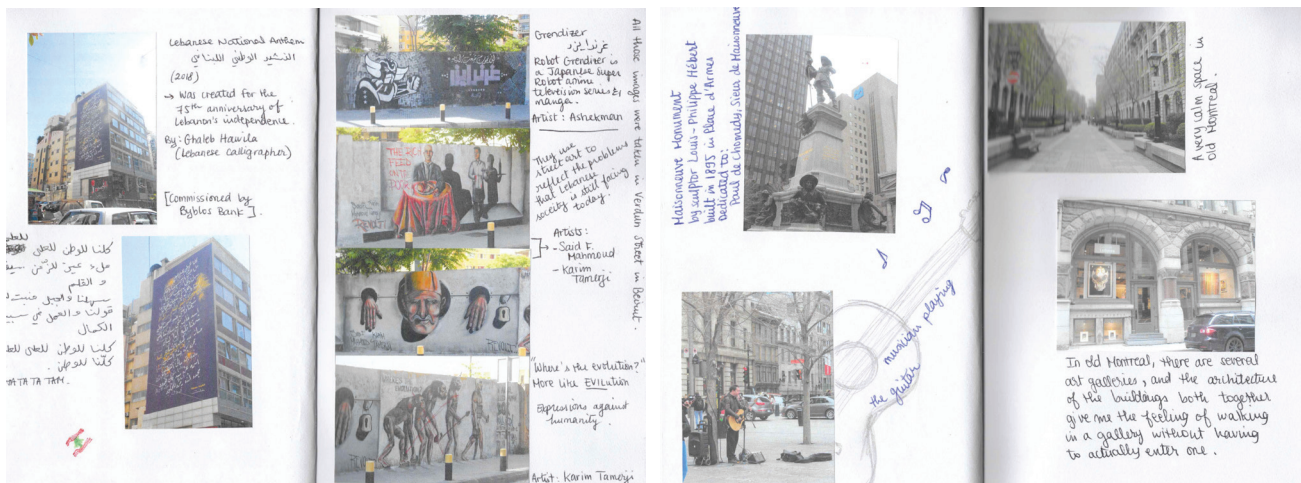
From those engaged walks and journaling, I developed the sense of exploration through the lenses of an artist, a researcher, and a teacher.



Mapping between Montreal and Beirut | Digital Artwork: Rana Jreidini | 2019



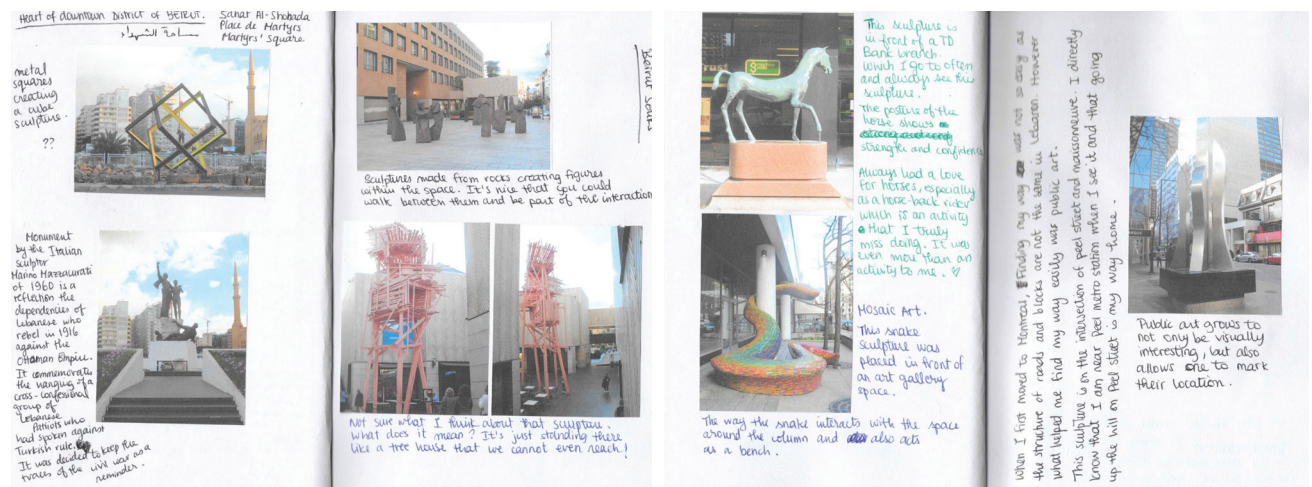
Graffiti Mural in Beirut, Lebanon | Photography: Rana Jreidini | 2019



Visual Journal | Mixed Media (left and right): Rana Jreidini | 2019



Graffiti Mural in Montreal, Canada | Photography : Rana Jreidini | 2019



Visual Journal | Mixed Media (left and right): Rana Jreidini | 2019

Bio | Rana Jreidini is a Lebanese-Canadian artist and art educator. She obtained a Bachelor of Fine Arts in Art Education from Concordia University in Montreal. Her enthusiasm for the program led her to pursue a Master of Arts in Art Education, where she researched individuals' experiences of moving and adapting from Lebanon to Canada, through artmaking practices. Rana has taught art lessons in Lebanon and completed several teaching internships in diverse community centers in Montreal. She values community engagement, reinforcing collaboration between diverse individuals. Striving to be a skilled and enthusiastic educator to her learners' art making and education, she makes sure to instill her own eagerness by bringing passion to every lesson.

Contact

Rana Jreidini

M.A. Student
Department of Art Education
Faculty of Fine Arts
Concordia University
rana.jreidini@gmail.com

PROJECT

Walking between Montreal and Bogotá

Susana Vargas | Concordia University

By engaging walking as a method of inquiry, I reflected about what it means to walk in a country that is now facing a post-conflict period, Colombia, and walking in a safe place for me such as Montreal. I documented my walking experience in a visual journal in which I explored the idea of drawing personal maps through creating abstract photographs that reveal and document my process of walking with public art in Bogotá and Montreal.

I walked on melted weapons. *Fragmentos* is an counter-monument, which has a floor consisting of the melted remains of 37 tons of weapons from the former guerrilla group, FARC. While walking on the melted guns, I recalled the artwork *Cardinal Signs* by the Colombian artist Libia Posada. It recreates through drawing the routes described by victims of forced displacement during the armed conflict: people who is forced to *walk* away from their homes. These reflections guided me to a process of understanding my role as artist, researcher, and teacher to engage and generate meaningful learning experiences related to the history of violence in Colombia.

Walking with public art in Montreal allowed me to embrace the idea of being an outsider and analyse my context from a different perspective. I evidenced this through the abstract maps I created as a response: photographs that are open up to several interpretations, and gives the viewer an idea about the places I went to. These walking experiences led me to question the possibility we have as a/r/tographers to address difficult situations, such as the history of violence in Colombia.



Monserrate, Bogotá | Digital Photography (top, left): Susana Vargas | 2019

Streets in Bogotá | Digital Photography: (top, right) Susana Vargas | 2019

Monuments, Montreal | Digital Photography (bottom, left): Susana Vargas | 2019

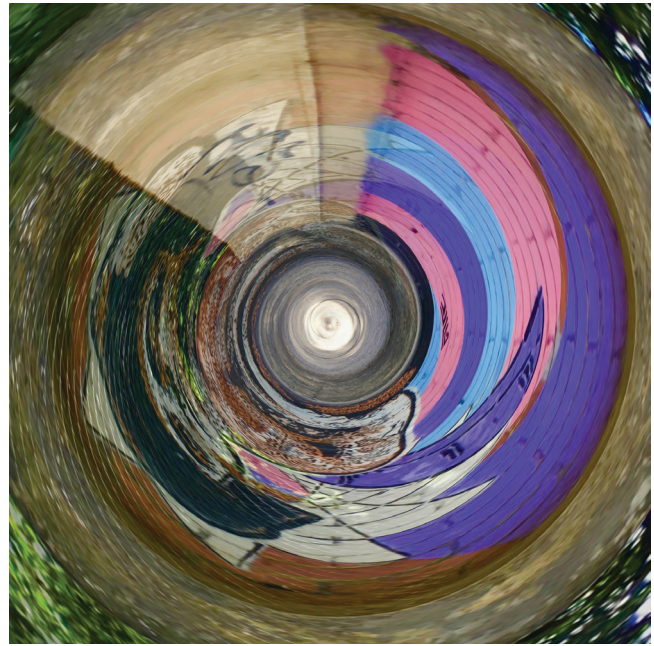
Vargas MAC Montreal | Digital Photography (bottom, right): Susana Vargas | 2019

Crescent Street, Montreal | Digital Photography (across): Susana Vargas | 2019





Carrera Novena, Bogotá | Digital Photography (left): Susana Vargas | 2019



Avenida Séptima, Bogotá | Digital Photography (right): Susana Vargas | 2019

Bio | Susana Vargas is an artist, art historian, and art educator from Colombia. She studied at the University of the Andes, later specializing in Contemporary Art Analysis at the University of Barcelona and is currently doing an MA in Art Education at Concordia University. Her research focuses on the role which art education has within the Colombian armed conflict, in order to explore how art and education can contribute to a society that is facing a period of post-conflict. With a high interest in understanding the role of contemporary art as a possible agent for discussion regarding the conflict in her home-country, she is pursuing an academic career to build on art education, social engagement, and peacebuilding.

Contact

Susana Vargas

M.A. Student
Department of Art Education
Faculty of Fine Arts
Concordia University
susanavargas92@gmail.com

