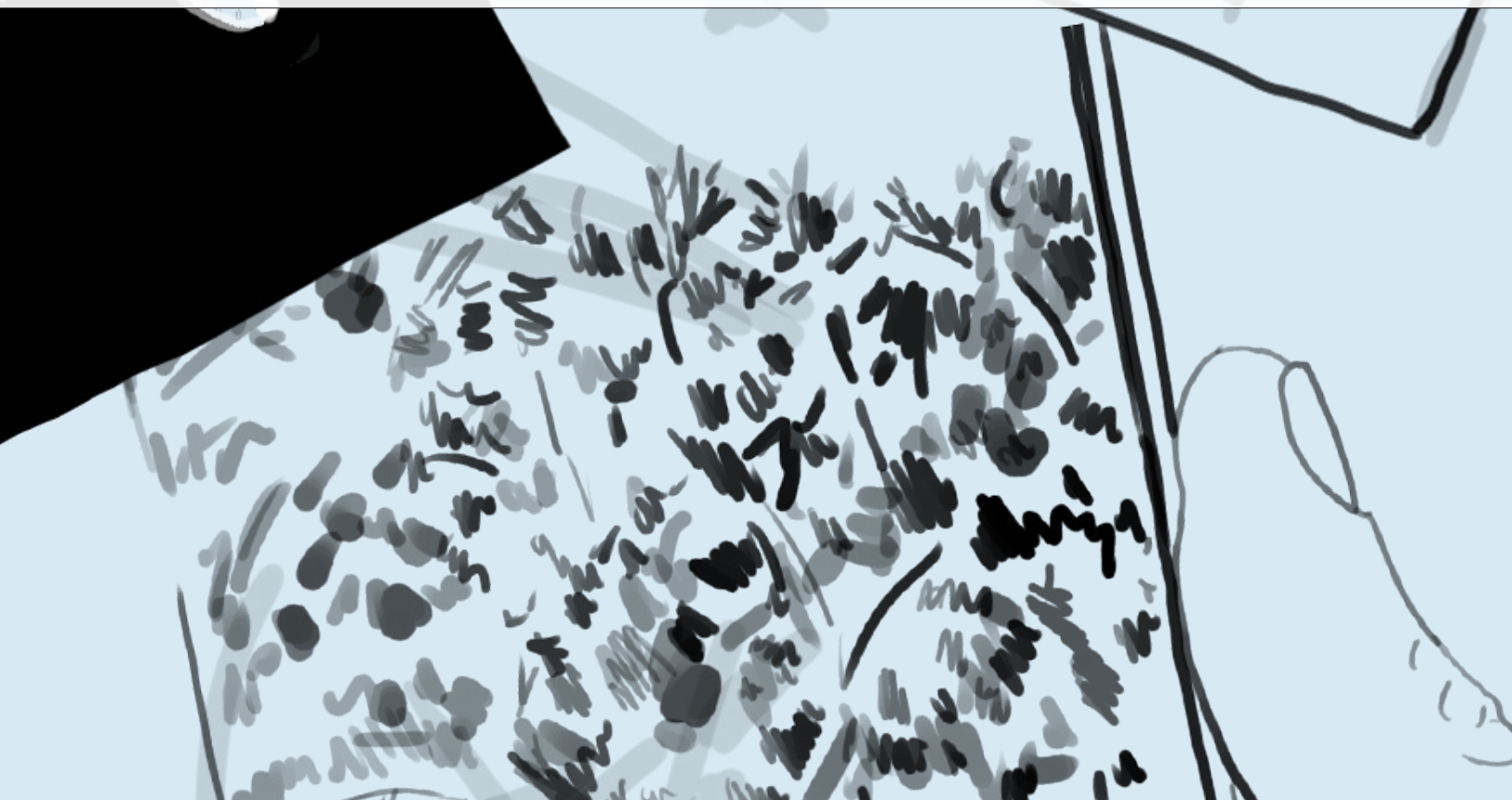


PEDAGOGICAL PROPOSITIONS

Playful Walking

WITH A/R/TOGRAPHY



BOOK 1: ENCOUNTERS

Edited by Nicole Y. S. Lee, Rita L. Irwin, Angela I. Baldus, Daniel T. Barney,
Joanne M. Ursino, and Zohreh Valiary Eskandary

Acknowledgements and Copyright

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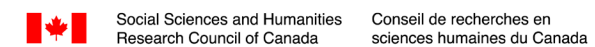
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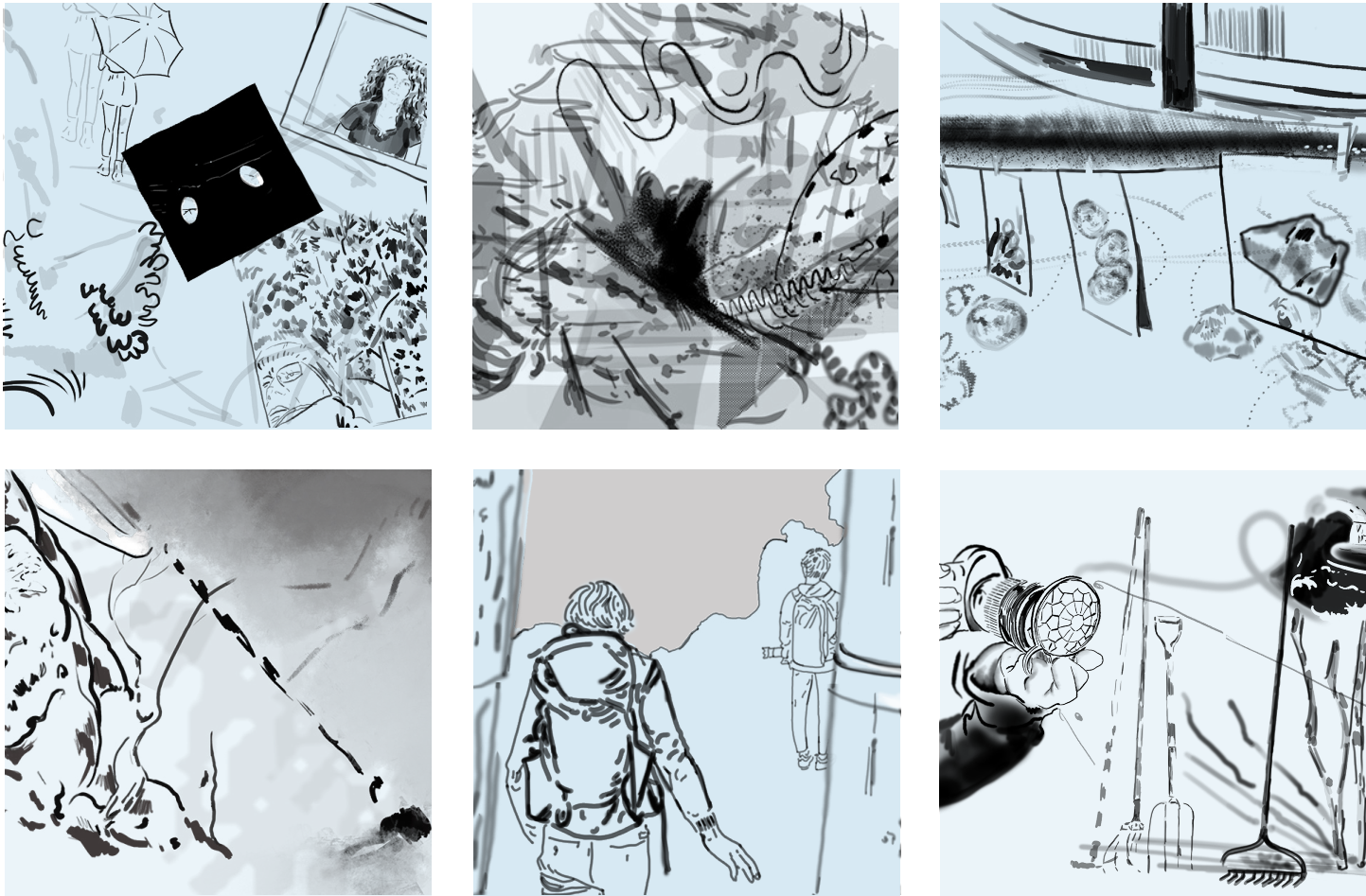
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As a/r/tographic inquirers, we welcome you, dear reader, to join us in the community of practice of critically exploring a/r/t/ography as it emerges in your own lived experience.

This book is an invitation to engage with generative, open-ended practical propositions. We imagine these will inspire artist/educators to explore walking and a/r/tography in various learning environments, wherever the readers may find themselves. We imagine walking as an artform and a pedagogical event, and hope this book inspires readers to playfully engage with propositions in their own artistic and pedagogical practices. In conversation with Lucero and Shaeffer’s (2020), *The Compound Yellow Manual of Prompts, Provocations, Permissions, and Parameters for Everyday Practices*, each proposition in this collection “offers the reader a filter by which they can examine the world anew and suggestions by which they might enact a behavior—artistic or otherwise—in the world” (p. 10). This book is also inspired by Ono’s (2000) scores in *Grapefruit: A Book of Instructions and Drawings*. Some examples that you will encounter in this book include propositions to create self-portraiture in innovative ways, walk with a more-than-human companion, and engage in soundwalks and various mapmaking activities.

Propositions such as these act as “lures for feeling” (Whitehead, 1978, p. 25) that linger in an experience that is in between what is perceived and what is yet-to-be perceived. A playful approach, specifically of ‘playing-with’ (Doll, 2012), is central to the structuring and layout of this book. As Grimmert (2022) recognizes in response to Doll, “playfulness encourages a spontaneous and intrinsically motivated disposition to active learning that helps students develop content knowledge while providing them with opportunities to develop intellectually, socially, relationally, and spiritually” (p. 161). The ideas, themes, and topics in this work draw from aesthetic, theoretical, conceptual, pedagogical, and methodological scholarly foundations. Yet, the propositions offer accessible, tangible, and useful entry points for thinking with and making transcurricular connections. They encourage students, artists, researchers, and teachers to consider walking as curricular invitations to cultivate relationships with the local and the global, with the social and the natural environment, and with the human and more-than-human



Illustrations by Angela I. Baldus

PEDAGOGICAL PROPOSITIONS: PLAYFUL WALKING WITH A/R/TOGRAPHY

Nicole Y. S. Lee, Rita L. Irwin, & Daniel T. Barney

worlds. This book inspires the re-thinking and re-imagining of living and learning as interrelated, supporting the building of interdisciplinary and transdisciplinary connections.

These ideas can be used as starter activities for a variety of learning spaces, even outside of the traditional classroom inquiry that encourage exploration of place, space, and one’s self-in-relation. Organized into six themes: Relationships; Personal Practices and Observations; Mapping; Metaphor; Site-Specific; and Tools and Collections, this book is not meant to be read in a linear fashion but is designed to engage readers in their lived experience wherever they may reside. Therefore, readers are invited to open a thematic section that moves them at any particular moment to see what that proposition might activate.

This book is part of a collection of edited books, published and in press, that focus on an international research project titled *Mapping A/r/tography: Transnational Storytelling Across Historical and Cultural Routes of Significance*, funded by the Social Sciences and Humanities Research Council of Canada (SSHRC). The initial project inspired many local projects in five different countries and now extends even further worldwide as individuals and groups take up a/r/tographic inquiry for their own purposes. From this incredible energy, the project has already produced the following five published or in press books and one exhibition catalogue:

Kasahara, K., Morimoto, K., & Irwin, R. L. (Eds.). (2021). *Walking a/r/tography: A journey of art and education through walking inquiry*. Academic Press. [in Japanese]

Laszcik, A., Irwin, R. L., Cutter-Mackenzie-Knowles, A., Rousell, D., & Lee, N. (Eds.). (2021). *Walking with a/r/tography*. Palgrave.

Lee, N. (Ed. & Curator). (2020). *Mapping a/r/tography exhibition catalogue*. InSEA 2019 World Congress. InSEA. <https://www.insea.org/catalogue-mapping-2019/>

Lee, N., Mosavarzadeh, M., Ursino, J., & Irwin, R. L. (Eds.). (2024). *Material and digital a/r/tographic explorations: Walking matters*. Springer.

Rallis, N., Morimoto, K., Triggs, V., Sorenson, M., & Irwin, R. L. (Eds.). (2024). *Walking in art education: Eco-pedagogical and a/r/tographical encounters*. Intellect.

Roldan J., Marins, R., Mosavarzadeh, M., Morimoto, K., & Irwin, R. L. (Eds.). (2024). *Visual methods, a/r/tography and walking*. Tirant Lo Blanch. [Spanish and English]

While each of the above books focuses on a unique perspective within the larger *Mapping A/r/tography* project, we found there was still interest in a collection that might be entirely focused on pedagogical propositions within walking a/r/tography practices. In the unique collection of books introduced here, we invite you to engage with three books dedicated to *Pedagogical Propositions: Playful Walking with A/r/tography*. In Book One, individuals from around the world focus on a collection of propositions and ideas that could inspire creative engagement while walking with a/r/tography. In Book Two, a/r/tographers take up pedagogical propositions from a more in-depth scholarly position. Lastly, Book Three takes up an in-between space between the first two books by exploring how we might reimagine curricular practices through the perspective of pedagogical propositions. Drawing from Book One and Book Two, this final book situates the notion of pedagogical propositions at the intersections of walking methods, creative engagement, and scholarly insights.