PROJECT

“Dis” Dislocation, Disruption, Disposition: Montreal & Tehran

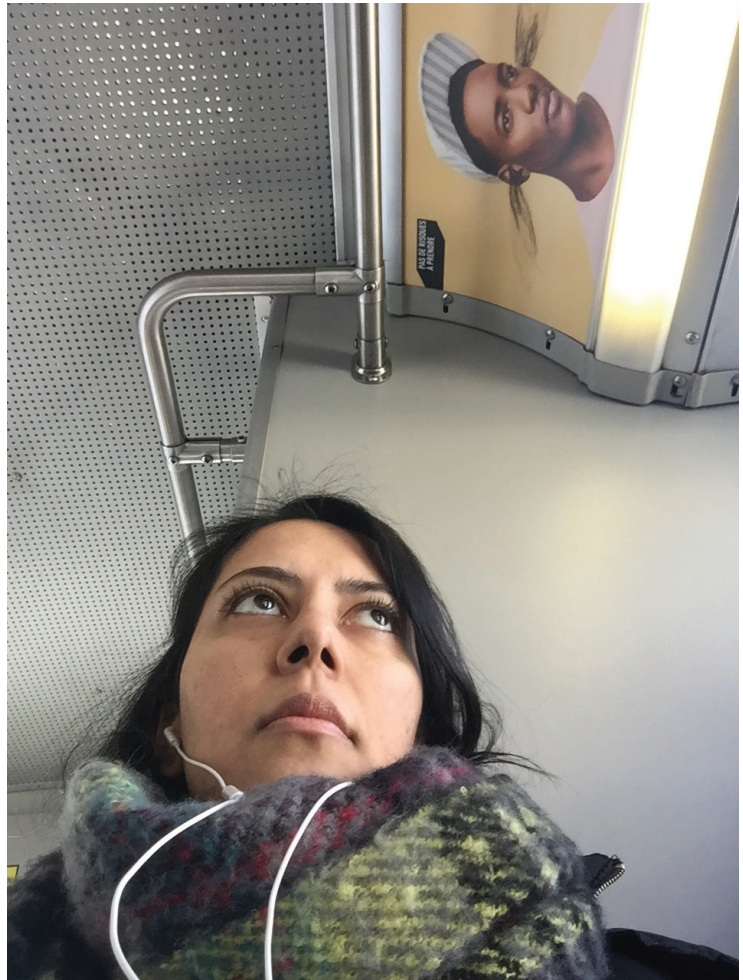
Elly Yazdanpناه | Concordia University

Inspired by the dislocated *Berlin Wall Segment* in an old street of Montreal as a public art, I decided to undertake a series of walks about the concept of dislocation, disposition, and disruption which was aligned with the moments of my life as an international student. To examine how my orientation, background, and culture affect my perception of walking and space cognitively, physically, and emotionally, I invited another colleague to walk with me virtually in an old street in Tehran, Iran. I created a visual journal which consists of a collection of video walks, photos, notes, examinations, and exchange of ideas with my colleague in another part of the world. In this visual journal, I decided to be involved in the process of walking without any preconceived structure to analyze the potential of this experience to create new possibilities of understanding. I focused on the importance of embodied and disembodied experience not only as an abstract empirical representation but also grounded in the nature of experimentation itself (Irwin, 2013). Allow ourselves to be guided by the multiplicities of the process, a dialectical dialogue formed between me and my co-author shifting from being an insider and outsider, embodiment and disembodiment, individually and collaboratively in relation to the place, space, culture, and a/r/tography itself.

As virtual experience was a predominant component of my project, all data is documented in digital format (video and pictures) and presented in an online composition (visual journal). For this exhibition, I selected some of the photos and also screenshots of our video arts to represent the process of our walks in Montreal and Tehran.

Reference

Irwin, R. L. (2013). *Becoming a/r/tography*. *Studies in Art Education*, 54(3), 198-215. <https://doi.org/10.1080/00393541.2013.11518894>



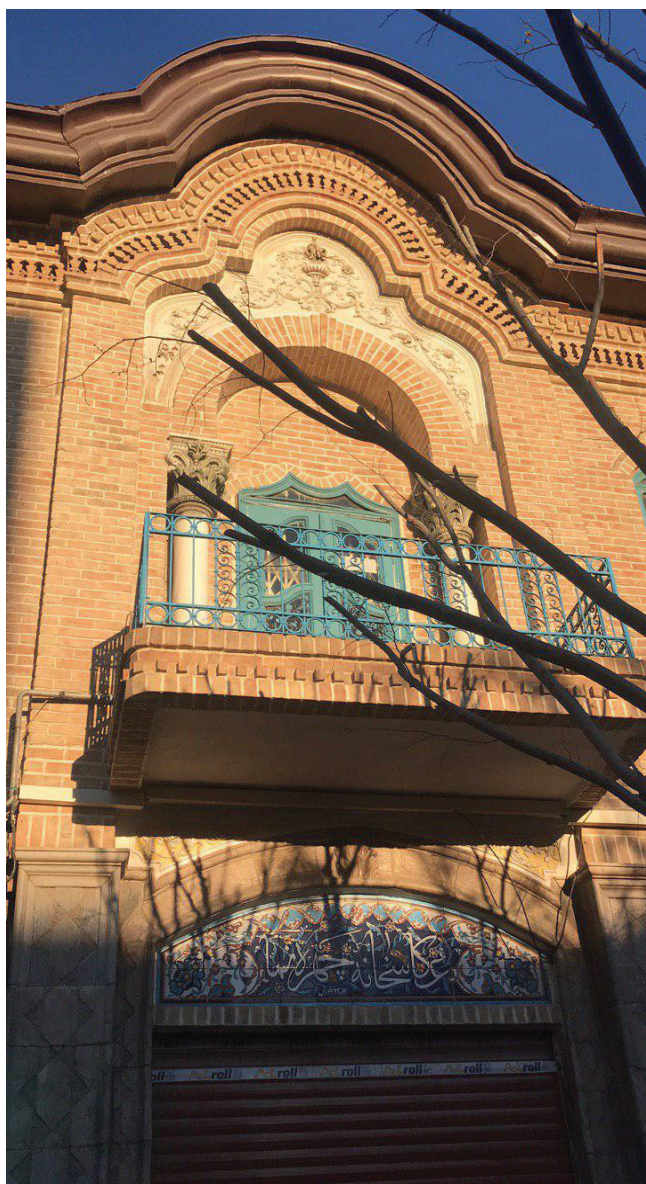
Tehran | Captures from Video Art (left): Elly Yazdanpna | 2019

Tehran | Captured from Video Art (right): Elly Yazdanpna | 2019



Tehran | Captured from Video Art (left): Elly Yazdanpnhah | 2019

Montreal | Digital photo (right): Elly Yazdanpnhah | 2019





Montreal | Captures from Video Art: Elly Yazdanpnh | 2019



Montreal | Captures from Video Art: Elly Yazdanpnh | 2019

Bio | Elly Yazdanpanah is an Iranian artist, teacher, and researcher who has studied in various fields within art and pursued her passion beyond the disciplines. She began her studies in design areas such as Architecture and Carpet Design, continued on to study visual arts, and obtained a master's degree in Painting. Since 2012, she has been working professionally in galleries as an artist, art educator, curator, and coordinator. Following her passion, she started a master's program in Art Education and is now a Ph.D. student of the same program at Concordia University. Currently, her focus is on the potential of walking as an a/r/tography practice in galleries.

Contact

Elly Yazdanpanah

M.A. Student

Department of Art Education

Faculty of Fine Arts

Concordia University

ely67yazdanpanah@gmail.com

PROJECT

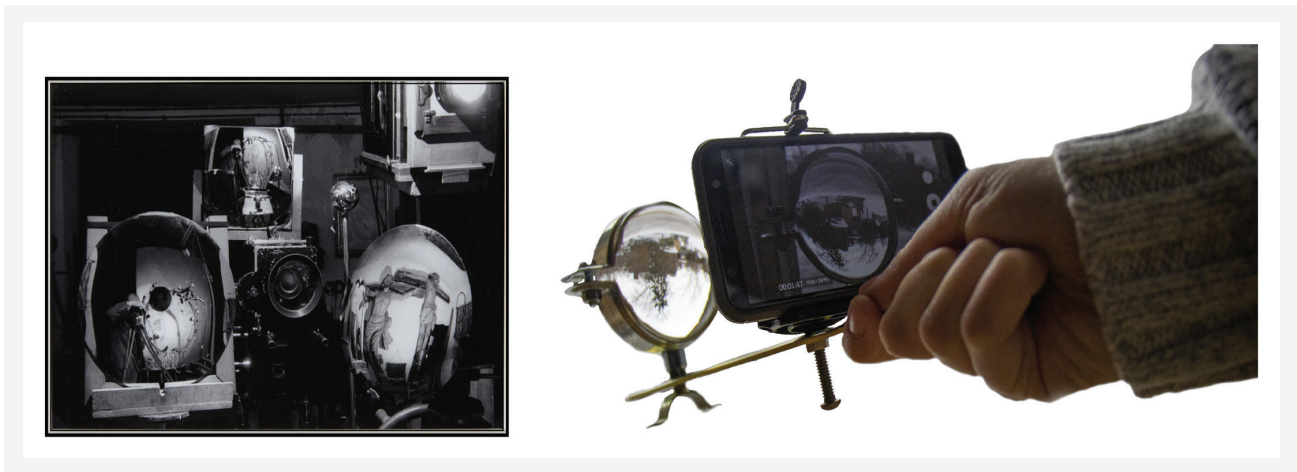
Valdeloviewfinder's Project

Rocío Lara-Osuna | Concordia University and University of Granada

The *Valdeloviewfinder's Project* was a collaborative project created to introduce students to the Walking Methodologies. The project, created to be implemented with students from University of Granada (Spain) and Concordia University (Canada), was sustained on the didactic conceptualization and artistic provocations of the Spanish filmmaker José Val del Omar (Granada, 1904-Madrid, 1982).

This artist invented new tools to achieve impressive visual results. Based on those inventions, he designed didactical proposals for schools and museums (Sáenz de Buruaga & Val del Omar, 1992). Those ideas were inspiring for the creation of a new instrument specifically designed to reach a collaborative project rooted in the bases of the “visual a/r/tography” (Roldan & Marin-Viadel, 2014). As a result, I created a new tool: a viewfinder composed of a crystal ball and a structure that acts to hold a camera to record footage through the ball. This new tool is intended to encourage students' experimentation during walking practices, strengthening the act of registering and rediscovering art, heritage, and urban artworks (among other things). The use of the viewfinder conditions the act of walking and guides the observation of the environment from a point of view completely different from how we see reality with the naked eye. The *Valdeloviewfinder's Project* expanded in reach and was used in different contexts: schools, museums, even in the Research Retreat organized as part of the *Mapping A/r/tography* International Project.

For this exhibition, I presented the results of the *Valdeloviewfinder's Project* (November 2018-July 2019). Part of the results exhibited came from personal work developed using this tool in five different cities (Granada, Cadiz, and Malaga in Spain; and Montreal and Toronto in Canada). Through the QR codes, visitors are invited to access the videos taken at each place. Readers can also scan these codes in this catalogue to see the videos. These results were exhibited with artworks from Susana Vargas, Elly Yazdanpanah, and Rana Jreidini (Concordia University).



Visual Quotation of Tools Developed by José Val del Omar (ca. 1960) (left) and Viewfinder Designed for This Project (2019) (right) | Images: Rocío Lara-Osuna | 2019



Six QR Codes Installed at the Exhibition | Images: Rocío Lara-Osuna | 2020

References

- Roldan, J., & Marin-Viadel, R. (2014). Visual a/r/tography in art museums. *Visual Inquiry: Learning & Teaching Art*, 3(2), 172-188. https://doi.org/10.1386/vi.3.2.172_1
- Sáenz de Buruaga, G., & Val del Omar, M.J. (Eds.). (1992). Val del Omar Sin Fin [Endless Val del Omar]. Provincial Council of Granada.

Bio | Rocío Lara-Osuna (Lucena, Spain, 1992) completed a Masters in Fine Arts, Visual Art Education and is currently a Ph.D. candidate in Arts and Education at the University of Granada (Spain).

Since 2016, she is professor and researcher at the University of Granada. Her artistic and research production focuses on the use of Projection-Based Augmented Reality for the development of art-based teaching methods following the didactical proposals of the Spanish filmmaker José Val-del-Omar (Granada, 1904-Madrid, 1982), all this on the basis of Art Based Educational Research and A/r/tography as main methodological perspectives.

Contact

Rocío Lara-Osuna

Institutional mail: rlo@ugr.es

Personal mail: rociolaraosuna@gmail.com

ORCID: <https://orcid.org/0000-0002-3106-1493>

WOS Researcher ID: AAB-2149-2019



INTERNATIONAL SITES AND PROFILES

Hangzhou Normal University | Hangzhou, China

INTERNATIONAL SITES AND PROFILES

Hangzhou Normal University | Hangzhou, China

A/R/T Field Trip on the Silk Road

Project Statement by Jun Hu (Co-Investigator)

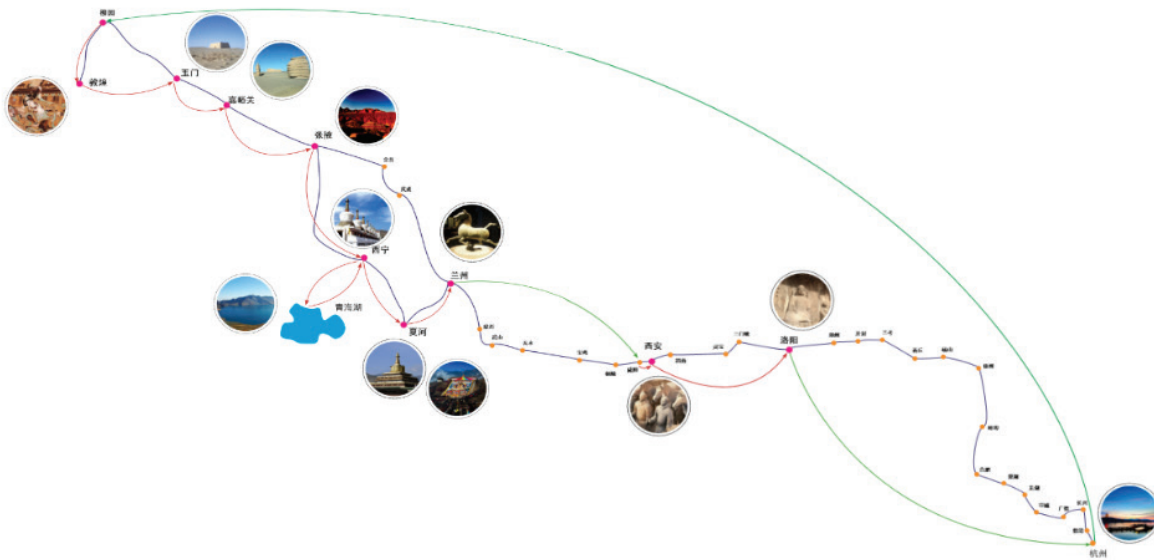
The A/r/tography Field Trip, conducted at the Art Education Department in Hangzhou Normal University since 2015, is an experimentation of a/r/tographic pedagogy. It is an annual course where students travel for three weeks along the Silk Road in Northwest China (Fig. 1). Approximately 40 art teacher candidates at undergraduate level, as well as a few graduate students participate annually (Hu, 2019).

With six poems serving as propositions that initiate students' identity shift between artist, researcher, and teacher, this curriculum reveals the slash, "/", in a/r/tography (Irwin et al., 2006, p. 70) as an opening that invites intellectual surprises, artistic creativity, and pedagogical wisdom, reinforcing one another through reverberation between them that comprise a/r/tographic pedagogy (Springgay, Irwin, & Kind, 2005).

Exhibited are selected students' works during the field trip course from May 4 to 25 in 2019. Each student's work is inspired by an awe in their travel experience and has its uniqueness in intellectual awareness, aesthetic quality, and pedagogical invention. The students' statements are extracted from their PowerPoint presentation and are translated by Jun Hu (who also adds notes in brackets to provide background information or messages underlying the students' statement).

While Jun Hu leads this pedagogical experiment, a colleague from the department is invited to co-teach and experience the course each year, with the intention of promoting a/r/tography for educational reform in the department. In 2019, Qingying Gong was invited to co-teach and he contributed to the management of the trip as well as documentation.

The Route of A/r/t Field Trip in 2019 | Image (across): Jun Hu



References

- Hu, J. (2019). Pedagogical reform: From a field trip to an a/r/t field trip. In Sinner, A., Irwin, R. L., & Jokela, T. (Eds.), *Visually provoking: Dissertations in art education* (pp. 22-34). Lapland University Press.
- Irwin, R. L., Beer, R., Springgay, S., Grauer, K., Xiong, G., & Bickel, B. (2006). The rhizomatic relations of a/r/tography. *Studies in Art Education*, 48(1), 70-88. <https://doi.org/10.1080/00393541.2006.11650500>
- Springgay, S., Irwin, R. L., & Kind, S. W. (2005). A/r/tography as living inquiry through art and text. *Qualitative Inquiry*, 11(6), 897-912. <https://doi.org/10.1177/1077800405280696>

Contact

Jun Hu

Chair, Art Education Department,
Dean, A/r/tography Research Center
Hangzhou Normal University
hujun_688@hotmail.com | WeChat: Hujun67605

PROJECT

Measurement

Kexing Pan (Jun Hu, Translator) | Hangzhou Normal University

Awe of travel experience: I was amazed by the Tibetans' praying activities, which gave me a sublime impression and peace in my heart. There could be two reasons to this: One is that their behavior of walking around sacred hills as worship is incomprehensible to me, as I am not religious and am unfamiliar with their culture. The other is that thousands of Tibetans are repeating the same act (Fig. 1).

Intellectual awareness: Through intuitive introspection and research on some contemporary art practices, I discover that the repetition of an act can create unusual meanings beyond what is immediately obvious. For example, a group of Chinese artists in nude piled up face-down one on top of another in five layers to "Raise the Anonymous Hill for One Meter" (1995). This was done on top of a hill in the chilling cold and it gives me an absurd but shockingly sublime impression.

Aesthetic creativity: I repeated the act of lying down to measure the length of the running course on campus with the length of my body, and found out that the length is 224 my body plus a few pebbles and a water bottle (Fig. 2).

(Pan reversed the Tibetan act of the Long-Kowtow, a prayer that involves lying face down on the ground and stretching the whole body as long as possible from toe to finger, and then standing up to take two to three steps to cover the distance of one's body length. Pious Tibetan Buddhists undertake Long-Kowtow all the way from their home to the holy Jokhang Temple in Lhasa as a worship to Buddha. Individuals literally measure the distance with the length of their body. Pan did this lying down face up and moving backward.)

Pedagogical invention: I invited six classmates to take part in my workshop, which is to measure anything on campus with the length of their body. They measured the length of the hand rail in the corridor, the height of their bunk bed, and even small objects such as iPads and Student IDs with their body as a unit of measurement (Fig. 3).



Figure 1: Image of Tibetans' Walking as Praying | Photo: Kexing Pan



Figure 2: Collaged Images from Kexing Pan's Video "Walking as Measuring: The Length of the Running Course Is 224 My Body plus a Few Pebbles and a Water Bottle" | Photo: Jun Hu



Figure 3: The Student ID Is the Length of 0.0705 My Body | Photo: Jiang Keying (At Kexing Pan's Workshop)

PROJECT

Melancholy

Yuanyuan Zheng (Jun Hu, Translator) | Hangzhou Normal University

Awe of travel experience: It was just an ordinary “green train” (nickname of the old fashioned slow train, popular until it was replaced by the speed train in the recent decade, which is painted white), but why had it aroused in me a strong sense of melancholy (Fig. 1)? It is not a piece of art, but just an ordinary vehicle that has no personal connection to me. (Zheng was looking out of the window as her train stopped at a train station when she saw a green train stopping at the opposite platform. At that time, it was raining and the window was blurred by rainwater.)

Intellectual awareness: I imagined how that blur could close the distance between now and the past, thus revealing history to me. It was probably the cause of melancholy in me.

Aesthetic creativity: I tried to create a melancholic image by blurring a photo of an old man. I covered it with a thin piece of plastic and sprayed water on it, then took a photo. It worked.

Pedagogical invention: I asked a group of classmates to take part in my workshop. (They were asked to select a photo of elderly people, then to take a photo of it after spraying some water to blur the image.) They have all succeeded in creating melancholic images in this simple way (Fig. 2).

Figure 1: Green Train | Photo (across): Yuanyuan Zheng



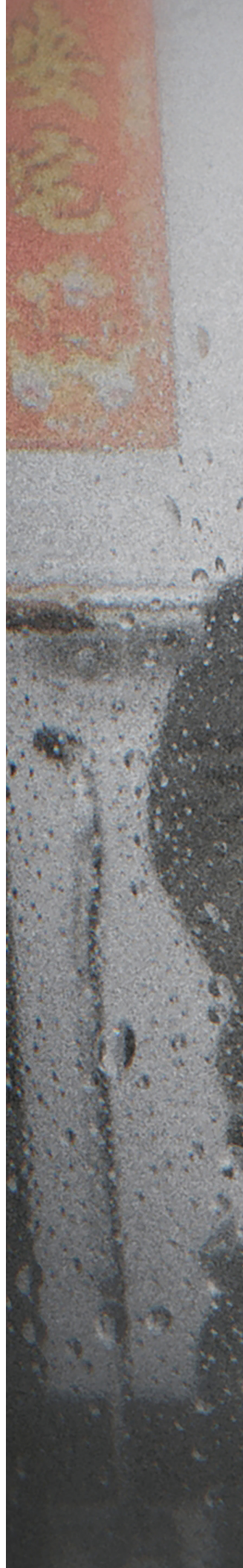


Figure 2: Melancholic Image | Photo (across): Xiujia Gu (At Yuanyuan Zheng's Workshop)



PROJECT

Sharply Depressed

Xiujia Gu (Jun Hu, Translator) | Hangzhou Normal University

Awe of travel experience: As my classmates admired nature's uncanny craftsmanship (of the highland landscape on Tibetan plateau), I did not share the same joy, but was caught by a strong sense of depression. Why so? Was it because of altitude sickness? Or something else?