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SECTION 1

Relationships

Relationships

Introduction by Nicole Y. S. Lee

The propositions in this section are invitations to create meaningful relationships with others—humans, non-humans, and more-than humans—through engaging in a/r/tographic walking practices together. “The emphasis on relationality”, writes Vikas Baniwal (2022), “bring[s]... a shift from an individualistic and self-centred understanding of society to becoming more plural, multicultural, and other-centred while retaining the fabric of interconnectedness, concern, love, and social relations” (p. 28). Authors suggest various methods to reach toward others: placing photographs in different environments to ask questions in relation to space and place; creating audio recordings of walks that can be shared; walking together while connecting online and showing each other what unfolds in each respective space; producing and trading poetic images and texts inspired by walks; setting a recording device upon another species to enter their world of movement; and inviting others to participate in a performative moving meditation. Many of these practices entail an exchange of visual-audio data artifacts as correspondence (Ingold, 2013). Central to the concerns of the authors gathered is a sense of ‘with-ness’. With a keen awareness of their selves-in-relation, the authors suggest how one can attend to connections with their community, social environment and discourses, landscape, thoughts and feelings, bodily sensations, as well as texts and images. This section summons an experience the world through one’s own perspective, while sharing in the perceptions of another, which in turn shapes one’s own understandings.

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Ingold, T. (2013). *Making: Anthropology, archaeology, art and architecture*. Routledge. <https://doi.org/10.4324/9780203559055>

SECTION 1: RELATIONSHIPS

Proposition: Take a self-portrait, print it, and go for a walk. Place the portrait on different surfaces and take pictures.

When we place the self-portrait in different places, textures, backgrounds and situations, we create an analogy of putting ourselves in places and situations that can engage us in a process or awareness and inquiry (LeBlanc & Irwin, 2019).

Figure 1: *Air Surfaces*, Digital Photographs, 2020 (Photo credit: Larissa Bezerra)



Walking research opens doors for a presentification when we may experience the past as if it were happening now. It is an invitation for a movement of being attentive to the intra-actions (LeBlanc & Irwin, 2019) between us and everything that surrounds us, past, present, and future. In that perspective, the proposition of walking a/r/tographically is a provocation that allows us to



From Figure 2: *Floor Surfaces*, Digital Photographs, 2020 (Photo credit: Larissa Bezerra)

TAKING OURSELVES FOR A WALK:
TO BE SOMEONE / SOMETHING /
AT SOMEWHERE

Larissa R. Bezerra

“juxtapose the abstract and the tangible, the plural and the singular, and the spaces in-between public service and private passion” (LeBlanc & Irwin, 2019, p. 7). Walking with a proposition (Truman & Springgay, 2016) allows us to live an experience through an artistic practice that can create an encounter with the not yet known, opening generative possibilities of “findings, windings and entwinings” (Cutcher et al., 2015, p. 449).

A proposition inviting us to place our photography in different places, draws our attention to the different roles we play throughout life, each depending on context. It invites us to reflect on the society and culture in which we live and offers an opportunity to consider how the local environment influences (Burke, 2017) our identities, our thoughts, and actions. In other words, do we create our surroundings or we are created by them?

Moreover, to put ourselves in that perspective is to be aware of the connections between individual and community, the social and the natural

Figure 2: Floor Surfaces, Digital Photographs, 2020 (Photo credit: Larissa Bezerra)



environment, and the being (someone, something, or at somewhere). According to LeBlanc and Irwin (2019), this process evokes “a constant state of becoming” (p. 8). This movement provokes us to question what might be our place in the world, taking us on a journey where being in-between places is a constructive and educational process.

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<https://doi.org/10.4324/9781315693699>



Figure 1: *Merging walking experiences in Norway and Denmark*, Photocollage, n.d. (Photo credit: Helene Illeris and Tormod W. Anundsen).

MERGING WALKING EXPERIENCES 1 & 2

Helene Illeris & Tormod W. Anundsen

Two propositional questions were born out of our experiences of working together during the Covid-19 pandemic: Tormod was staying in his home in Kristiansand, Norway, and Helene was in her home in Roskilde, Denmark. The questions we asked ourselves as a/r/tographers were: How can we enact walking together when we are physically apart? How can we merge our experiences, thoughts, and feelings through living inquiry when our physical movements take place in different landscapes, on different routes and even grow out of different situations? With the intention of exploring a/r/tography as a way to produce “knowledge that is not already categorized” (Lee et al., 2019, p. 682), we decided to experiment with digital media as partners in two merged walking experiences, the first through staggered/diachronic time and the second in real/synchronic time.

Proposition: Merging walking experiences 1 (staggered time)

Take a walk of approx. 20 minutes in your immediate surroundings.

While you are walking, narrate your experience on a voice recorder.

Pass the sound file to a friend and ask her to make a 20 minute walk in her immediate surroundings while listening to your recording.

Exchange roles and reflect upon the experience together.

We chose to carry out this proposition on the same day and time, exchanging sound files after the first walk. Before we started, we met on Zoom and briefly discussed our understanding of the proposition. We decided to be aware of how three forms of attention emerged: a) attention to the surroundings—describing the landscapes we walked through, b) attention to wandering thoughts and feelings—sharing associations, ideas, emotions etc. that came into our minds while walking, and c) attention to the body—trying to articulate our bodily sensations while walking the selected routes.

Afterwards we shared our experiences in writing. When we read each other’s texts, we saw how our experiences sometimes merged and sometimes drifted apart. When our reflections overlapped, it felt like paths crossing:

- Tormod:

When listening to you while walking, I thought of how the present reality and the extra layer of a story that is added creates a third narrative: A dialogue without synchronicity, but with the same length, a landscape, trees, sounds, some people, breath, footsteps, a voice.
- Helene:

Your sound file included periods where you did not speak, but I could always hear your steps and breath. So, I fell into your rhythm, and I walked faster and in a more determined way than in my first walk.

The practice of this sonic walk, listening to another person’s impressions and thoughts of place and time while walking in another place and time, was surprisingly pleasant. In a sense, viewing, listening, and walking are different bodily ‘registers’ that can be attended to at the same time, like intertwining paths. In Norway, the sound of the Danish birds singing entered the frozen landscape. In Denmark, the silence of the Norwegian winter highlighted the sound of Tormod’s breath and footsteps in the snow. The intimacy of a voice close to our ears kept thoughts from wandering their own way, staying in touch with the attentiveness of the other.

Figure 1: Merging walking experiences in Norway and Denmark, Photocollage, n.d. (Photo credit: Helene Illeris and Tormod W. Anundsen).



Figure 2: Merging walking experiences in Norway and Denmark, Photocollage, n.d. (Photo credit: Helene Illeris and Tormod W. Anundsen).



- Proposition: Merging walking experiences 2 (real-time)

Walk to a selected spot.

Meet with a friend who is also in a selected spot in another location, on a video call. (Use the Zoom or Skype app or similar on your mobile phones).

Walk together for 20-30 minutes showing each other what you see and notice.

If possible, one of you should record the dialogue.

Before we started, we agreed to use the Zoom app on our smartphones, which allowed us to show each other our surroundings in synchronous time. We also decided that we would only begin to talk after six minutes of silent walking and that we would then let the dialogue evolve without further rules or preconceived ideas. For documentation, we made a Zoom-recording of our visual and spoken dialogue. In addition, Tormod had a GoPro camera on this forehead and Helene had a digital video camera around her neck. Both cameras recorded passively.

In this proposition, the idea of ‘staying together apart’ by merging experiences was synchronous but it was also somehow dispersed and unfocused. Some reasons for this were that we had a lot of gear to manage (screen with two images, headset, camera etc.) and that we had to split our attention between the digital landscape on the screen and the ‘real’ landscape surrounding us. On the other hand, the moments when our experiences spontaneously merged were intense and reciprocal:

Tormod: *When we walked together in silence, your camera tended to point towards the ground—I could only see the trail a few meters ahead of you. So, I turned my camera down, recording my feet as a commentary. You laughed a bit and did the same. Then we filmed the ground, trees, the sky, mimicking each other. It was a playful moment, and we didn't have to comment on it.*

Helene: *At a certain moment I really believed I was walking in the snow like you did. It seemed quite natural. Like being in the same place, walking south towards the low and pale Nordic sun (which is, not to forget, actually the very same).*

Concluding Notes to Merging Walking Experiences 1 & 2

Concepts related to posthuman theory such as Barad’s (2007) *intra-action* and Alaimo’s (2016) *transcorporality*, are appropriate to use in trying to catch how the two propositions made our bodies, landscapes, voices and technical devices intertwine in different ways positing “humans and nonhumans as enmeshed with each other in a messy, shifting ontology” (Springgay & Truman, 2018, p. 50). The diffraction of time and space caused by the being present in two places at the same time produced a strange rhythm between stabilization and destabilization of immediate experience. The presence-absence of the other and his/her landscape materialized in our walking bodies, while learning new forms of attention towards our own relation to presumably well-known landscapes.

Figure 3: *Walking together in real time*, Film Still, n.d. (Credit: Helene Illeris).



Figure 4: *Walking together in real time*, Film Still, n.d. (Credit: Tormod W. Anundsen).



Figure 5: *Walking together in real time speaking about the Danish and Norwegian winter*, Film Clip, n.d. (Credit: Helene Illeris and Tormod W. Anundsen. Recording through Zoom.us) <https://vimeo.com/510233639>



Figure 6: *Walking together towards the same sun with people passing at the same time*, Film Clip, n.d. (Credit: Helene Illeris and Tormod W. Anundsen. Recording through Zoom.us) <https://vimeo.com/510233704>



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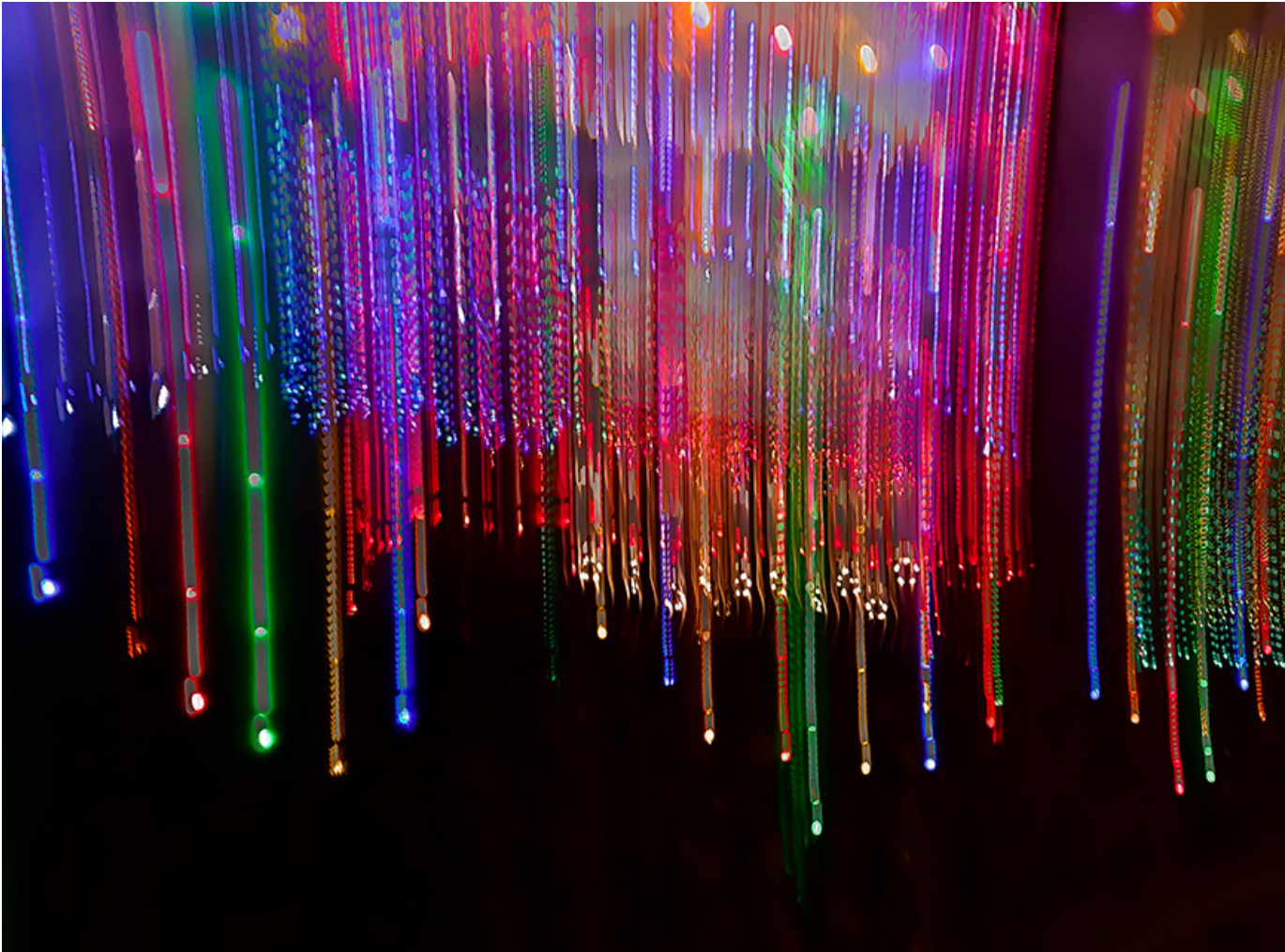
Birthday Gifts (2019) – Marzieh Mosavarzadeh

A series of photos and text messages by Marzieh Mosavarzadeh in Canada, 2019.

Proposition: Receive a photo, and one sentence ~ Walk at night ~ Take a photo
Write a caption for the photo ~ Send it to your collaborator ~ Repeat*

* for any meaningful number of nights.

Figure 1: A birthday gift.
Photograph, 2019 (Photo credit:
Marzieh Mosavarzadeh).



From Figure 5: *I didn't go for a walk tonight*, Photograph, 2019 (Photo credit: Marzieh Mosavarzadeh).

BIRTHDAY GIFTS

Marzieh Mosavarzadeh



This a/r/tographical photo walk project started with my collaborator sending me a photo with a caption. Then, I walked at night to take a photo in response. After my walk, I sent my photo along with a caption to my collaborator, who, in turn, responded to my message with another photo and caption of their own. After receiving their new photo, I went for another walk the next night and shot my response. This exchange continued for several nights.