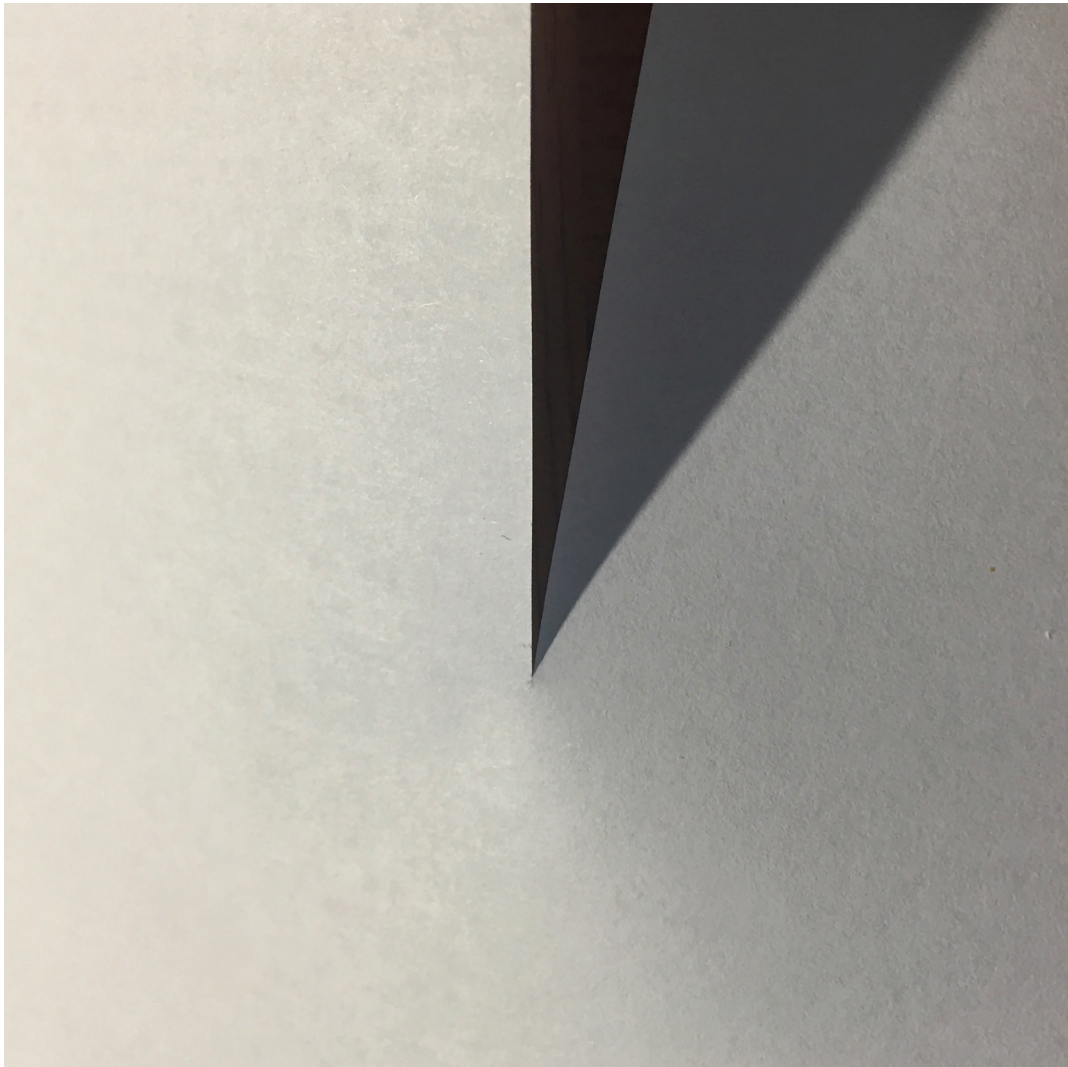
Intellectual awareness: As I meditated on this, I guessed that the spiky peaks of the mountain might be the major cause (Fig. 1). As I researched into Pablo Picasso's *Guernica* (1937), Ernst Ludwig Kirchner's *Street, Berlin* (1913), my intuition was confirmed by the triangular forms abundant in their modeling language, which gives me the sense of strong depression. I tentatively proposed that sharp shapes are depressive.

Aesthetic creativity: cut a piece of A4 paper to shape an acute triangle and took a photo of it, and found the image to be depressive, and it is even more so when it is upside-down (Fig. 2).

Pedagogical invention: Six classmates were invited to participate in my workshop. They were asked to manipulate any material to make it sharply pointed, and to choose a perspective to take a photo that has a depressive effect.

Figure 1: Image of Hills on Tibetan Plateau | Photo (across, top): Gu Xiujia

Figure 2: Image of Cut Paper | Photo (across, bottom): Gu Xiujia



PROJECT

Abstraction

Ganling Wang (Jun Hu, Translator) | Hangzhou Normal University

Awe of travel experience: My inspiration comes from a style of pottery in the Neolithic Age. There is one exhibited in Gansu Provincial Museum, titled '*Bird-Shaped Kettle*' (Fig. 1). Although there was nothing that represented a bird, it did give me a vivid impression of a bird. Moreover, it was not a solo case, for there were several of them, each with some variation, excavated from different locations. I was curious how it is so.

Intellectual awareness: After some research, I considered how representational lifelikeness is renounced through abstraction to open possibilities toward dynamic vividness.

Aesthetic creativity: I started with a photo of myself. Through abstraction with bright color, I created an image that is much more vivid than the original photo (Fig. 2), which confirmed my guess.

Pedagogical invention: I asked my classmates to take part in my workshop, where I invited them to reduce a photo of themselves into bright contrasting colours with a smart phone application to create an abstract image (Fig. 3). All came up with impressive works that expressed their character more dynamically than the original photo.



Figure 1: Bird-Shaped Kettle, 4300-4700 Years Ago, Exhibited at Gansu Provincial Museum | Photo: Ganling Wang

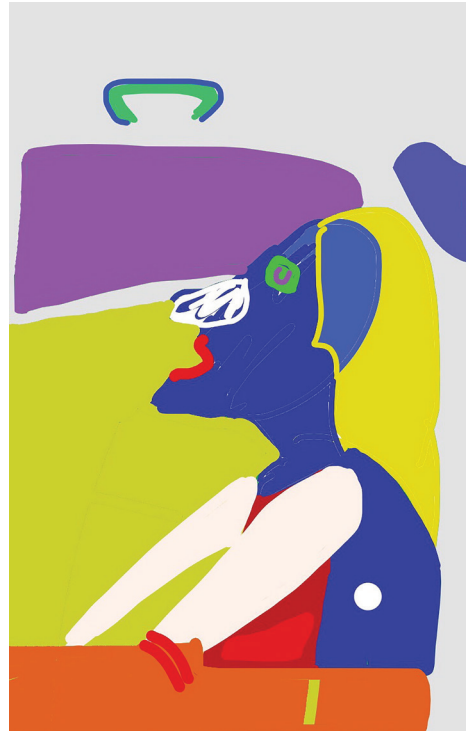


Figure 2: Self Portrait, Self Portrait, Based on a Photo of Herself | Image (top): Ganling Wang

Figure 3: Self Portrait, Based on a Photo of Herself | Image (bottom): Luxiao He (At Ganling Wang's Workshop)

PROJECT

Obsessed with Dissipation

Shuxian Feng (Jun Hu, Translator) | Hangzhou Normal University

Awe of travel experience: I had a different experience at the Terracotta Warrior Museum from my friends. As they were impressed by the world wonder created by Emperor Qin Shihuang, I had a sense of sorrow. I could feel the sadness of the emperor who was determined to keep his power and wealth eternally through these efforts, but in vain. I wrote a poem on that:

*Flower on the earth, moon in the water
Objects that exist are all conditional
The self is a thought, the reality is imagined
Dissipation is inevitable for emptiness is ground of all.*

Intellectual awareness: The Tibetan Buddhist practice of painting sand mandalas (Fig. 1) reveals to me an awareness in art, that art means something beyond the artwork. (The beautiful sand painting takes weeks of strenuous work by a group of dedicated monks, for no adhesive should be used to put the sand together. Even a slight wind can blow the sand away, which will spoil what was accomplished before. The process of sand painting is carried out in a space away from the public. Once it is completed, it is not intended for exhibition, but for destruction right away.)

The fate of Brazilian artist Nele Azevedo's *Melting Men* (2001) follow a similar course as hundreds of ice sculptures melt in sunlight. They share common themes, though in varied social contexts.

Aesthetic creativity: I wrote "I can do it" for hours on paper, then I shredded them by hand into pieces. Through this process, I felt sorrow in the dissipation of what I had been obsessed with (Fig. 2).

Pedagogical invention: Five classmates were invited to take part in my workshop. Each put energy and time in the creation of something that was then destroyed. (For example, Qinling Zhu picked fallen leaves to write "I believe" on the running course. She had to redo this over and over again to take a photo, as the wind kept blowing the words away.) See Fig. 3.



Figure 1: Sand Mandala, Created by Tibetan Buddhist Monks, Exhibited at Regong Art Museum | Photo: Shuxian Feng



Figure 2: Image from Video "I Can Do It" | Shuxian Feng



Figure 3: Image from Video "I Believe" | Qinling Zhu



INTERNATIONAL SITES AND PROFILES

Southern Cross University | Gold Coast Australia

INTERNATIONAL SITES AND PROFILES

Southern Cross University | Gold Coast, Australia

A/r/tographic Walkography

Project Statement by Alexandra Lasczik (Co-Investigator)

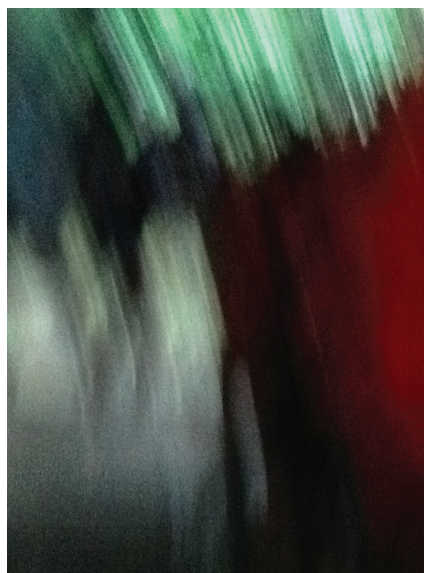
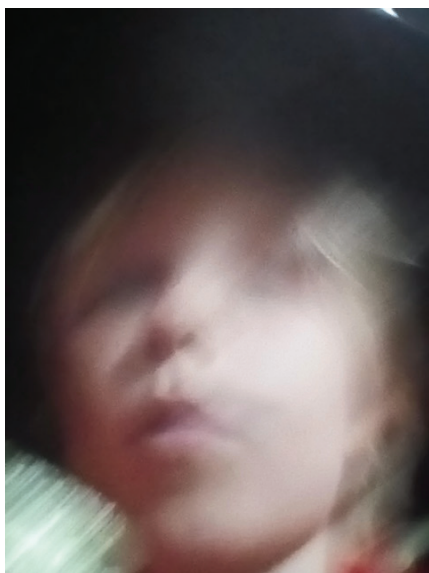
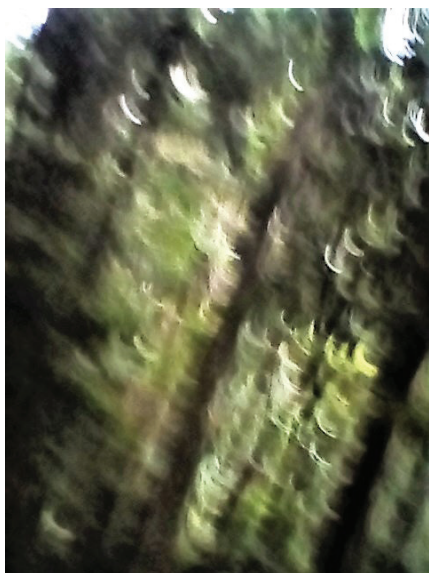
The Australian offshoot of the *Mapping A/r/tography* Project had a unique opportunity to initiate innovative pedagogy and curriculum and practical actions through our collective commitment to advancing the methodology of walkography (Lasczik Cutcher, 2018), which draws from a/r/tography and movement studies. It is a methodology for exploring emerging transcultural perspectives that are mapped in the intersection between art practice and philosophy as a matrix of the sensing body in movement.