Figure 2: Left. *Perhaps nothing is ever familiar.*



Figure 3: right. *Where do I begin again?*



Figure 4: Left. *Things will be gone but their shadows will remain.*



Figure 5: Right. *I didn't go for a walk tonight.*



Figure 6: Left. *Beacuse I'm so used to visiting airports.*



Figure 7: Right. *Staring at the reflection in the rain puddles and drowning in them.*



Figure 8: Left. *How long/far did you walk tonight?*



Figure 9: Right. *Look Up.*



Figure 10: Left. *Walking towards the blue sky.*



Figure 11: Right. *Think about our desires for a place.*



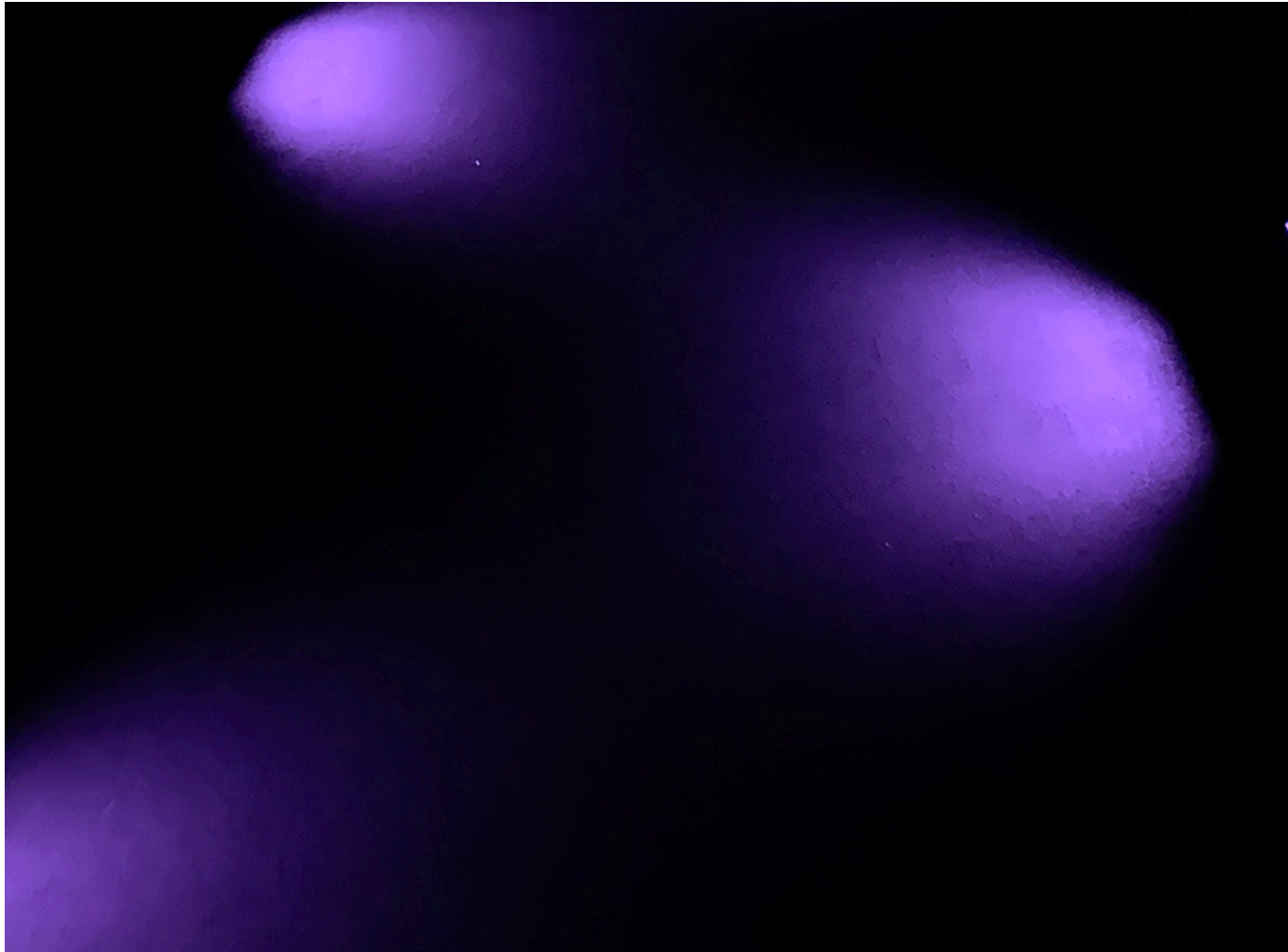


Figure 1: *A birthday gift.*
Photograph, 2019 (Photo credit: Ken Morimoto).

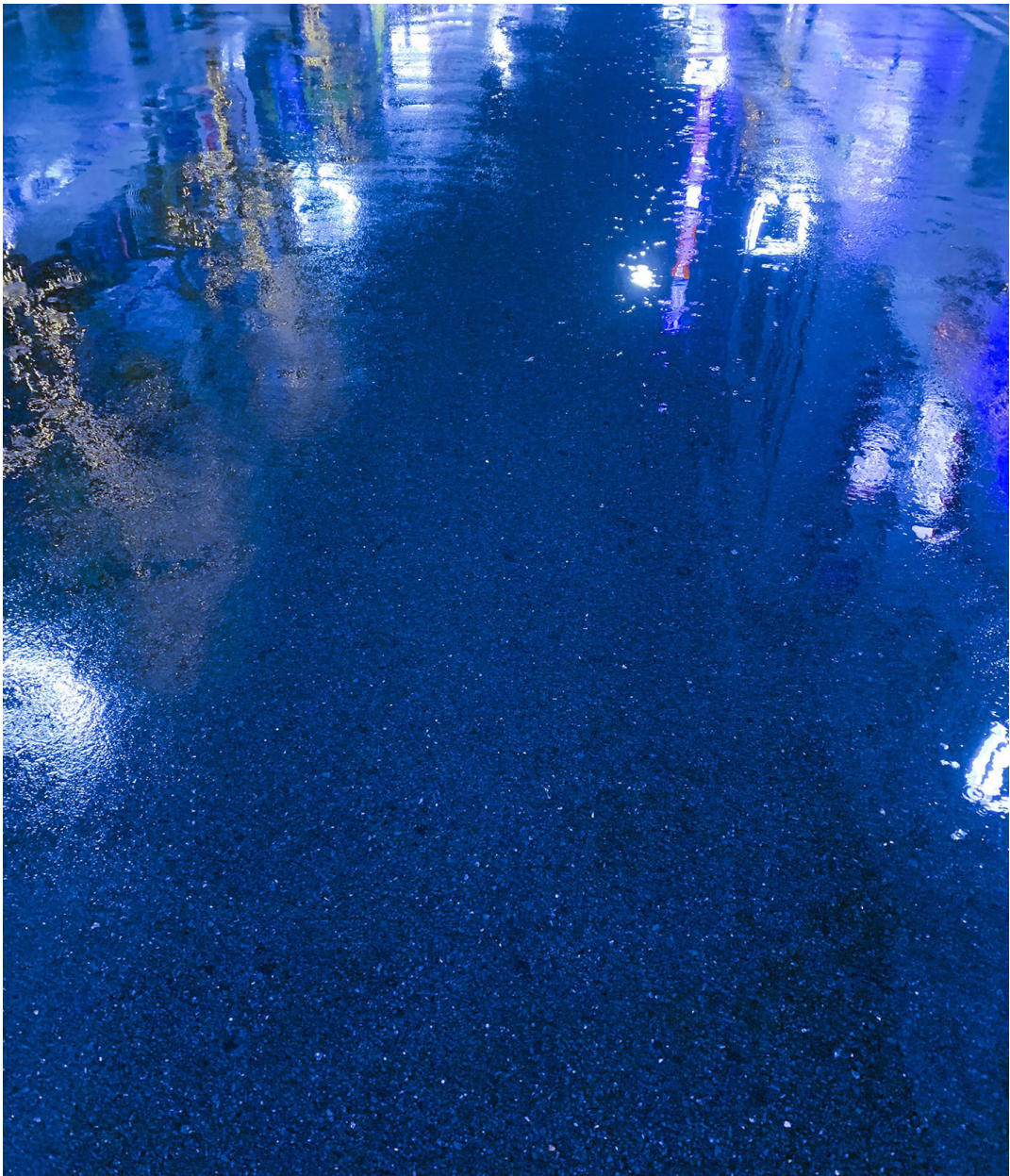
Birthday Gifts (2019) – Ken Morimoto

A series of photos and text messages by Ken Morimoto in Japan, 2019.

Proposition: Walk at night* ~ Photograph something ~ Write a sentence about it
Send both to the collaborator ~ Wait for a response ~ Repeat**

*any time between sunset and midnight

**for any meaningful number of nights



From Figure 10: *Home is not a place*, Photograph, 2019
(Photo credit: Ken Morimoto).

BIRTHDAY GIFTS

Ken Morimoto

In this photo walk, I began by taking a photo while walking at night. I sent it along with a caption to my collaborator. After a while, they responded by sending me a photo and caption of their own. After receiving their captioned photo, I went on a walk the following evening to photograph a response and write a caption as a response to their gift. This particular exchange transpired over the course of ten days.

Figure 2: Left. *Home is not a place.*

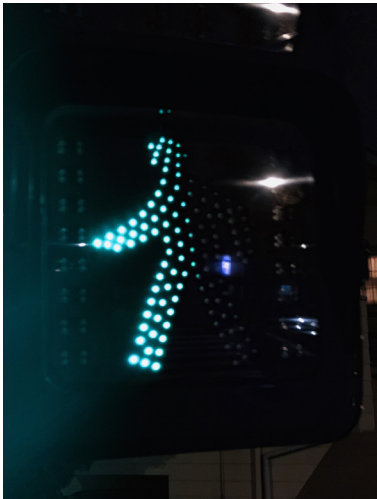


Figure 3: right. *Atop the bridge, time is measured in moonlight and the rippling wake.*



Figure 4: Left. *Then home is the journey.*



Figure 5: Right. *Take your time, take a breath, and attempt redefinition.*



Figure 6: Left. *There's a nice place only the maidenhair knows.*



Figure 7: Right. *The journey isn't over.*

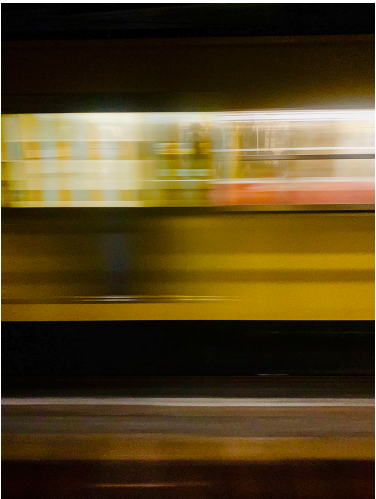


Figure 8: Left. *Have you come back to where you started?*



Figure 9: Right. *Have you thought where your path may take you yet?*



Figure 10: Left. *Paths reflecting, refracting, and reconverging.*

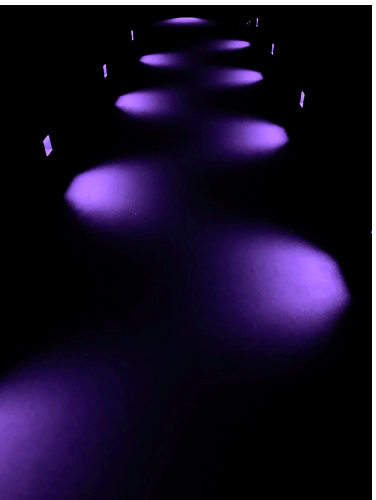


Figure 11: Right. *Look out for secret paths and the wandering wonderings of a new day.*





From Figure 3: Screenshot from 'My Summer Vacation,' Film Still, 2013 (Photo credit: Charlie and Alice Wexler).

INTERSPECIES COMPANIONSHIP

Alice Wexler

Proposition: Walk with a more-than-human companion.

As a/r/tographers, decentering the human observer is necessary to allow the perspectives, insights, and ways of being of our valued more-than-human companions. Walking with our dogs is more than an obligatory exercise, but a way of establishing a bond with them. This proposal asks that students take a step further, to enter into their dog’s world through video. Alternatively, students might choose instead to draw in a journal, record movement while walking and looking only towards the destination of their canine friend. See, for example, William Anastasi: <https://editions.lib.umn.edu/panorama/article/amateurism-introduction/walk-with-me/>

The Companion Species Manifesto: Dogs, People, and Significant Otherness by Donna Haraway (2003) is one of the inspirations for my work (play) with Charlie. This bitinglly humorous manifesto is about “the implosion of nature and culture” in the co-evolution of dogs and people “bonded in significant otherness” (p. 16). Our co-evolution with dogs changed us as a human species as much as it has for the canine species. The relationship between us is mysterious in that both species knew from the start—between 50,000 and 15,000 years ago in East Asia—that both would benefit equally. The “calorie bonanza” provided by humans was the reason for their willingness to become “the epoch-changing tool, realizing human intention in the flesh” (Haraway, 2003, pp. 28, 29). Over the centuries, however, our relationship has evolved beyond dog-as-tool into an appreciation of “significant otherness” (Haraway, 2003, p. 28). So, as we continue to co-evolve, our relationship is neither grounded in ‘dog as tool’ nor is it in the search for unconditional love. The mutual emotional need for each other that grew from more practical beginnings suggests a specific kind of love/need not found within human relationships.

Beasts of Burden

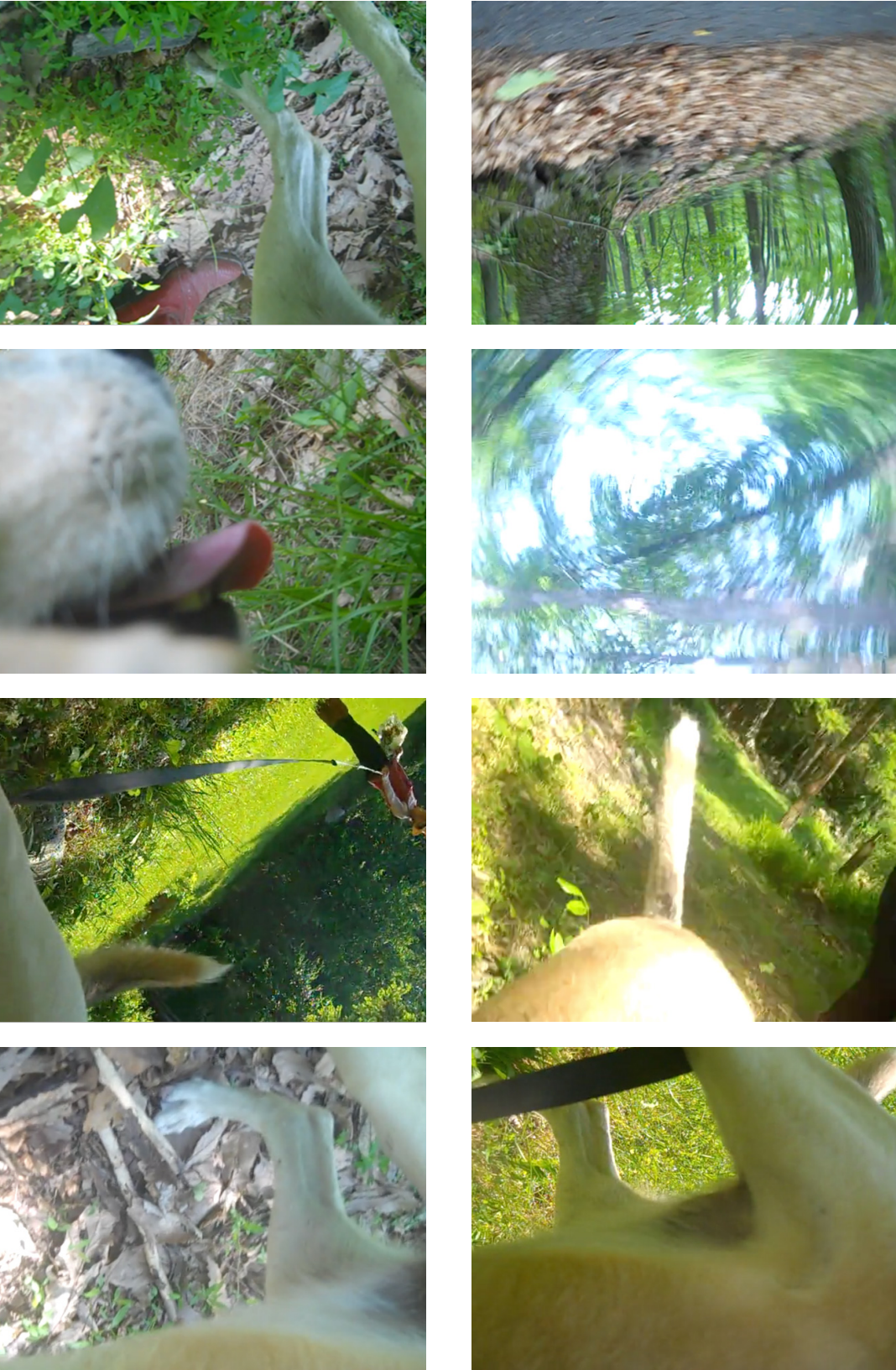
Charlie was caged for the majority of the first two years of her life. When my family adopted Charlie, we observed from our human perspective that Charlie was uncomfortable in her dog body. Our only option was to ‘get down with her,’ to meet her where she was. We gave up our idealization of unconditional love and, in the dropping of this narcissistic illusion, she was able to secure her own dog identity.

‘Interspecies Companionship’ is about the bonding that took place during the first year of adoption. Charlie was ready to record the world as she sees it. The images reflect our walks near and around our home in the Mid-Hudson Valley in New York State. I attached a video camera to Charlie’s collar, and although I hoped to keep the camera in place, it shifted as she walked with me. However, the technical malfunction made the unusual perspective from the camera a more improvisatory experiment. The artmaking that emerged was the outcome of an intrarelationship between human and more-than-human, and the abandonment of intentionality. Our intrarelationship advocates for an art that is found in the occurrence between human, other, and nature rather than within the independent body of the individual artist. (see video, *My Summer Vacation*, at <https://vimeo.com/498436091>)

Figure 1: Screenshot from ‘My Summer Vacation,’ Film Still, 2013 (Photo credit: Charlie and Alice Wexler).



Figures 2-9: Screenshots from ‘My Summer Vacation,’ Film Still, 2013 (Photo credit: Charlie and Alice Wexler).



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Figure 1: *The art of walking at Artpark*, Digital Photograph, March 10. 2022. (Photo credit: Jordan Oscar)

THE ART OF WALKING

Carin Jean White, Itsaso Iribarren,
& Germán de la Riva

Proposition: How can we reposition our understanding of the most basic and necessary action: walking, to renew our relationships to space and the objects in that space? Consider how, like a Möbius strip, this repositioning of our understanding of walking and its effect on our relationships to space and time, loops back onto us, and renews our relationship to ourselves.

“Caminante, no hay camino,
se hace camino al andar.”
Wayfarer there is no path,
make your way by going farther.
(Antonio Machado, 2010, p. 142; authorial translation)

The action of walking has traced the history of humanity since its inception. Wandering around was one of the first activities of human beings and from this act, has sprung some of the most simple, complex, and magical human creations. In Francesco Careri’s (2002) book, *Walkscapes: Walking as an Aesthetic Practice*, we read of how the moving across space originates in our primal search of the necessities for survival. However, “once these basic needs have been satisfied, walking takes on a symbolic form that has enabled humans to dwell in the world. By modifying the sense of the space crossed, walking becomes man’s first aesthetic act” (Careri, 2002, p. 20; authorial translation).

Wednesday June the 13th, 2020

Time contracts and expands. While walking, the past, the present and the future overlap and merge in an instant.

Being among these trees, in this forest, transports me to other pastimes and others to come. I think of our ancestors. I think about their ways of life and work and how they adapted to survive. Being here gives me strength.

The smell of the grass, the feeling of a breeze, the sound of my steps, the sound of the river... I am sure that the Native Americans, the European settlers, the founders of Artpark and the artists who have passed through, perceived these details as I am, as you are. ⁱ

Probably, one of the most repeated choreographies performed by human beings over the years has been to take one step after the other. This simple movement has set the pace and direction of our lives as individuals and as social beings. Thanks to this, we were, we are, and we will be. We are supported by the soles of our feet while the surface of the earth supports us. Here we go! Willing to discover the treasures that this slow movement holds for all of us.

ⁱ This letter is an extract of the script of *The Art of Walking*, a walking art piece created for Artpark by Carin Jean White, Germán de la Riva, and Itsaso Iribarren. This international collaboration happened during 2020 and it premiered in June running all summer until August 2020. The creation process was developed in the first months of the pandemic. Even from our distant homes, located in North America and Europe, we could imagine walking together and creating all parts of this performance. Here you will find more information about the art of walking: <https://www.artpark.net/art-of-walking>

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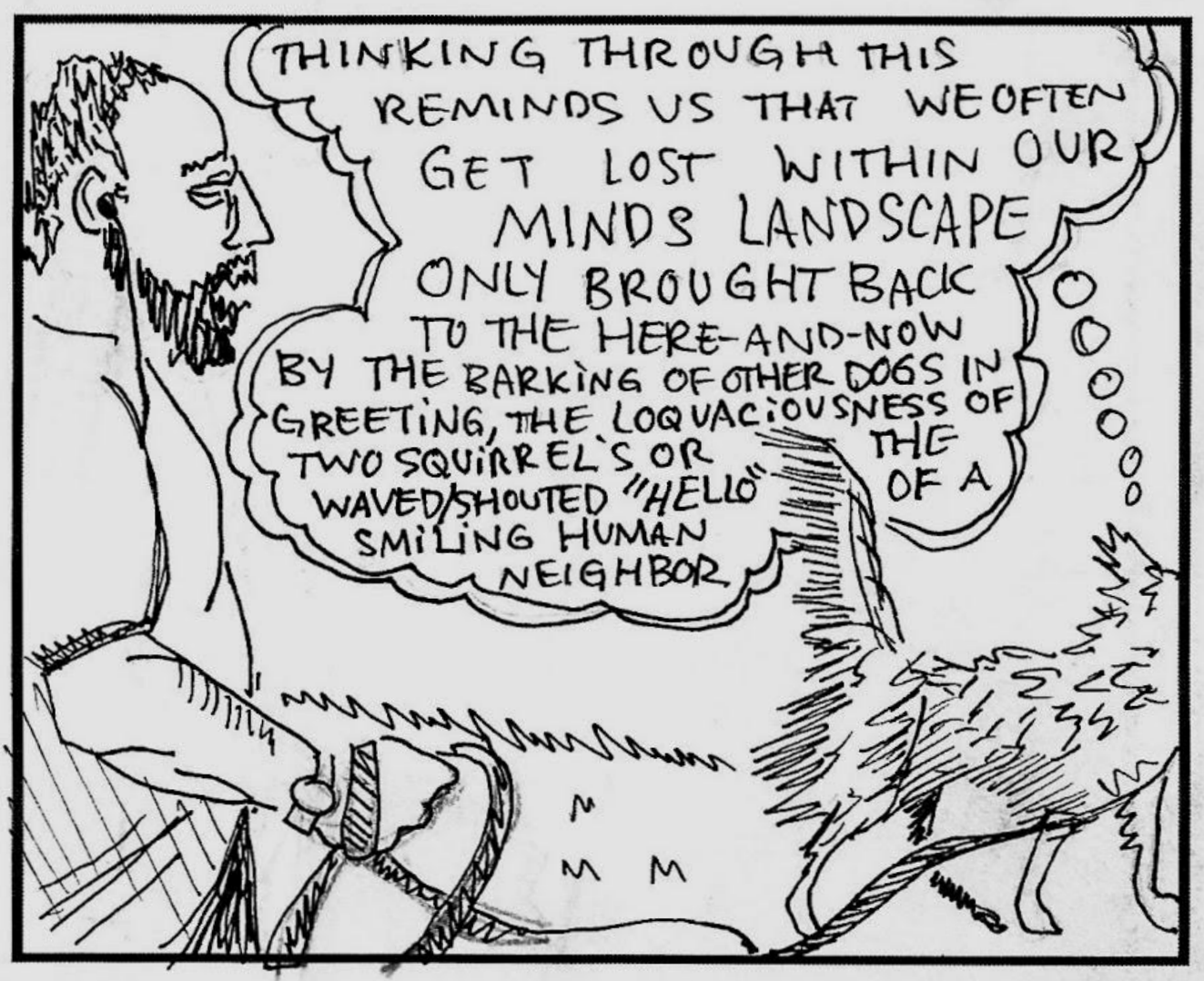
Proposition: Let your pet take you for a walk.

When we have a pet, we think about taking care of them by leading them on a walk. Kerri Smith (2016) suggests that we follow an animal as a way of wandering to get lost.

- Why not let your pet take you for an a/r/tographic walk?
- What can you discover from giving your pet autonomy with attention?

Allow them to make choices and lead the way. Follow and see what’s uncovered. Get playful with yourself and be a copycat; Stretch-walk-drink a little water and see where curiosity leads your pet. Follow your companion’s lead (safely) around the neighborhood smelling plant life, looking closely, and seeing where inquiry leads you? Do you dare to try to walk on all fours or stick with two? Your choice! What smells, tastes, sights, and feelings arise from this walk WITH your canine companion?

Introduction to the comic - The comic in the next page acts to document ways I’ve experimented with the proposition above in what transpires through a walk with my friend, Sir Sundance. We hope that you might walk with us as you read the comic in relation to the proposition and gain some insight into how we move together.

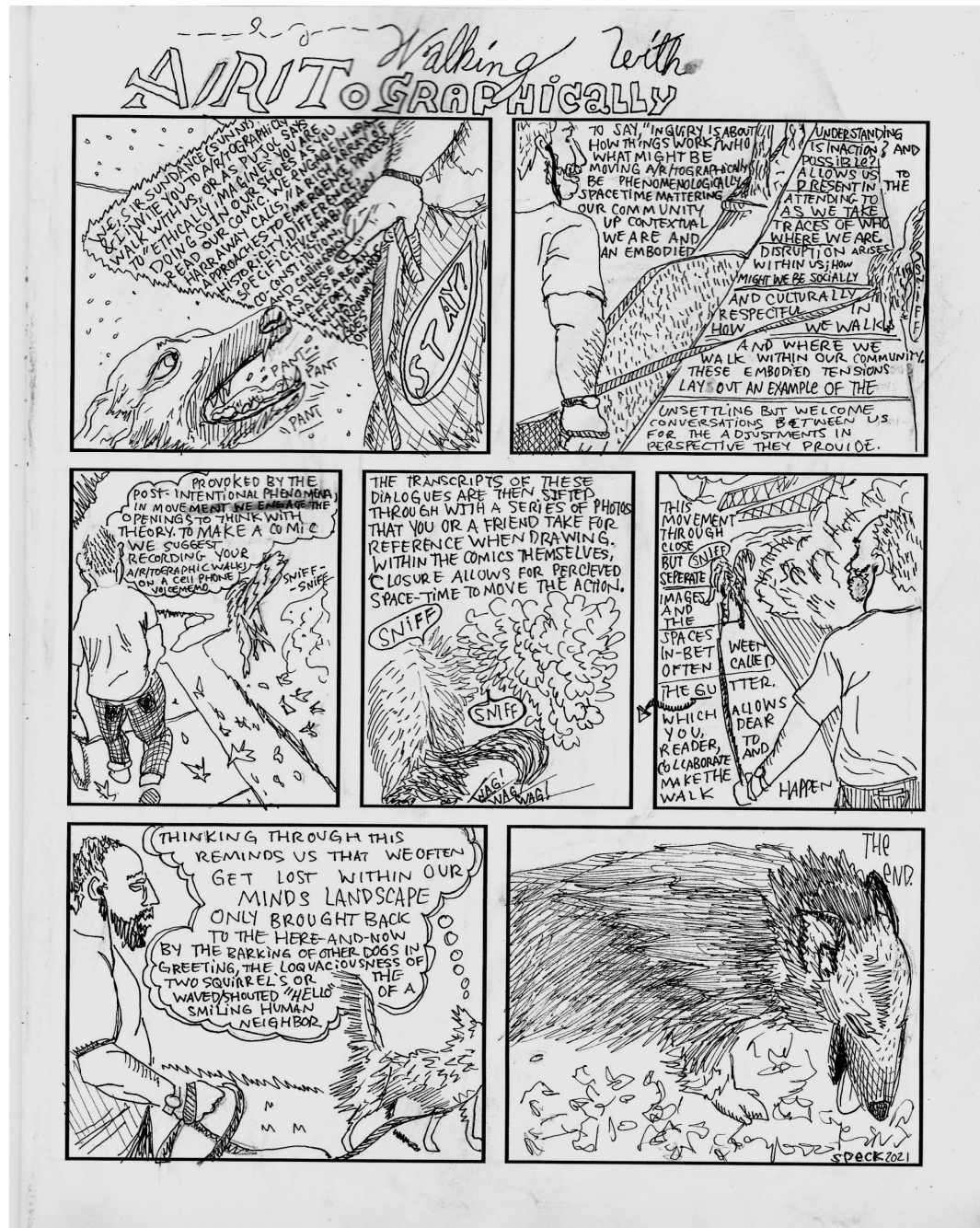


Excerpt from Figure 1:
Walking With A/r/tographically,
Graphite and Ink on Bristol
Board, May 2021 (Image credit:
Samuel Peck).