The team of students as co-researchers (from 2 independent, Queensland schools), along with Alexandra Lasczik, Amy Cutter-Mackenzie-Knowles, Katie Hotko, and Tahlia McGahey, identified and promoted new models of artistic collaborations and pedagogical experiments representing a coherent picture and strategy for analysing the complex connection between identity and space/place. Once the research team set the conditions for the walkography, the students largely lead these experiments with the myriad outputs created and generated on site and subsequently in the studio.

A series of propositions—after the process philosophy of Whitehead and based on the renderings of a/r/tography—were engaged in the first instance of the analytical protocol. The renderings are contiguity, metaphor/metonymy, openings, reverberations, excess, and living inquiry. The a/r/tographic renderings are nonlinear and nonhierarchical, nor are they organizational themes through which data can be ordered in a structural, siloed manner. Rather they are nodes of thought, a relationality of becoming, concepts in kinship, so that the in, the with, the between are all engaged as possibilities, that breathe, that live as theoretical potentials. As such, they align with process philosophy in developing propositions for pragmatic engagements in a/r/tography and walkography practically, theoretically, and analytically. The propositions designed through the theoretical alignment of a/r/tography, walkography, and process philosophy will be published in an upcoming edited collection, entitled “Walking with A/r/tography,” expected to be published by Palgrave Macmillan in late 2020.

Reference

Lasczik Cutcher, A.J. (2018). *Moving-with & moving-through homelands, languages & memory: An arts-based walkography*. Brill|Sense Publishers. <https://doi.org/10.1163/9789463512480>



Movement Map | Image (top, left): Sofianne (Year 6) | March 2019

Cave Creek, Gondwana Rainforest | Image (top, right): Amber (Year 11) | March 2019

Movement Map | Image (bottom, left): Elliot (Year 6) | March 2019

Movement Map | Image (bottom, middle): Tom H (Year 6) | March 2019

Movement Map | Image (bottom, right): Oceane (Year 6) | March 2019

Contact

Alexandra Lasczik

Associate Professor, School of Education
Southern Cross University | Gold Coast Campus
Lexi.Lasczik@scu.edu.au

PROJECT

Mapping the Gondwana

Alexandra Lasczik | Southern Cross University

The Australian site of the *Mapping A/r/tography* project engaged the method of a/r/tography and acknowledging the Australian first people's Indigenous connection to walking the land as "songlines" "strings" or "Dreaming tracks," ancient passages, pathways, the inquiry explored how these routes are enacted as cartographies of the landscape. Thus, the inquiry on the Australian site engaged a rich cartography of place, culture, history, and identity on and around the Gondwana Rainforest in South East Queensland.

The sites of the Gondwana Rainforests are the most extensive subtropical rainforests in the world. This ancient world heritage site aroused transnational and intra-national storytelling about human-land relations and the complex connections between identity and space for Indigenous and non-Indigenous Australians through the lens of homelands and languages.

The research team chose to engage secondary and primary (elementary) school students to join them in the inquiry. As a first step, we invited Indigenous Elders to share their knowledge of Country with the students prior to the site visits in order to understand the correct protocols and to engage with deep knowledge of the site. The students were then positioned and trained as a/r/tographic co-researchers who then collaboratively walked the site cyclically over time, mapping the encounters and experiences through as a sustainable living inquiry.

Students from Arcadia Secondary College and the Silkwood School on the Gold Coast joined Southern Cross University researchers and visited the Gondwana Rainforest at the site of Natural Arch. They walked and mapped the site through drawing, photography and video. From this a/r/tographic fieldwork, they then spent several studio days creating further mappings and artworks, co-analyzing and co-creating further data from the original maps, which included drawing, painting, poetry, and speculative fiction. This exhibition showcases a co-curated selection of this work.

Contact

Alexandra Lasczik

Associate Professor, School of Education
Southern Cross University | Gold Coast Campus
Lexi.Lasczik@scu.edu.au



Photographic Installation | Photo: Alexandra Lasczik | July 2019



INTERNATIONAL SITES AND PROFILES

Tokyo Gakugei University | Tokyo, Japan

INTERNATIONAL SITES AND PROFILES

Tokyo Gakugei University | Tokyo, Japan

A/r/tographic Inquiry through Kumano Kodo Pilgrimage Trails Walking

Project Statement by Koichi Kasahara (Co-Investigator)

Koichi Kasahara | Tokyo Gakugei University

Toshio Ishii | Tokyo Gakugei University

Takashi Takao | Tokyo Gakugei University

Satoshi Ikeda | Hiroshima University

Kazuji Mogi | Gunma University

Kayoko Komatsu | Nagaoka Institute of Design

Minako Kayama | Tokyo Gakugei University

Minori Inoue | Tokyo Gakugei University

The trails of Kumano Kodo world heritage have deep layers of history of religion, politics, and culture. In particular, the Kumano area is sacred for multiple religions, including ancient Japanese mountain faith. It encompasses a unique coexistence of different religions. People of all classes pay tribute to the site and this is one of the important reasons why it is registered as a world heritage site. These pilgrimage trails have deep and complex connections with the Japanese. Though it is a famous site, most of the members of our research group have never visited. It might be similar for many Japanese people. This pilgrimage started in the 8th century. What had happened and opened up to us through this walking inquiry?



The Stone Stairs of the Pilgrimage Trails in Deep Forest | Photo: Koichi Kasahara

SSHRC(890-2017-0006) Mapping A/r/tography: Transnational storytelling across historical and cultural routes of significance, JSPS KAKENHI; 18H0101; 18H00622; 18H01007

PROJECT

Small Water Mirrors Reflecting the Experience of Walking the Kumano Kodo Pilgrimage Trails

Koichi Kasahara | Tokyo Gakugei University

Walking through the trails in the deep forest made me feel relaxed and refreshed. I enjoyed the walking trip with companions. On the other hand, I felt fearful seeing over 200,000 gravestones and memorial pagodas honouring historically powerful people. I knew them from textbooks in my school days. However, as someone born after World War II, a person of power from an age of tyranny rather than democracy is hard to accept. It might be their lust for power that stirred fearfulness in me when I saw the big gravestones and pagodas. On the other hand, from the beautiful and deep mountains and forest, the solemn and beautiful temples and shrines, the magnificent Buddhist statues—the simple life alongside the trails free from worldly affairs—I had peace of mind. I realized that such complex whole beings and existences within Kumano Kodo moved me. Is it the same for other Japanese? I caught sight of a small puddle of rain on the stone stairs when I walked through the trail to Nachi Falls. The reflected scenery in the small water mirror seemed to represent my whole experience and the things I saw while walking. What the small water mirror can reflect is just a part of many wholes. The depth of the puddle is only one centimeter. The whole and the world are not only on the ground but also under the water's surface. This small puddle or water mirror shares a part of them within and in-between. It is not condensation and abstraction. This is like a small gate—a boundary—which connects this world and other worlds, like the lens of a pinhole camera.

Step by step

Walking is dialogue

Walking is felt like lively meditation

Small water mirror could reflect everything

Dialogue with the history and culture

Kumano Kodo Pilgrimage Trails never end



Walking on the Trails, I Found a Puddle | Photo: Koichi Kasahara

Contact

Koichi Kasahara

Associate Professor

Tokyo Gakugei University

kasahara@u-gakugei.ac.jp

PROJECT

Manga Walking

Toshio Ishii | Tokyo Gakugei University

When we represent the act of “walking somewhere,” if at all possible we also want to represent the temporal process of moving from somewhere to somewhere else. This is because the act of walking is in itself a processual expression of the flow of time. Like reading between the lines of a text, the space between one panel and the next is blank, which serves to complement the representation of time. Then, if readers are also able to use that white space to stimulate their thoughts, they will be able to intervene as parties that will add strength to the realistic character of the time that has been represented. This is because the existence of the always-experiencing “I” exists prior to dialogue with the ego.