A/R/TOGRAPHIC WALKING PROPOSITION: WALKING WITH

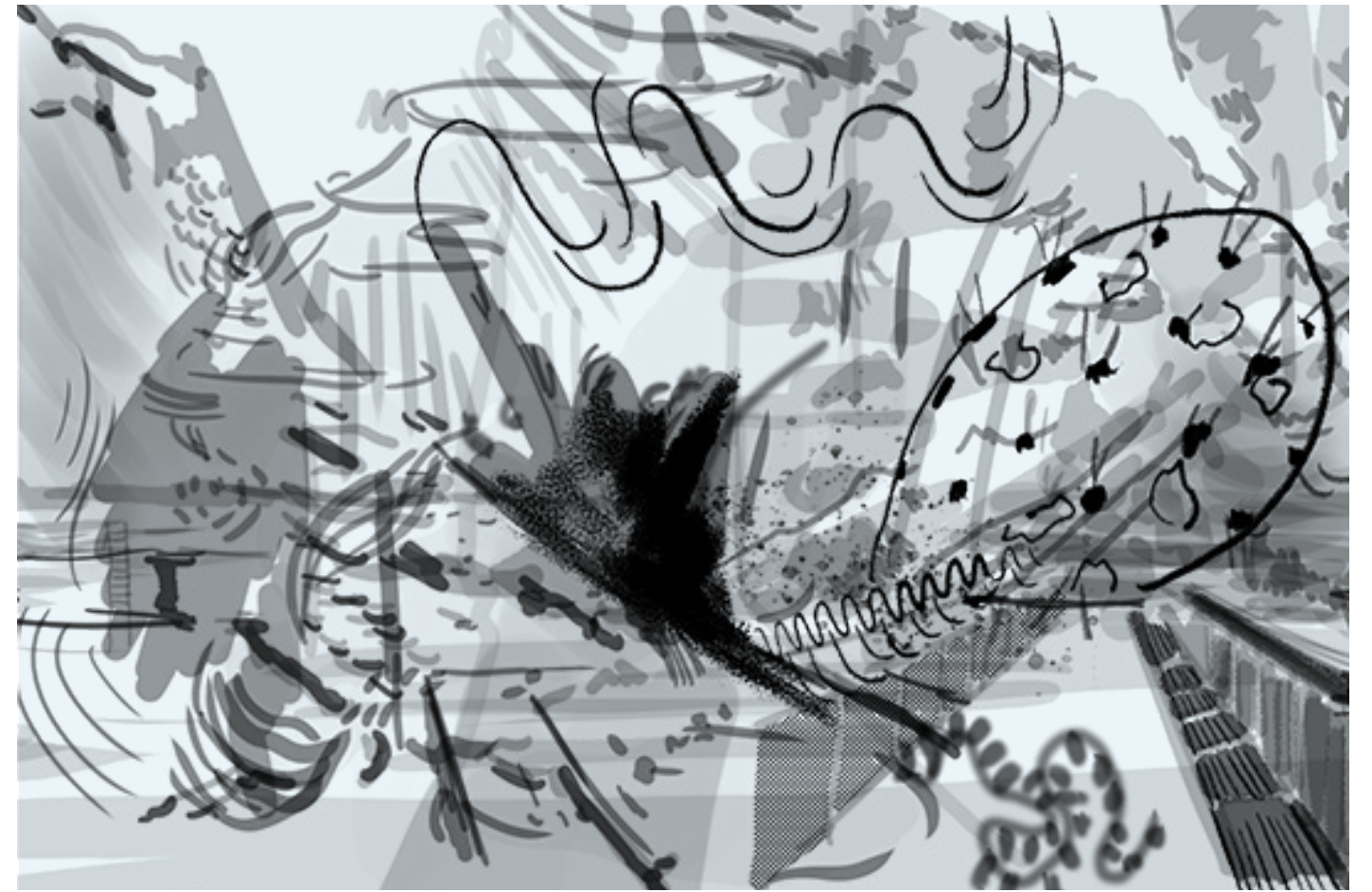
Samuel Peck

Figures 1: *Walking With A/r/tographically*, Graphite and Ink on Bristol Board, May 2021 (Image credit: Samuel Peck).



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SECTION 2

Personal Practices and Observations

Personal Practices and Observation

Introduction by Angela I. Baldus

The personal practices and observations of a/r/tographers often encourage us to attend to the world through making and becoming mindful. In his text, *How to See* (2019), Thich Nhat Hanh suggests, “The best thing we can offer the world is our insight” (p. 86). For Hanh, both how and why a person cultivates insight are intimately connected to personal practices that can be understood as mindfulness. In being mindful, we might produce collective insight. Personal practices and observations that begin with activities done in solitude therefore, might become pedagogical through our attentiveness to the relational realities that shape our experiences. It follows that personal practices always happen in relation to the social and material realities that surround us, what Hanh calls, “inter-being” (p. 86). Each proposition in this section is as an invitation to make or do something in a way that artistically attends to different aspects of personal and collective realities. Authors invite us to move with our surroundings, to observe how we see light and dark, shapes our experiences, to breathe, to feel, to smell, and to taste our surroundings, to think with nature, to practice running as a way of knowing, and to share our insights as we process and become with them. A/r/tographers and pedagogues propose and position personal practices and observations as points of pause, disruption, engagement, and learning.

Reference

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Proposition: Walk at sunrise in the dim light of the woods.

I walk at sunrise in the dim light of the woods. I am deeply present in the space between light and dark (Figure 1). Practicing a/r/tographic inquiry means “teaching one’s self what it means to live deeply, based on the particularity and singularity of one’s own autobiographical traces. When this is enacted in a community, a vital relationality expands awareness among all involved” (Lee et al., 2019, p. 681). Present with me in this moment are members of my community. They are no less real because I cannot see them. Therefore, in the dim light of the woods, I am invited to be aware of all involved, and deeply present with myself and my encounter with the Other (Wright et al., 1988)—including those I cannot see. The Other is “absolutely the other ... that I cannot represent and classify into a category—and hence not totalize” (Dahlberg & Moss, 2005, p. 80). I and the Other share this moment and this space. My encounter with the Other, in both the darkness of the woods and the growing light (see Figure 2) invites me to attentively



Excerpt From Figure 2: *Yin and Yang*, Digital Photograph, n.d. (Photo credit: Mitsy Chung).

WALKING IN THE MORNING DARK

Mitsy Chung

Figure 1: Left. *Beaming on a Beam*, Digital Photograph, n.d. (Photo credit: Mitsy Chung).

Figure 2: Right. *Yin and Yang*, Digital Photograph, n.d. (Photo credit: Mitsy Chung).



and responsively attune to this particular moment (Pacini-Ketchabaw et al., 2017). By stopping my walking and photographing in this moment, I can slow down both my body movements and my thoughts and dwell in wonder.

Böhme and Thibaud (2016) point out that light “invariably appears with every visual manifestation. This means that light art always has seeing as one of its themes” (p. 8). We usually understand light as making things visible. However, I noticed that there were dark areas around and beside the bright beams of the rising sun (Figure 3). The differences between the visually perceptible objects and the dark areas make me wonder what is hidden in the dark. For the poet Wendell Berry (2014):

To go in the dark with a light is to know the light.
To know the dark, go dark. Go without sight
and find that the dark, too, blooms and sings
and is traveled by dark feet and dark wings. (p. 121)

These ideas of light and dark remind me that nature and materials, as well as our spirit and mind, coexist in light and dark spaces. How might we as educators take up these ideas of light and dark in our personal and professional lives?

Figure 3: Left. *Alternative*, Digital Photograph, n.d. (Photo credit: Mitsy Chung).



Figure 4: Right. *Shining Moss*, Digital Photograph, n.d. (Photo credit: Mitsy Chung).



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Proposition: Take a picture with a camera directly towards light to see a phenomenon in the photo. Or take pictures of the same scene at different times to feel what emerges from juxtaposition.

A picture frame allows us to perceive an object in a different way and creates a new meaning of what we see. The act of taking a picture can surprise us since we see things that are invisible to bare eyes as a phenomenon on the photo with light. With a purpose of seeing differently or feeling unexpected epiphany, I decided to take pictures in two special ways.

The first way is taking a direct picture of the sunlight with a camera. You may take one when a particular scenery with sunlight touches you or simply as a repetitive activity during your walk. Then, check the result of the photo captured and compare it with the scene that you witnessed with bare eyes. A rule I follow for good photography is to avoid taking photos of the sun directly, in order to prevent lens flare. Otherwise, lines can appear on the photos because of the optical phenomenon of light and lens (Hirsch & Erf, 2018). Nevertheless, aiming your camera at the sun can lead to unexpected, extraordinary scenes. As the camera lens stare straight at the bright sunlight, it allows us to notice things that are not perceptible with human eyes. For example, photographing the sun allowed me to see the shape of the sun during daytime and allowed me to enjoy the beautiful lines of light as a phenomenon of refraction of the light (Figure 1).

Some photographers have also been utilizing similar techniques. Karen Glaser used underwater cameras to create layers of visual complexity underwater with the light. Also, Jerry Spagnoli deliberately placed the bright sun in the middle of his picture. He

Figure 1: Bottom. *Lines of Sunlight*, Digital Photographs, Sept. 6, 2020 / June 28, 2020/ Dec. 5, 2020 (Photo credit: Ashley Boyoung Jeong).



Excerpt from Figure 1:
Lines of Sunlight, Digital Photographs, Dec. 5, 2020 (Photo credit: Ashley Boyoung Jeong).

SEE THE UNSEEN

Ashley Boyoung Jeong

described what is inside the camera box as “an active pictorial space” (as cited in Hirsch & Erf, 2018, p. 137).

The second way of feeling unexpected epiphany, which was not seen at the first moment, is surfacing ‘time’ by taking multiple pictures of one specific object or scene in nature over time in the span of a few seconds to years. We cannot feel or describe time which continually flows. However, by taking pictures of the changes of nature such as the same flowers, trees, water, sky and more, we can feel the glimpse of time that continually flows. The observed transformations can depict the time in-between in a visible way with repetitive walk routines. With this idea in mind, I took pictures of specific trees or plants from the same point of view at the same spot over weeks, months, and even years. The collected pictures created juxtapositions that evoke feelings and let insights emerge. One of the examples, the pictures of the tree (Figure 2) provoked my thoughts about human life as the inevitable changes over time seemed somewhat similar. There are fruitful times, yet also times to suffer. When it seems from the outside there is nothing going on, that is the time when the inner side is growing. In particular, these lessons learned from the photographs helped me to have hope when I struggled with a sudden medical condition. There are times when I created joyful, exciting, and what I realized later as unanticipated photographs. For example, when I took photographs of beautiful bright scenery on a bridge over a valley (Figure 3), I was amazed later to recognize the fog and rainbow on the photograph that my eyes did not see at all in the moment. It did not even exist in

Figure 2: *Surfacing Time with a Life of a Tree*, Digital Photographs, Apr. 12, 2020/ Sept. 29, 2020/ Jan. 16, 2021 (Photo credit: Ashley Boyoung Jeong).



Figure 3: *Serendipity*, Digital Photographs, July 18, 2020 (Photo credit: Ashley Boyoung Jeong).



the picture that was taken a second earlier, though it was captured in the picture taken immediately afterwards. It was a moment that encourages me to take more pictures of nature as it may capture beautiful happenings beyond my visual cognition in the moment.

As described above, this walking inquiry allowed me to encounter unexpected aesthetics and unveiled feelings and thoughts beyond my awareness or immediately accessed consciousness, which also makes mundane routines more enjoyable with chances to meditate with emerging meaningful thoughts. The act of taking a photo can be an open-ended research practice of learning to know the unknown or creating an art piece that evolves over time. I hope sharing my experience leads you to connect with a moment and a place, to ponder what might be beyond the seen, and to be more open surprising awes, wonders, and sensations.

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Proposition: Take a walk through a meaningful place and breathe in the lush aromas of your surroundings.

As you stroll through a meaningful place, breathe deeply and take in the lush aromas of the walk. Let yourself be submerged in the sensation that comes with each breath. Allow your lungs to fully absorb the nourishment of oxygen that is filling them. Allow your olfactory system to fully register the scent. If you cannot see or clearly identify where the scent is coming from, try to guess what it is. Describe it. Allow memories of when the last time you breathed in a similar scent to surface. Allow emotions to bubble. Allow your thoughts to carry you away. Continue on your path and keep soaking up the aromas that lifeforms have to offer. Map your olfactory journey. Odors can elicit recollections of the temporal-spatial context from which one has experienced the sensation (Hoover, 2009). The olfactory system establishes a unique link to memory, as autobiographical rememberings evoked by smell are “older, thought of less often, and associated with stronger feelings of being brought back in time than [those] triggered by verbal and visual information” (Willander & Larsson, 2006, p. 243). Trust in your body to carry your experience. Trust in your body to recall fragments of your time in the meaningful place the next time the aromas come up. Trust that your sense memories and records of experience (Verbeek & van Campen, 2013) are safely tucked away for later.

This pedagogical proposition encourages embodied learning through the body and the senses, primarily scent, sight, and proprioception (or kinesthesia, the sensing of position and movement). Such a practice inspires awareness of one’s breath, one’s aliveness, and one’s interconnectedness with the world. The mélange of aromas in each place is spatially unique and temporally specific. This is an invitation to allow elements of our surroundings to enter and to stay attentive to the process of what is coming and going in our body and in our thinking. Centering on notions of slow scholarship, meditation, and contemplation, this work resists productivity in a society that demands the individual to churn out demonstrations of output (Mountz et al., 2015). There is little evidence of something happening, though understandings are constantly forming. This



Excerpt from Figure 1: *Olfactory Journey*, Mixed Media Drawing, February 2021 (Image credit: Nicole Y. S. Lee).

BREATHING IN THE LUSH AROMAS OF A WALK

Nicole Y. S. Lee

is an a/r/tographic living inquiry (Irwin & de Cosson, 2004) that attends to work that is not always visible.

Figure 1: *Olfactory Journey*, Mixed Media Drawing, February 2021 (Image credit: Nicole Y. S. Lee).



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Proposition: Consider how nature gives words to thoughts.

Walking anywhere, walking with your body and all your senses.

Walking in alertness,

Walking as an observer

Walking to find everything, and find nothing.

Everything is appealing, attractive.

Every single detail will lead you to unimaginable realms.

For this activity, students will need a cell phone [with camera] as they take a weekly walk to any place, in silence, with the purpose of devoting time for quiet and mindful observation of everything around them. There is no fixed or predetermined end here (Lee et al., 2019). Students may notice spaces around them (Irwin, 2013, 2016) that call their attention and seem to summon their present/past/future experiences (Greene, 2001) as reminders of something such as an evocative/provocative image: the sounds, smells, and sensations that are hidden in the recondite places of their mind, soul, and spirit (Ellsworth, 2005; Irwin, 2004). The aim is for students to photograph, with their electronic devices, that which is an evocative non-human or more-than-human being (Irwin, 2008, 2016; O’Sullivan, 2001)—be it a lovely animal, a delicate feather, a discolored leaf, a huge tree, or a sinuous rocky formation in the environment (Sorensen & Triggs, 2016). Subsequently, stemming from their inspiration of the image, students may post on Instagram—along with the image itself—a word, a phrase, a verse, a poem, a motto, an internal dialogue (Rousell et al., 2019). This walking practice will engage students with the world around them (Barad, 2007) through the use of social media and technology. This process creates a bridge of collaboration with the world outside, the screen, and at the same time, with the students themselves (Haraway, 2016).

As there is no fixed or predetermined end, there are a multiplicity of exits—in the same way as there are no rigid roads to creativity (Deleuze & Guattari, 2004). Thoughts are endless, and the same with a/r/tography (Irwin, 2006). The chosen image is present in the dialogue which moves from the moment the students start their mindful walk (Smith,



From Figure 2: @P_h_oetry
Nothing can be more beautiful
and subtle than a street flower
you were not expecting to meet,
Digital Photograph, March 10,
2022. (Photo credit: Mariela
Rojas Farías).

PHOTO AND POETRY IS PHOETRY

Mariela Rojas Farías

2016) until the moment they take the photograph. It is here that the poetic space takes place, where words put names to their thoughts as a mirror, reflecting what is in their interior (Thoreau, 2016). This mindful walk talks about an intimate experience that leads us to expose something hidden (Merleau-Ponty, 1945/2011), such as splashes of water from the quiet lake, where we submerged and dive. There, is where our walking pedagogy trip leads us. There will be as many possibilities as there are individuals (O’Sullivan, 2001). Therefore, the journey is precious, varied, and personal/ universal, and this final premise will be confirmed once it goes out in the cyber world through Instagram.

Figure 1: @P_h_oetry Many lives we’ve lived# though the answer is not in searching but in observing the teaching in the experience, Digital Photograph, March 10, 2022. (Photo credit: Mariela Rojas Farías).



Figure 2: @P_h_oetry Nothing can be more beautiful and subtle than a street flower you were not expecting to meet, Digital Photograph, March 10, 2022. (Photo credit: Mariela Rojas Farías).

There are no categories at play here, only pure enchantment, luring, and choosing at random. There is, however, contemplation in this infinite dialogical nature that walking possesses. This is a moment to share, as it makes us realize we are all the same (de Freitas, 2017), that we all have these single, individual moments of life, and love, and care for the world around us. It is healthy gymnastics for our students every week. These encounters (Lasczik Cutcher, 2018) between them and the world in which they live, would engage them in an experience of being connected to Mother Earth, to the infinite creation of this blessed nature which is no more than their own nature.



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From Figure 1: *From My Stunning Stream Made with a Little Mischief*, Digital Photograph, March 29, 2020 (Photo credit: Lisbet Skregelid).

I WANT YOU TO RUN

Lisbet Skregelid

Proposition: Go for a run. Find a route to run about three times a week, preferably in the morning, for about 30 minutes. Bring your mobile. Be aware of yourself in relation to the surroundings and the people you might see and meet when you run. Consider the following; What do you see? What do you think of when you run? What do you sense and feel? Stop at a place that you like in particular or where you need to catch your breath. It can be anywhere on the route. Place yourself steady and film for 30 sec.

In my research (Skregelid, 2016, 2020a, 2020b, 2020c, 2021a, 2021b), I have kept coming back to the term dissensus by the French Algerian philosopher Jacques Rancière (2009, 2010) as it has proved to be productive in educational contexts. I have made propositions for educational dissensus, and recently what I call a pedagogy of dissensus, that is, a pedagogy informed and characterized by the dissensual characteristics of art that creates tensions in habitual ways of practice and offers possibilities for valuable disruptions.

In March 2020, dissensus was realized as the virus COVID-19 spread internationally. This virus was what Rancière (2010) would call a “demonstration (*manifestation*) of a gap in the sensible itself” (p. 38). The coronavirus turned out to be “a new topography of the possible” (Rancière, 2009, p. 49) by the way we had to relate to each-other, and the surroundings in new ways. It also made me rethink and question my own theoretical ponderings. Throughout the last year, I can say that this major dissensus both confirmed my belief in the need for a pedagogy of dissensus, but this pedagogy was also put into question, before being stretched and extended.

The ongoing global pandemic, and the lockdown and restrictions which followed, has contributed to the need for a rhythm, a routine, a balance in the overwhelming feeling of not having control. Since Norway was closed down in March 2020, I have followed a ritual of running to the local beach, Bertes, in Kristiansand, Norway about every second day. The route takes about 30 minutes. I have recorded every single running to the beach, or more precisely, 30 seconds of it from the same

spot by the sea. The films are uploaded on Padlet, a digital platform. By July 2021, I collected over 170 recordings. The running has turned into a lived inquiry where special attention is given to affective and intimate bodily moods. From discussing the relations between dissensus and ‘events of subjection’ in others (Skregelid, 2016), I am here exploring subjectivation from a first-person perspective.

Figure 1: From *My Stunning Stream Made with a Little Mischief*, Digital Photograph, March 29, 2020 (Photo credit: Lisbet Skregelid).



The arts-based project *My Stunning Stream Made with a Little Mischief* is framed within the a/r/tography research approach (Le Blanc & Irwin, 2019) and has a special focus on how ecological awareness can be enhanced through sensory methodologies. The title of the project relates to the disruption caused by the Coronavirus, a troublesome rupture that made mischief in my own existence as I have started doubting my own calls for a pedagogy of dissensus.

The films are visual fragments of the running and are small parts of the project. *Landscape—changing light—wind—people walking—swimming—sound—silence—birds—seagulls—airplanes—my breathing.*

Figure 2: From *My Stunning Stream Made with a Little Mischief*, Digital Photograph, Aug. 17, 2020 (Photo credit: Lisbet Skregelid).



Figure 3: From *My Stunning Stream Made with a Little Mischief*, Digital Photograph, Feb. 14, 2021 (Photo credit: Lisbet Skregelid).



Trying to stand still...

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From Figure 3: *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. Hiding under a bush, this quail rushed out and tripped us.

THE TALKING-WALKING STICKS: ENVIRONMENTAL AWARENESS

Mary Stokrocki

Proposition: Tune into environmental awareness by walking, sharing visuals and findings, while taking ethical concerns into account.

Within social research, walking interviews are increasing in popularity and have been used to explore the relationships between self and the natural environment, including living and nonliving organisms. While they may take various formats, in this case, the researcher walked with her neighbors, all carrying hiking sticks, along a trail as she informally interviewed them and took photos. Advantages of the walking interview include “helping to reduce the power imbalance and encouraging spontaneous conversation because talking becomes easier with walking” (Kinney, 2017, p.1). Some of our questions were planned, like asking about what we saw along the way, including animals, rocks, and shrubs. Other questions were sensory and focused on the weather, clouds, smells, sounds, and textures. Still others emerged as we uncovered artful images. One July day, at 5:30 am, we gathered our walking sticks and headed over to the trail just as the sun was coming up, but not over the mountain yet, giving us some walking time that is still bearable in the hot Gold Canyon Arizona summer [92 degrees F, or 33 degrees C].

Figure 1: *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. Striated clouds greeted us in the distance and the air was heavy with smoke smell from fires over the mountain.



Figure 2: Left. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. The Cactus Chain shined in the sun as the spines reached out to tickle us.



Figure 3: Right. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. Hiding under a bush, this quail rushed out and tripped us.



Figure 4: Left. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. Painted rocks [from unknown artists], e.g. this realistic scorpion was placed along the trail.



Figure 5: Right. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. We greeted Old Man Cactus who cried, "Getting old is sure rotten!"



Through walking interviews, informal or planned, researchers may gain insights into people's connections to their neighborhood, whether they are natural or social environments. The walking interview has a number of practical and ethical considerations that must be addressed to ensure the safety of all—in this case watching where one walks. We learned: Less talkie; More "LOOKIE!"

Figure 6: Left. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. Leo the Lizard dashed across our path and squeaked, "Catch me if you can!"



Figure 7: Right. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. We discovered sun burnt bushes all over. This lonely yellow Brittle Bush cried, "Don't step on me. Not much left to see."



Environmental awareness demands sharing ethical concerns as well (Carpiano, 2009; Kinney, 2017). We discussed our feelings about the intense heat, adjusted our walking time (e.g. 5:00am), and reported our findings to our Mountain Brook Association. Our Sonoran Desert is responding to the warming global climate (Dimmitt et al., 2015), namely the fires, shrinking water supply, air pollution, and mineral contamination (Massey & Nisbet, 2021). We must become more aware, share our visuals and findings, protect our natural surroundings, and foster conservation practices within the community.

Figure 8: Left. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. Palo Verde trees reached out with their sappy arms and dropped pods on our heads.



Figure 9: Right. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. The Prickly Pear cried, "I'm bleeding!" The white froth is full of cochineal bugs that bleed to make the PERFECT RED Dye! (Greenfield, 2006).



Figure 10: *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. At our favourite coffee shop, a baby King Snake, waiting for a treat, coiled near the post where people sit.



Figure 11: Left. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. Beneath our feet, a lonely turtle-shaped rock, yelled, “Sit on me!”



Figure 12: Right. *Untitled*, Digital Photograph, n.d. (Photo credit: Mary Stokrocki). Note. As we walked home, the clouds spread, and the stately Saguaro lifted its hands to pray, “Wishing you a Peaceful Day!”

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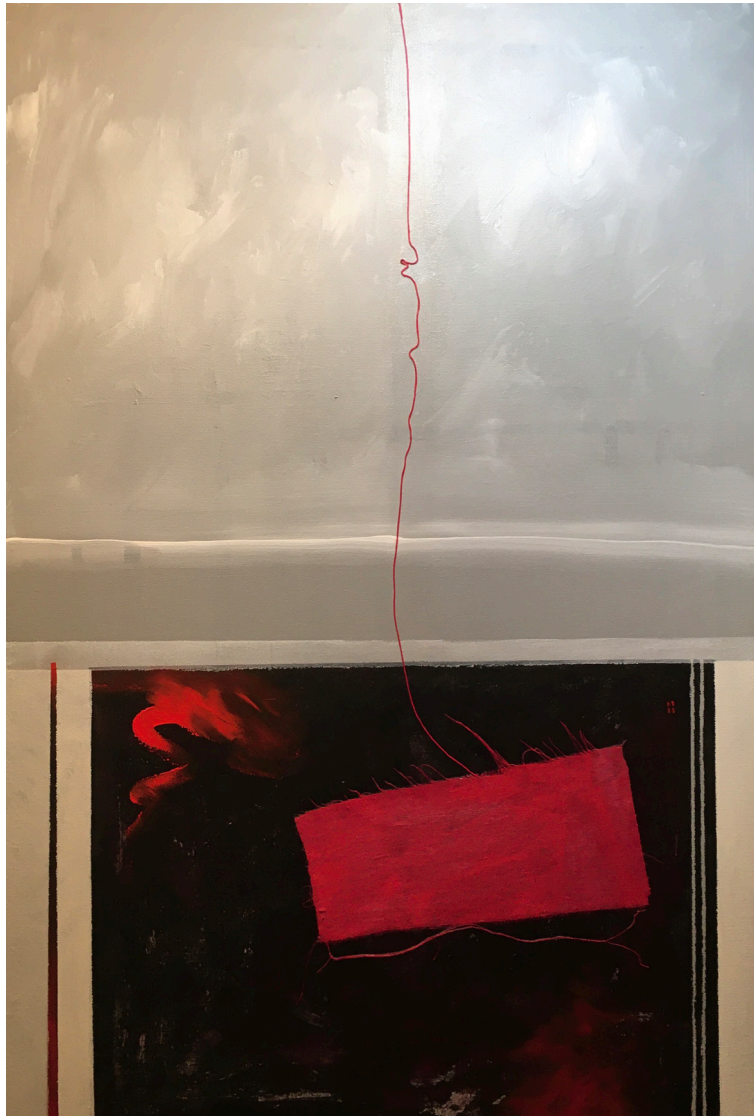
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Proposition: Find images in the quiet in-between spaces provided by nature.