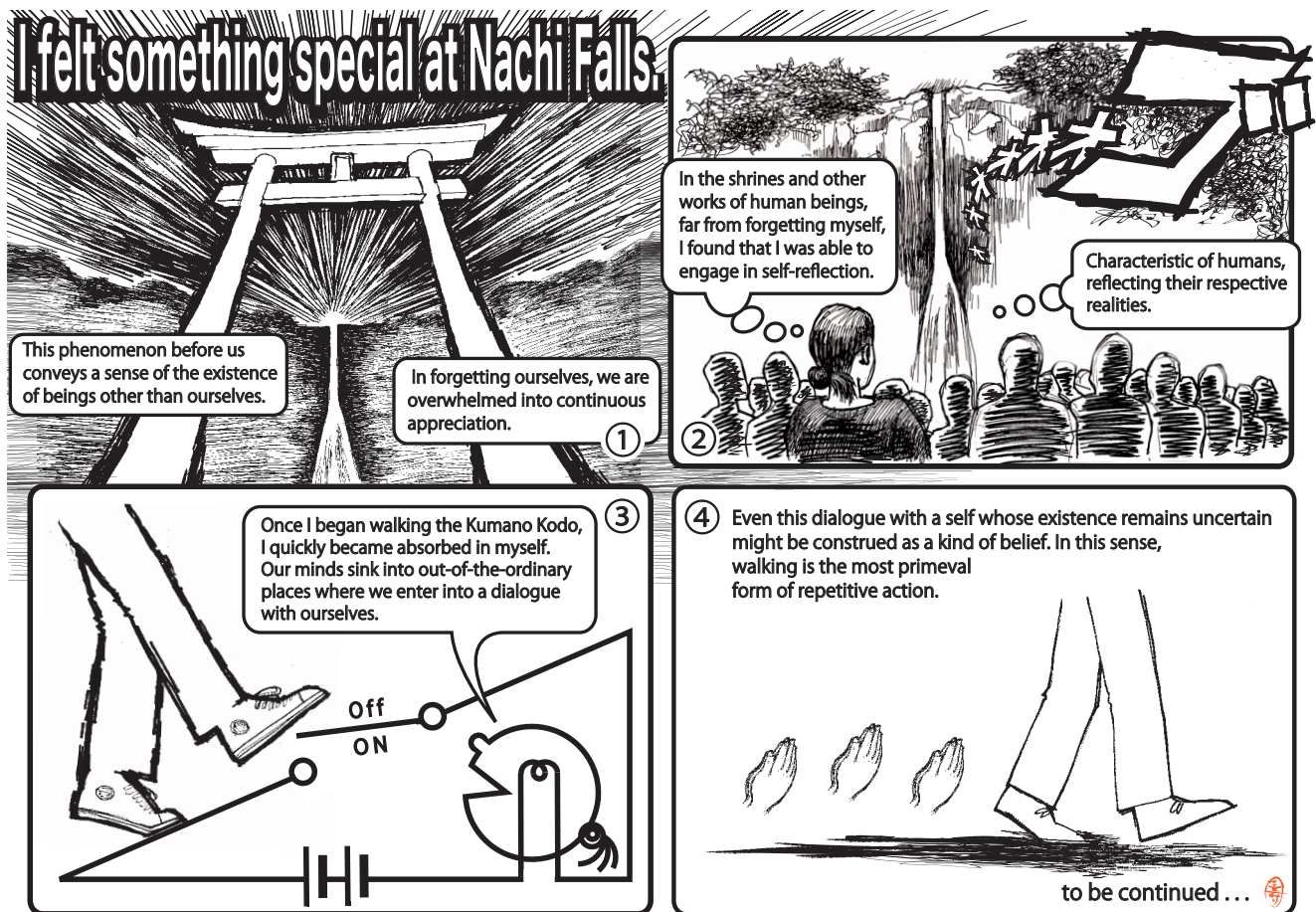
Contact

Toshio Ishii

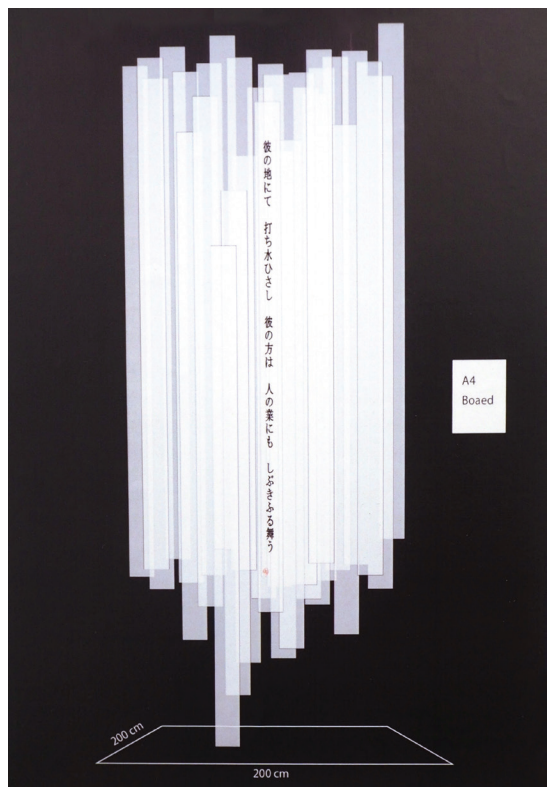
Professor

Tokyo Gakugei University

toshiwo@u-gakugei.ac.jp



Manga Walking | Image: Toshio Ishii



Installation of Manga Walking | Photo (left): Toshio Ishii | July 2019

Close Up | Photo (across): Toshio Ishii | July 2019

Concept Image | Photo (bottom right): Toshio Ishii | July 2019



PROJECT

Eliminating Boundaries: An Inquiry Regarding Tolerant Inclusion

Satoshi Ikeda | Hiroshima University

The theme of my work is boundaries in social inclusion. The challenge is the boundaries in societies created by decentralization which have been criticized by Foucault (1965/1988) and Derrida and Caputo (1997). In this work, I attempted to conceptualize and visualize tolerant boundaries through A/r/tography (Irwin, 2013).

A Japanese team visited and walked through *Koyasan Okunoin Temple*, a world heritage site in the area of *Kumano*. An interesting aspect was the inclusive positioning of the tombstones and memorial towers, where people from various positions—generals, artist, emperors, war victims, common citizens, and founders of different religions—were all seamlessly lined up next to each other. I used a photo (Fig. 1) in which gravestones belonging to three different religions—Buddhism, Shintoism, and Esotericism—stand together.

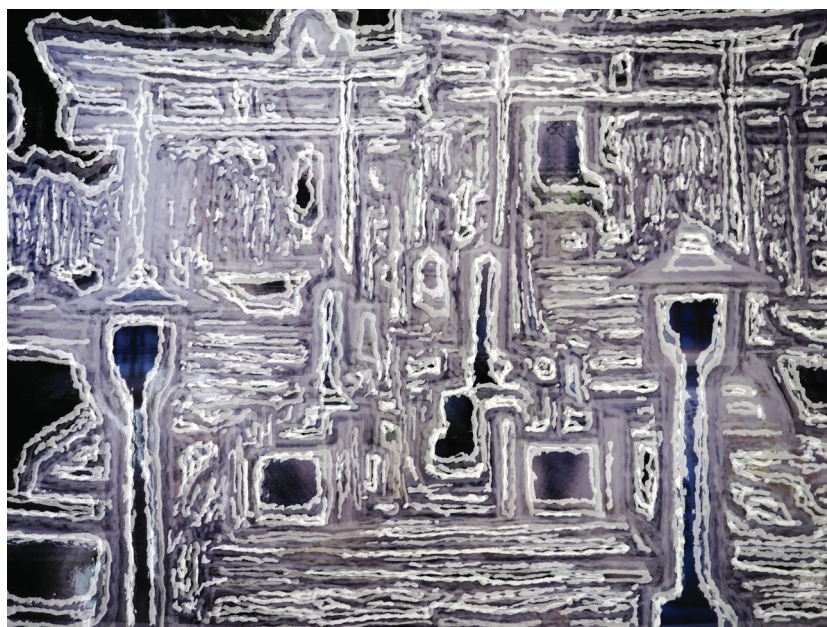
The artwork was created using the method of intersection by arbitrary rules and random events (Solnit, 2001)—often employed in contemporary art—in the following procedure: 1) scratching the outlines (boundaries) of an object; 2) taking an original photo and a scratched photo with multiple exposures, and 3) printing; then steps 1), 2), and 3) are repeated. I experienced, observed, and considered what happened while creating this work.

During this process, as I continued to scratch the boundaries, the original shape of the object became ambiguous and a new shape was created by another boundary connecting to it, and this was followed by the emergence of newer boundaries of even more complexity.

Each object that was first scratched in this artwork could represent you and me. It could also represent a relationship between countries, an ethnic relationship, or a relationship between people with or without disabilities. In this work, objects with different characteristics and qualities are related to each other, and a map that coexists while changing the state of the “in between” was drawn.

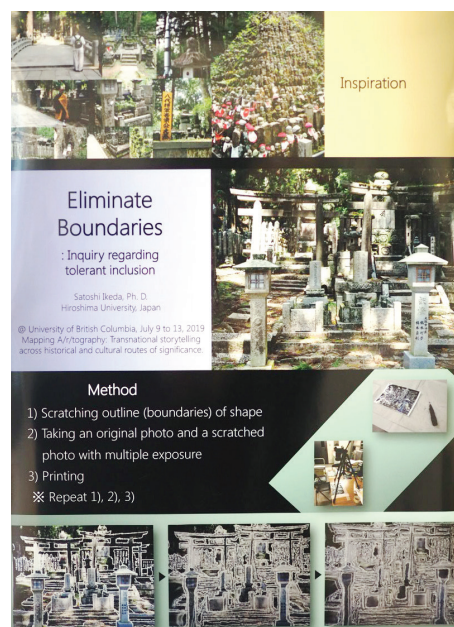


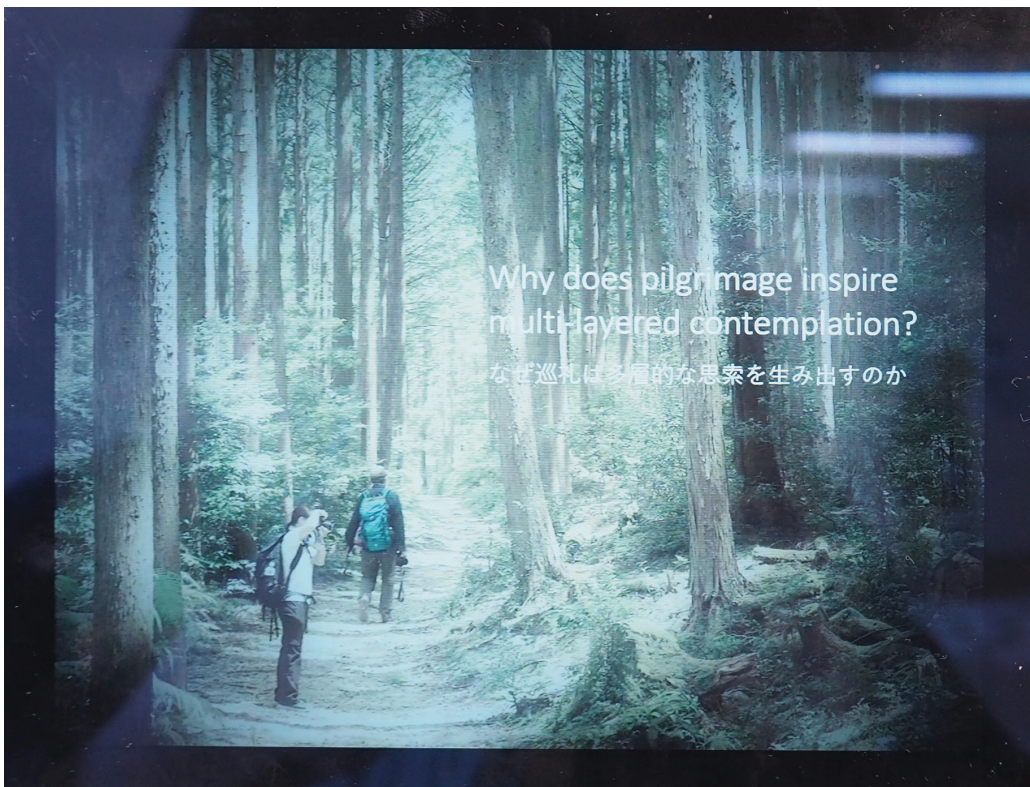
Figure 1: Original Image of Gravestones | Photo: Satoshi Ikeda



Eliminate Boundaries: Inquiry Regarding Tolerant Inclusion | Image (left): Satoshi Ikeda

Method Poster | Image (right): Satoshi Ikeda





Walking as a Catalyst to Create Questions | Movie (top and bottom): Satoshi Ikeda

References

- Derrida, J., & Caputo, J. D. (1997). *Deconstruction in a nutshell: A conversation with Jacques Derrida*. Fordham University Press.
- Foucault, M. (1988). *Madness and civilization: A history of insanity in the age of reason*. Random House. (Original work published 1965)
- Irwin, R. L. (2013). Becoming A/r/tography. *Studies in Art Education*, 54(3), 198-215. <https://doi.org/10.1080/00393541.2013.11518894>
- Solnit, R. (2001). *Wanderlust: A History of Walking*. Penguin Books.