This reflection highlights experiences one can find while in the quiet, in-between spaces provided by nature. These images not only embrace an a/r/tographic philosophy of merging image and text but furthermore the spaces between image and text, more specifically, the spaces between thoughts in walking meditation and studio practices. As Irwin (2018) noted, “Being is beside itself in an empty space

Figure 1: *Sounds of Ceremony—Veils*, Mixed Media, 64 x 91 cm, n.d. (Photo credit: Steve Willis).



From Figure 2: *Sounds of Ceremony—The Tower*, Acrylic, 84 x 84 cm, n.d. (Photo credit: Steve Willis).

WALKING MEDITATION

Steve Willis

in which life unfolds” (p. 150). Singularity and universality become self-evident through *Walking Meditation* experiences. This is what we should teach—how we make images and how this influences our curriculum and pedagogy.

I have always resonated with the shadows on the forest floor balanced by the vivid range of nuanced tones of growth and transformation. During the COVID-19 pandemic, I continued to be blessed by immersion in Green Energy and the Elemental Kingdom. Being with all Energies in the green shower, I see and feel beyond my physicality. This is the source of my images. These images are from walking between multiple dimensions. The images capture mercurial moments of the intricacies of Spiritual Energy. Though these experiences are dense with meaning, the images cannot truly capture a representation of the dimensions beyond the physical. The colors, lines, textures, and shapes represent the Energy tones, which can move beyond cerebral understanding by moving into Spiritual knowingness. These images are for the heart and fit perfectly into the small space between intellectual and emotional knowledge.

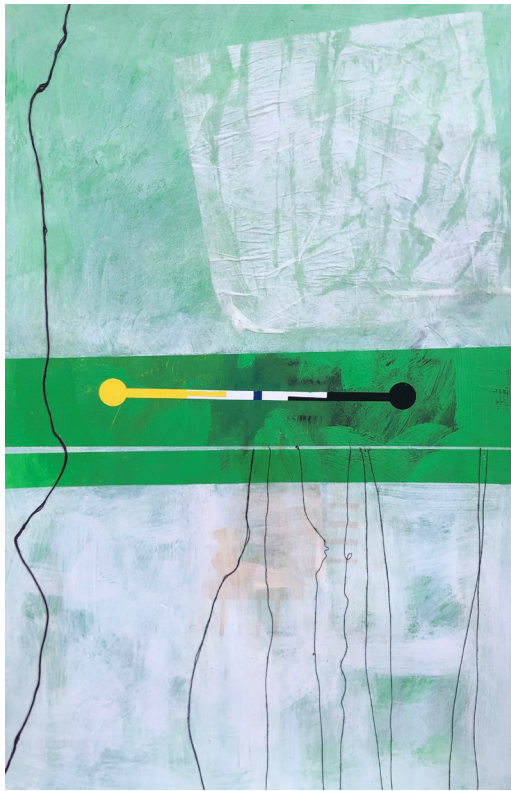
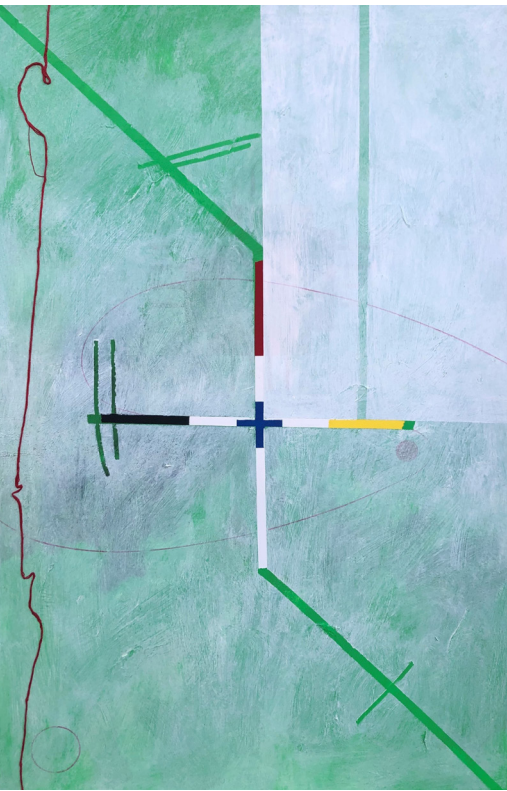
As I create in meditation, the images expand my holistic understanding. In the past, I would make changes when out of meditation, but when my intellect and ego made any alteration, the image failed. Now, I make images without judgment. Some of the images I understand during the process; others take time and distance. I gain insight into what the image reveals. This is what we should teach our children. Teach them to courageously search, explore, and investigate with an open, intuitive mind witnessing

Figure 2: *Sounds of Ceremony—The Tower*, Acrylic, 84 x 84 cm, n.d. (Photo credit: Steve Willis).



Figure 3: Left. *Sounds of Ceremony—Dimensional Mirror*, Mixed Media, 38 x 58 cm, n.d. (Photo credit: Steve Willis).

Figure 4: Right. *Sounds of Ceremony—Binding Prayer*, Mixed media. 38 x 58 cm, n.d. (Photo credit: Steve Willis).



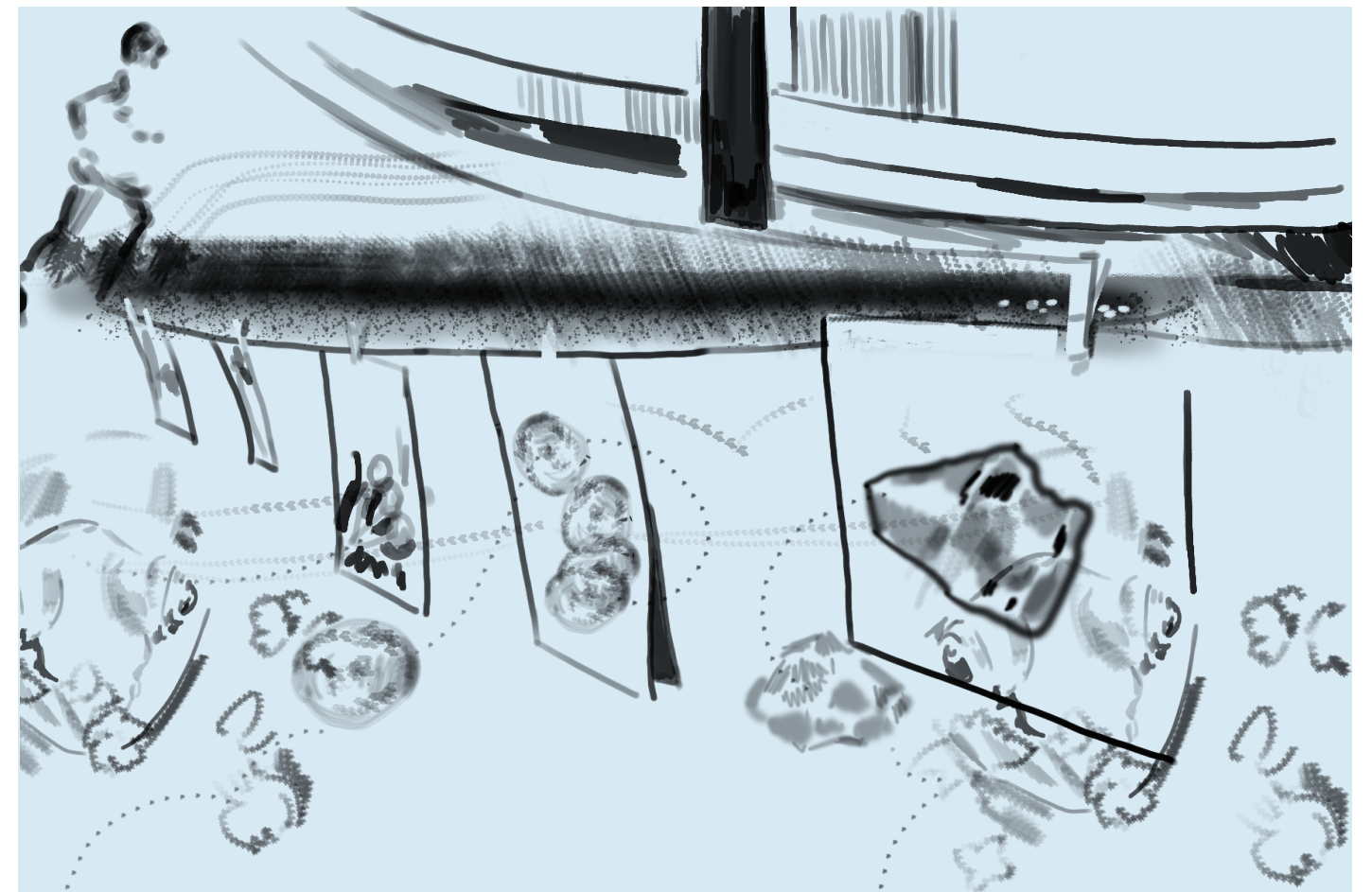
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the evolving knowing that reveals more than what is told. This is echoed in Irwin’s (2013) view that a/r/tography intentionally sets out to perceive things differently.



SECTION 3

Mapping

Mapping

Introduction by Joanne M. Ursino

This set of propositions underline the mindful intention of both gathering and reflecting on data from a walking journey – be it a singular event or over time. It is in the gathering of data whereby mapping unfolds in various walking practices making manifest both experience and learnings. In the text *Dear Data* (2016), Georgia Lupi and Stefanie Posavec underline that the use of data is “to become more humane and to connect with ourselves and others at a deeper level” (p. xi). These propositions offer invitation and attend to the possibilities that unfold when we walk alongside another.

We move from attending to specific senses, be they sight or sound, and documenting what is seen and heard – to a fully embodied sensory exploration of a journey and its recounting. This play of matter and sense making expands our understanding of what it is to map walking, both for our own personal reflection and to share alongside others as offering and invitation. We move from the gathering of data to the sharing of data in these propositions. The data gathered on the walk itself invites further conversations that awakens our understandings of the material world and the politics and policies of moving in the world, including what is accessed and who has access. These propositions are at play wherever we may be in the world. There is a conceptual thread that weaves in and out of each of them: Go for a walk and notice your path. Document this noticing. Share it.

Reference

Lupi, G. & Posavec, S. (2016). *Dear data*. Princeton Architectural Press.

Proposition: Use scientific and artistic observation techniques while hiking.

Identifying and cataloging wildflowers is a lifelong passion of mine. Almost as soon as I could write, I kept a nature journal in which I recorded and illustrated the flowers I observed. This hobby carried over into my adult life, building my relationship with the outdoors and informing my artistic practice and scholarly pursuits.

Those same interests in environmental science and art prompted me to enroll in a graduate level interdisciplinary arts education course at Towson University in March 2020. The course featured a data visualization workshop, during which we toured environmental artist Stacy Levy’s installation, *Collected Watershed*. Thousands of glass jars filled with samples from the Chesapeake Bay’s tributaries weaved across the gallery floor, forming a large-scale map. After touring the exhibit, my classmates and I tested water samples from area streams and created artworks to visualize the data. The workshop engaged us in collaboration, lively discussions, and closed with the prompt to create a personal data visualization project. We did not know it at the time, but this would be our last in-person meeting before COVID forced university and school closures.

I spent even more time in nature as I coped with the new anxieties brought on by the pandemic. One March morning, I was hiking on my favorite trail in Gunpowder Falls State Park. The signs of spring were barely revealing themselves. Peeking up from the leaves on the forest floor were emerging hepatica buds and skunk cabbage blooms, a welcome sight after a long winter. By the end of the hike, I had found the inspiration for my project: I would create an animated map chronicling the growth and development of wildflowers along this trail throughout the season.

The project quickly grew beyond the scope of the class, evolving into an ongoing, immersive investigation. Over the course of three months, I visited the same trail about twice a week, each time documenting flower species and their growth stages. Using digital arts software and referencing cellphone photos taken during hikes, I created almost 100 graphics depicting 19 different wildflower species in various stages of bloom, as well as an illustration of the map of the trail.



Excerpt from Figure 11: *Untitled*, Digital Photograph, n.d. (Photo credits: Alexandra Garove)

THE ANIMATED WILDFLOWER MAP: HIKING, BOTANY, AND ARTISTIC PRACTICE

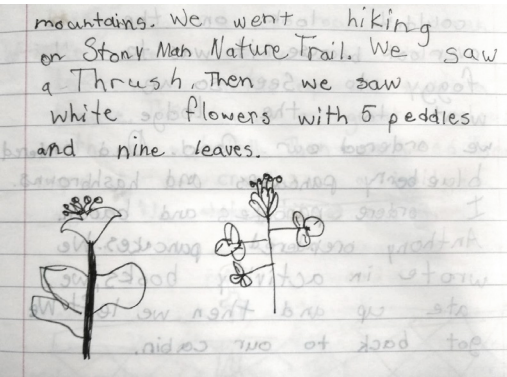
Alexandra Garove

After each hiking expedition, I added the flowers that I had observed that day to the map. Each subsequent map added on to the previous one, depicting a progression from March into May, with wildflowers sprouting, budding, blooming, and eventually maturing to seed and decaying. To enhance the viewer's experience, I added playful animations bookending the animated map and a collaged soundtrack of recorded instruments, bird calls, and amphibian trills.