Contact

Satoshi Ikeda

Associate Professor

Hiroshima University

ikedas@hiroshima-u.ac.jp

PROJECT

Walking Art to Kumano Kodo = Search for Proactive and Free Learning by the Adaptation of Individuals (Inner Journey) and Society (Experiment of Community) by Art Mediating the Spiritual World

Kazuji Mogi | Gunma University

What Walking Art @ Kumano Kodo clearly indicated to me was “the way of the theory of learning in the near future” that education through art reveals. It reaffirmed that in a society where communication skills are strongly required, only art/education can be performed, that is, “art should be the basis for establishing a symbiotic society” (Fig. 1). The journey to the inner side and the socialization by art seen from the way to Kumano Kodo, or the inclusion/tensional relationship between individual constructivism and social constructivism in learning. After all, if the character of ABER (Art Based Educational Research) is determined depending on how you define art, art is an inquiry into the inside of an individual. At the same time, you are not caught in self and you are going to be self. It is an inquiry to open up. Art creates the whole world as an effort to keep this contradiction in tension. The journey to Kumano Kodo is a product of the image world created by the human mind, no matter how secularly it is, and the spiritual powers that can create misery and rebirth in the land of the dead, it will be one of the few sacred places where you can live the above-mentioned art through the world (media).

Remembering that art was held at a festival, it is unnatural to compose the whole with only visible things. Are we not able to accept the presence of a spiritual world beyond individuals and societies? If five people who participated in the walking art of Kumano were conscious of each other, while being protected by the natural god of Kumano, they would be exchanging something on a higher level than the senses and feelings unconsciously. The learning of art is necessary now. The individual and the whole are always creating a “world that moves and responds.” However, the whole exhibition seemed to explain Kumano’s personal experiences/feelings/interpretations, so “community = relationship” was confronted with “hostility” and “participation” and “play.”

I decided to turn the entire exhibition into a workshop at InSEA 2019. The content of the workshop is a virtual character of Hatsune Miku, a vocabulary of “VOCALOID”, and a Tianjin congratulatory song “PV”, which is played directly from YouTube, while drawing his fortune and writing his dream there (Fig. 2). At first glance, the exhibition seems to introduce Japanese culture to people of different cultures (not to refuse to interpret it), but in fact it is just enough for Japanese anime fans to enjoy it. In other words, it was a message that cooperated with the “collaborativeness” of saying that it is important to enjoy something meaningless and that play = art / education.



Figure 1: "Mental World" Mediating Individuals and Society | Image (bottom left): Kazuji Mogi

Figure 2: Kumano TaisyaxNoritoxOmikuji... What Kind of Dream Do You Have? | Photo (top): Kazuji Mogi | July 2019

Close Up | Photo (bottom right): Kazuji Mogi | July 2019

Contact

Kazuji Mogi

Professor

Gunma University

kazumogi@gmail.com

PROJECT

Lines in / along Kumano

Kayoko Komatsu | Nagaoka Institute of Design

We walked in Kumano.

Walking is along the line.

The accumulation of our steps makes a line.

I wrote a text on the experience of my walking.

Text is also a line.

I cut my text and join the lines into one long line.

The Nachi waterfall in Kumano is also a line.

I exhibited the text printed on papers, the long string of text, and the books to which I referred on the cloth with the photo of the waterfall.

The lines link my experience to my inquiry.

The lines link my thinking to the books written by others.

The lines link the time of my walking to the present.

The lines link Kumano in Japan to Vancouver in Canada.

The lines link my artwork to the audience.

While we walk along the line, the line does not decide our way.

Every time we digress, the line could be changed.

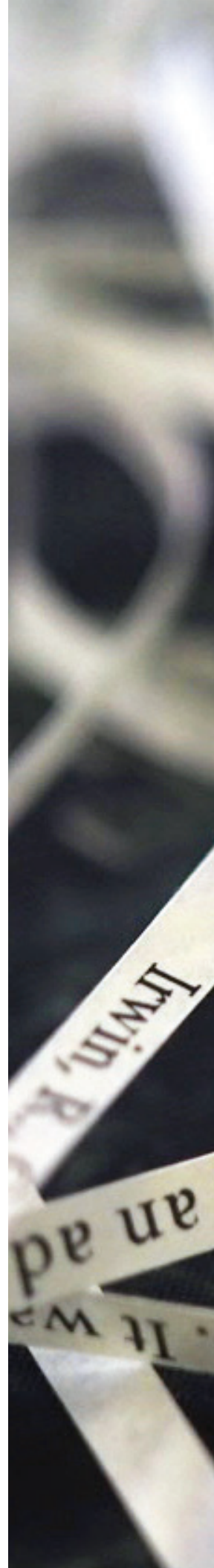
I displayed the above several lines on the table like an image atlas.

Paradoxically it was a challenge to go beyond the linear thinking.

That is one of the ways of generating knowledge peculiar to art.

Lines in art education, which are not stable but fluid and uncertain, could be a passage to a new world.

Installation | Photo (across): Kayoko Komatsu | July 2019 | Special thanks to Aya Koizumi









Installation | Photo (above): Kayoko Komatsu | July 2019

Installation | Photo (across, top): Kayoko Komatsu | July 2019

The Lines | Photo (across, bottom): Kayoko Komatsu | July 2019

Contact

Kayoko Komatsu

Associate Professor

Nagaoka Institute of Design

kkomatsu@nagaoka-id.ac.jp

PROJECT

Trip to Kumano

Minako Kayama | Tokyo Gakugei University

The Kumano River, which visited right after the typhoon, was colored in two colors:
a cloudy main stream and a clear blue tributary.

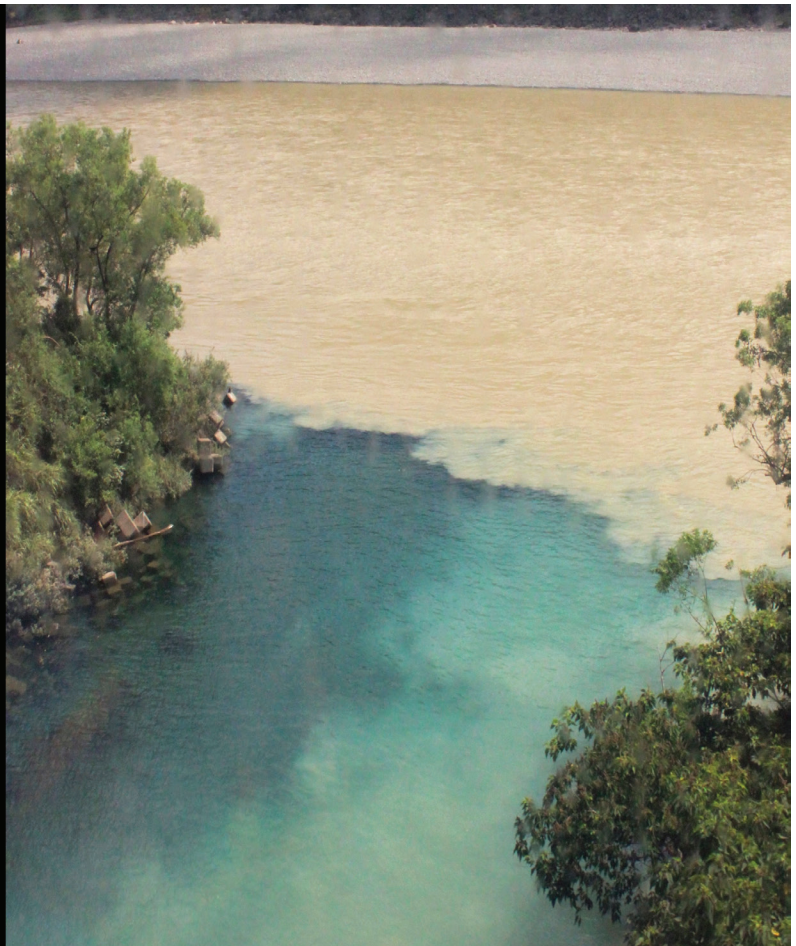
Two streams with different speeds follow the same river without crossing each other.

It was an impressive and beautiful sight.

Last summer, I traveled to Kumano and Koyasan. On the first day, strolled through the Oku-no-in while being overwhelmed by the number of gravestones. On the way, a companion always said, "The sky is close." After passing the cemetery, crossing the bridge leading to Kobo Daishi's (high priest) Gobyu (mausoleum) and climbing the stone steps, suddenly a space opened above the Tourou-dou (lantern pagoda) and the sky became very close. I felt like I was on a floating island above the sky. At Kobo Daishi's Gobyu, a few monks chanted the sutra, resonated, and the atmosphere was tense. A woman worshiper sat in the hallway, closed her eyes while shaking her body. She seemed asleep or unconscious. For me, this place was another dimension away from everyday life and I was immersed in that feeling. However, for enthusiastic worshipers, I felt that this place was closest to Kobo Daishi and was the place where they could have absolute security.

Next day, the Kumano River, seen from the train window, became muddy due to flooding. There was a place where a clear blue stream, which is usually the color of the Kumano River, flowed in and was about to cross. However, the tributaries were pushed back by the flooded mainstream momentum, and the river surface was clearly divided into two colours. The beautiful scenery drawn in two colours, the white main stream and the clear blue tributary, evoked a scene where the two colours flow in parallel along the vast flow of the Kumano River.

The Kumano River, which visited
right after the typhoon, was colored
in two colors: a cloudy main stream
and a clear blue tributary.



Presentation Slides 1 | Image: Minako Kayama | July 2019

The Kumano River, which visited
right after the typhoon, was colored
in two colors: a cloudy main stream
and a clear blue tributary.

Two streams with different speeds
follow the same river without
crossing each other.

It was an impressive and beautiful
sight.



Presentation Slides 2 | Image: Minako Kayama | July 2019



Kumano River 1 | Image (left): Minako Kayama

Kumano River 2 | Image (right): Minako Kayama



Kumano River 1-2 | Image: Minako Kayama | July 2019

Contact

Minako Kayama

Researcher

Tokyo Gakugei University

m172116f@st.u-gakugei.ac.jp

PROJECT

Walking with Someone

Minori Inoue | Tokyo Gakugei University

We walk somewhere every day. Walking is the primitive way humans move. At that speed, you have to interact with the surrounding scenery. Every day is engraved on the road and the scenery. It is often refrained and reminds us of current and past or even older events and information we have heard from others. Walking is an effective way to reflect on yourself at your own pace.

When I participated in the InSEA 2019 conference, I walked around in Vancouver, BC, Canada every day. Toward the end of the conference, we went almost daily to the town. Walking was the biggest means of transportation here. So, we walked past Canada's long sunshine hours. As a member of the conference, I walked in forests and seaside towns, ate delicious meals with Japanese members, and spent most of my time with various people. Sometimes I walked with a professor or a student. In an unfamiliar environment, the rich days were fun and really valuable.

The time in Canada was a dream for me. However, it doesn't matter that it's Canada. For me, the person who walks next to me is the most important and big thing. I will never visit Canada in such a situation again. Though the spices I have tasted in Canada are gone, and the same feelings don't arise, memories and emotions are engraved in the place and are remembered sometimes when you return or go to a similar place. It will be the key for me in the future to look back on myself.

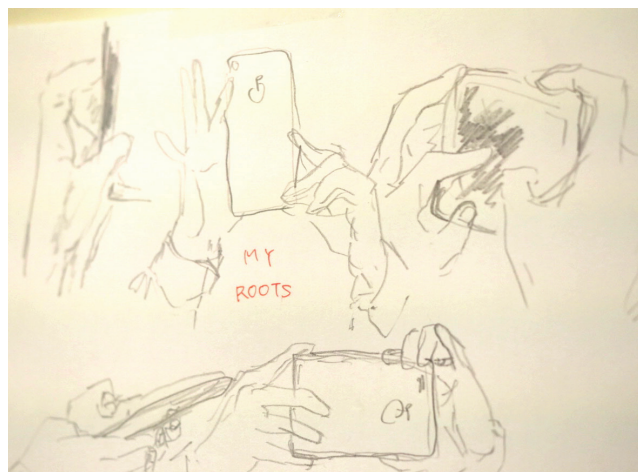
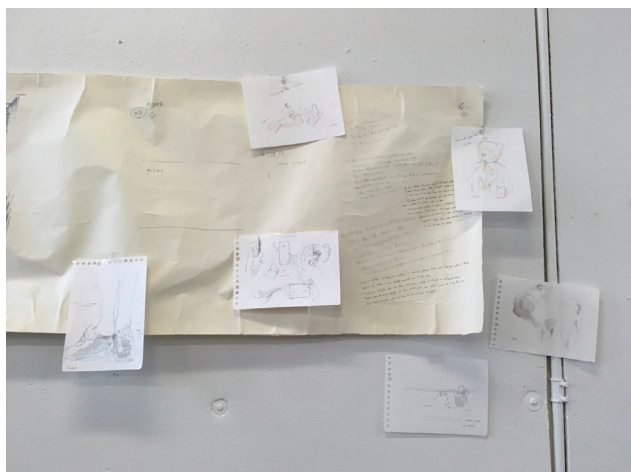
Contact

Minori Inoue

Undergraduate Student

Tokyo Gakugei University

kurumi315minori@icloud.com



My Photos While Walking | Photo Collage (above): Minori Inoue | July 2019

Walking with Someone No.16 | Digital Drawing (next spread): Minori Inoue







INTERNATIONAL SITES AND PROFILES

University of Granada | Granada, Spain

INTERNATIONAL SITES AND PROFILES

University of Granada | Granada, Spain

Artistic Research Methods and Visual A/r/tography

Project Statement by Ricardo Marín-Viadel and Joaquín Roldán (Co-Investigators)

Our approach in a/r/tography is focused on the use of visual and especially artistic media in educational research, in schools, in museum contexts, and in social intervention. Since 2005, at the University of Granada, we have worked on the development of Visual Arts-Based Educational Research. Our experience in the field of training of Art Education teachers and art educators have resulted in two postgraduate educational programs, the master in Visual Arts and Education (<https://artes-visuales.org>) and the doctorate Program in Arts and Education (<https://doctorados.ugr.es/arteducacion>), which specifically include the use of artistic research methods and visual a/r/tography. Hundreds of master's thesis and dozens of doctoral theses systematically use the instruments, techniques, and approaches of Arts-Based Educational Research. Our approach has focused specifically on the use of artistic images in the processes and results of investigations.

In the *Mapping A/r/tography* project, our main interest has been to link our Ph.D. students with international networks that use a/r/tography, visual methods, and walking methodologies, participating in publications, conferences, and meetings, helping to give visibility to their research work in those places. In this exhibition, two of them, Ana Varea-Morcillo and Alicia Arias-Camisón-Coello, presented an ephemeral installation, the result of a group walking around Vancouver. The artists walked over the open spaces of the UBC campus, selecting abandoned elements in the garden areas, and combined them with small objects created for them in Spain. The installation consisted of five elements: the large white surface available to show the installation of the group from the University of Granada, some dry twigs collected from the green areas surrounding the exhibition building, and a rusty iron ring that bound them together in an upright position, and above, in the center of the white surface, a small piece of coal that served as a pedestal to a figurine of a golden sheep.

Contact

Ricardo Marín-Viadel

Professor, Visual Art Education
Faculty of Fine Arts, University of Granada
ricardom@ugr.es

Joaquín Roldán

Associate Professor, Visual Art Education
Faculty of Fine Arts, University of Granada
joaquinroldan@ugr.es



Coal and Golden Sheep | Photo: Alicia Arias-Camisón Coello, Ricardo Marín-Viadel, and Ana Varea | July 2019

PROJECT

Coal Footprints

Alicia Arias-Camisón Coello, Ricardo Marín-Viadel, and Ana Varea | University of Granada

"Coal Footprints" is an installation piece that reflects on the concept of walking as an artistic practice, where found objects are reinterpreted to build a new meaning. This piece is based on the convergence of two different narratives: the ancient practice of transhumance in Spain, a nomadic grazing in rural areas, and the artistic practice carried out at the University of British Columbia Vancouver campus. In both cases, time and place are significant elements that condition the action of transhumance. Through walking methodologies, we represent the connection between the sheep tracks in Spain—this almost lost practice—and the paths we take in Vancouver as foreign visitors who enjoy walking in the presence of others. We find along the way objects to which we give new meaning. The practice of walking in an unknown city within a natural spaces allows us to get lost and wander through the unbuilt routes through the sand beach, generating new directions. On that journey, we find traces of burnt coal and we consider hypotheses of what these objects could be. We combine this idea with Ana Varea's current research into the cultural heritage of Spain's rural areas through installation work, where she narrates experiences of transhumance. In this sense, this installation is a metaphoric intersection that offers us the possibility of creating new artistic narratives through the act of walking.

Contact

Alicia Arias-Camisón Coello

Ph.D. Candidate, Visual Art Education
Faculty of Fine Arts, University of Granada
aliciacamisoncoello@gmail.com

Ricardo Marín-Viadel

Professor, Visual Art Education
Faculty of Fine Arts, University of Granada
ricardom@ugr.es

Ana Varea-Morcillo

Ph.D. Candidate, Visual Art Education
Faculty of Fine Arts, University of Granada
varea.ana@gmail.com



Dry Twigs and Iron Ring | Photo: Alicia Arias-Camisón Coello, Ricardo Marín-Viadel, and Ana Varea | July 2019

AND WHEN I ENCOUNTER
TEXT. AS AN ARTIST/SCHOLAR
ARTIST IS REACHING A SECRET
E WITH, I FEEL A CONNECTION
FORMAT TO BE A PERFECT META

GALLERY

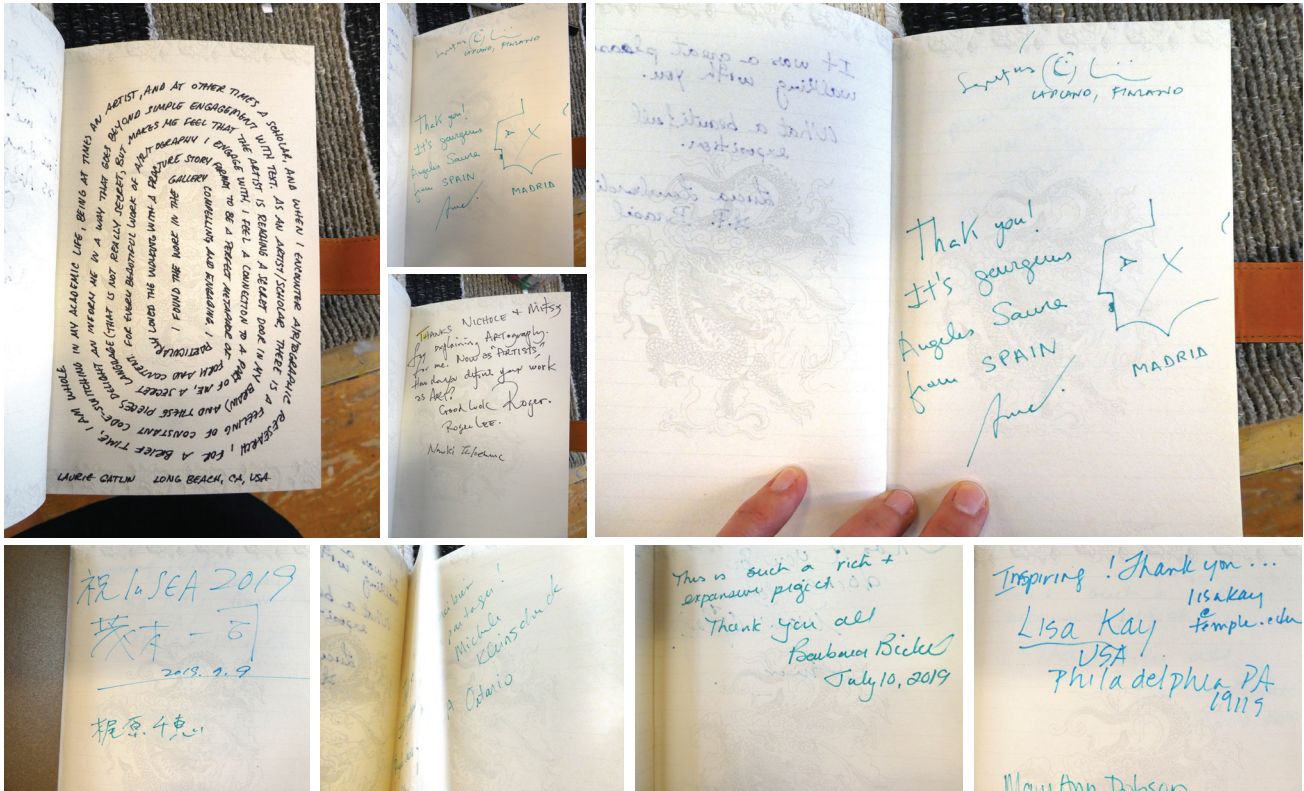
COMPELLING AND ENGAGING

OUND THE WORK IN THE

TO THE WORKING WITH A FRAGMENT

VERY BEAUTIFUL WORK OF

GUESTBOOK



Guestbook Pages | Photos: Joanne Ursino | July 2019



InSEA Publications

Quinta da Cruz, Estrada de São Salvador

3510-784 São Salvador – Viseu

Portugal

Tel +351 232 098 350

E-mail: inseapublications@insea.org

www.insea.org



INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

ISBN: 978-989-54683-9-3

DOI: 10.24981/2020-5

Sincere appreciation to the co-investigators, collaborators, research assistants, artists, teachers, and students involved in the project for sharing their work. Thank you also to the Social Sciences and Humanities Research Council of Canada for funding this research.

© 2020 Authors and the copyright holders of the images.