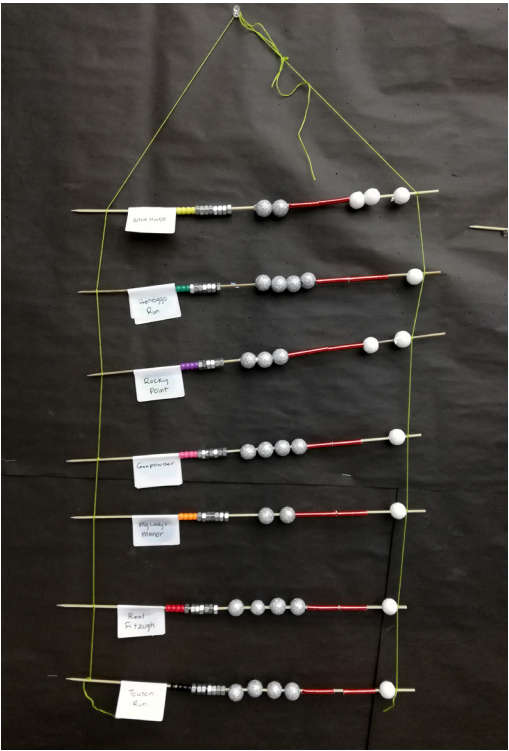
This investigation informed my practice as an a/r/tographer by shaping my thesis research on interdisciplinary science and art connections in the K-12 classroom. I also grew as an artist-researcher: my scientific observation skills strengthened my artmaking process and vice versa, with these skillsets totally blending by the end of the project. I constructed new connections between botany and art, deepened my understanding of the local ecosystem, and gained new insights into plant structures and growth as I rendered and animated the flowers.

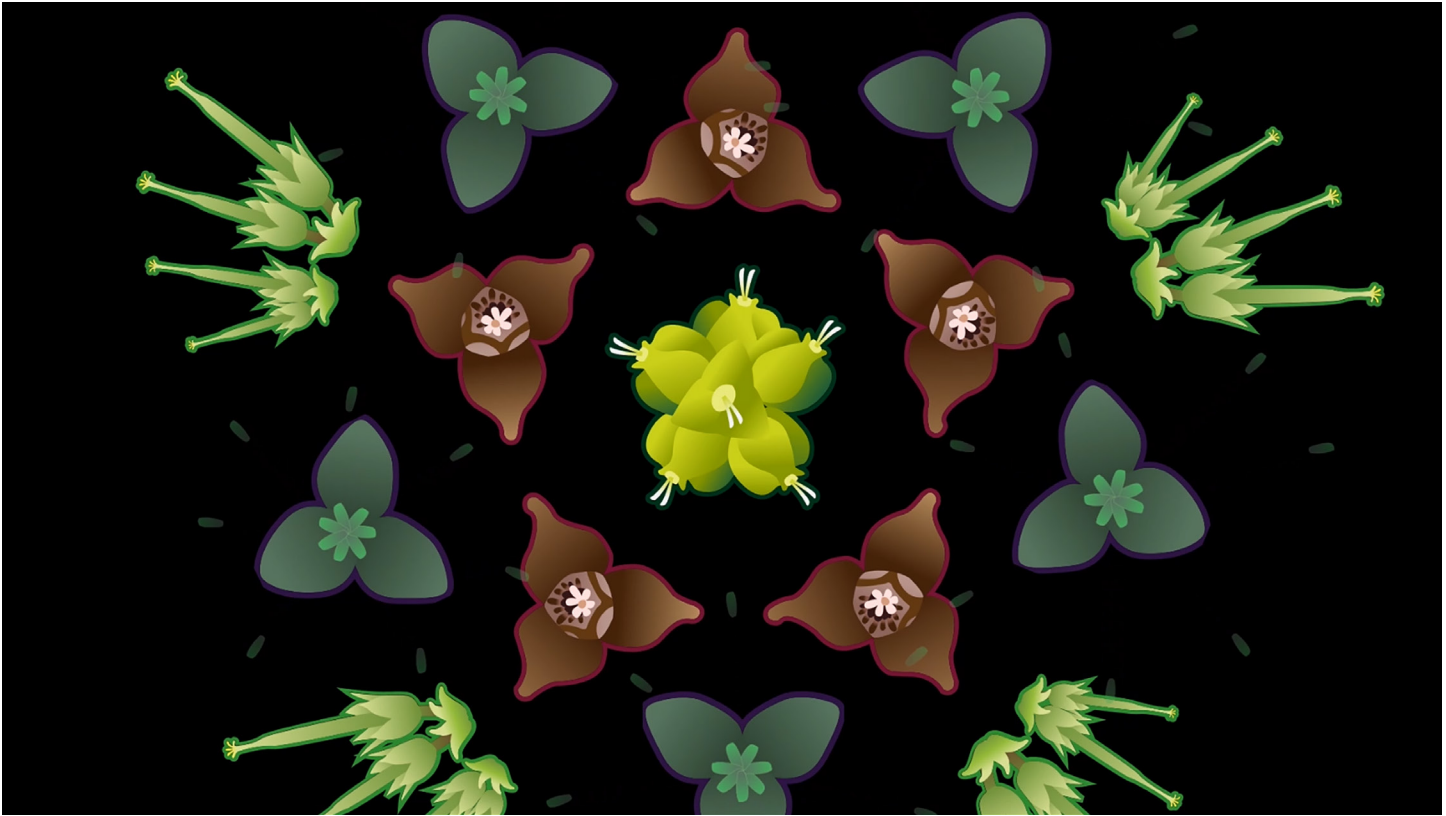
Long captivated by the ephemeral blooms of spring wildflowers, I now recognize their beauty in all stages, even after the flowers fade and go to seed. On days I do not hike, I wonder how the trail will transform before my next visit. I am continuously reminded of the stability that permeates the natural world, despite the uncertainty of a pandemic.

Figures 1-11: Untitled, Digital Photograph, n.d. (Photo credits: Alexandra Garove)



WATER MONITORING TEST RESULTS					
TRIBUTARY	Dissolved Oxygen Result/Rank	Nitrate Result/Rank	Phosphate Result/Rank	pH Result/Rank	Turbidity Result/Rank
Real Fitzugh	44% poor	3-4 good to excellent	1ppm excellent	7 - excellent	0 - excellent
Bird Run					
Windlass					
My Lady's Manor	50% poor	0 / fair	4ppm - 2 fair	7.2 - 7.4	0.1 JIU excellent
Tolson Run	450 Poor	5ppm Fair	1ppm - 4 excellent	7 - 4 excellent	0.1 JIU - 4 excellent
Long Green Creek					
Rocky Point S.D.	51-70% fair	5ppm / fair	2ppm / good	6.5 / good	0.1 JIU / excellent
Hononga Run	450% / Poor	0ppm / fair	1ppm / excellent	7.1 / excellent	0.1 JIU / 3 good
Gumpower	45% - poor	0 - 4 fair	1 - excellent	7 - excellent	0.1 JIU / excellent
Whitemarsh	3 good	0ppm / fair	4ppm / fair	8 good	good







SECTION 3: MAPPING

Proposition: Listen carefully to what you hear from your walk. Draw a map of all the sounds you hear or describe the sounds with your choice of instrument.

Be mindful of all types of sounds when you walk, such as wind, water, cars, and more. Record or take videos of the sounds or just keep them in mind. It could be a warming up activity to really hear your surroundings. Have a seat at a chosen spot to draw a sound map. Close your eyes and listen carefully to what you hear for a moment. Draw a map of the sounds according to what you hear. Continue to develop your sound map as you walk along the path. If you walked and created with others, compare your sound maps. This activity may awaken one’s awareness to how sounds are perceived.



Figure 1: *Sound of Nature*, Digital Photographs, July 4, 2020 / Oct. 22, 2019 (Photo credit: Ashley Boyoung Jeong).



Excerpt from Figure 1: *Sound of Nature*, Digital Photograph, July 4, 2020 (Photo credit: Ashley Boyoung Jeong).

SOUND WALKING

Ashley Boyoung Jeong

Figure 2: Sound Map, Digital Photograph, July 11, 2016 (Photo credit: Ashley Boyoung Jeong).



When you return to your classroom or home, return to the sounds you heard. Try to describe them in the form of instrumental sounds or melodies. Using percussion items or instruments is also good if it can create sounds (for example, tin can, sticks, and paper). Enjoy the moment with your chosen instrument while recollecting the memory of walking.

This sound walking proposition allows participants to slow down, open one’s senses, engage with the space and the moment more attentively, inquire into the surroundings, and develop ways of visualizing and transforming abstract sounds. It may heighten one’s awareness of sounds in nature, which may be missed on daily walks.

Turner and Freedman (2004) defined music as “agreeable sound” (p. 49). They explained that especially sounds of nature, ranging from animal sounds to

Figure 3: Bottom. Creating Musical Sounds After a Walk, Digital Photographs, July 6, 2020 / Oct. 3, 2019 (Photo credit: Ashley Boyoung Jeong).



non-biotic sounds, have been a great source of inspiration as well as a direct source of music for musical composers. For example, Beethoven’s Symphony No. 6 was partly inspired by his walks in the countryside in which he wrote:

How glad I am to be able to roam in wood and thicket, among the trees and flowers and rocks. ... In the country, every tree seems to speak to me, saying “Holy! Holy!” (Boynick, 1996, p. 2 as cited in Turner & Freedman, 2004, p. 49).

New-Age music, such as *Lake Louise* by Yuhki Kuramoto, also incorporated natural sounds with human-made music. It allows people to interact with nature while promoting relaxation (Turner & Freedman, 2004). From the perspective of music educator Rena Upitis, the author of the book *This Too is Music* (2019), it is important to enable students to thrive as improvisers, critical listeners, performers, and composers as well as honor and celebrate their musical ideas. As such, listening to sounds as a proposition of walking, especially in nature, would help to allow students, educators, artists, researchers, and any human beings to engage with their environment more deeply and inspire them to express feelings of connection in a musical way.

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Excerpt from Figure 1: *Daisies & Mazes*, Digital Photograph, 2019
(Photo credit: Laura K. Reeder).

MAP AN ADVENTURE

Laura K. Reeder

Proposition: Cultivate a path out of materials at hand that will invite someone else to explore and discover details about the immediate environment. Imagine that this path is a map to something entirely new. Earth and social sciences undergird this activity as participants respond to natural and human qualities of moving in and through a space.

A map can describe existing geography and it can propose a route into that geography. The shady natural tunnel through a grove of trees offers information about the way sun, soil, water, or seeds have shaped that inviting space. A trail of trampled grass made by deer may offer both a history of movement and proposal of something to be discovered if we follow that trail. In *The Map as Art: Contemporary Artists Explore Cartography*, author Katharine Harmon (2009) poses the question “Which comes first, the territory or the map?” (p. 15). She describes mapping as an artistic endeavor to say “this is how the world is” as well as “this is my vision, and I encourage you to construct your own” (Harmon, 2009, p. 11). Mapping is a form of response. Taking a step into any terrain can be the beginning of a physical or cognitive map.

What do you observe when you move into a space and look, listen, taste, smell, move, and touch? How do you acknowledge important qualities of a space and envision what another person might need to feel safe, to be comfortable, and eventually to be challenged there? What new ideas emerge that you want to share with someone else? Who do you want to invite?

Walking allows us to slide our feet over the highs, lows, rubble, and smoothness of a terrain. Raising our eyes to the gaps and barriers, to the foliage or horizons allows us to envision direction of our pathways. Contours of the environment become more evident when we map out roads or construct bridges to get us from one place to another. Most importantly, when we create ways for others, we must consider the nature of so many body types, their limitations, and most importantly, their potential. Chinese dissident artist Ai Weiwei emphasized the movement of people in his 2017 project *Good Fences Make Good Neighbors* which installed over 300 artworks that re-route or adorn

sidewalks throughout the five boroughs of New York City to draw attention to the flow of many people through a place. Ai said that the work “challenges the issue of tolerance, coexistence” (as cited in Loos, 2017, para. 12).

How can your own walking map make space for other people?

Figure 1: *Daisies & Mazes*, Digital Photograph, 2019 (Photo credit: Laura K. Reeder).



Figure 2: *Made of Walking* in Prespes, Greece, Digital Photograph, 2019 (Photo credit: Laura K. Reeder).



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Excerpt from Figure 2:
Untitled, Digital Photograph,
February 9, 2021 (Photo credit:
Amanda Shopa).

COLLECTING AS MAP MAKING

Amanda Shopa

Proposition: Collect or take photos of things that you notice on a walk and then bring the objects together to form a ‘map’ of your walk.

In his book *On the Map*, Simon Garfield (2013) declares that the rise of computer-based mapping has made us “each stand, individually, at the center of our own map worlds” (p. 19). For this walk, gather materials/data/locations to create a map of your world. What do these objects say about the area where you took your walk? How can you arrange them in different ways to create a map of the walk you took?

The Jeonju Stream in South Korea was ecologically damaged for several generations before being restored and turned into a 30 km long park that runs through the city of Jeonju (Jeonju Province Culture Tour, n.d.). During a walk through the park (Figure 1), I collected objects I found in the stream (Figure 2). I found objects that would commonly be found in water such as smooth stones and pieces of broken beverage bottles. But I also found artifacts specific to the Korean Peninsula. The large shard of pottery came from a kimchi pot; these pots are traditionally buried in the ground to keep fermented cabbage fresh throughout the winter. (I consulted with local friends and family members about the smaller piece of pottery, but nobody was sure if it was part of a kimchi pot or a roofing tile.)

Collecting materials can also help someone notice things in a new way and building a map can represent and manipulate the route one took. A young artist and consummate collector, Vi Turner (age 13), agreed to make a map based on a walk around their suburban neighborhood in Minnesota (Figure 3). Vi wrote this about their map:

On my walk, I noticed how many people had gardens. I put things on the map according to how they represented the route I took and where they had the correct vibe. I like how even my map feels, like one side doesn’t feel heavier than the other. They all kind of fit. (V. Turner, personal communication, July 21, 2021)

I found myself thinking about how maps might represent (or obscure) three-dimensional spaces or become three-dimensional themselves. Another proposition could be: Walk

for a predetermined amount of time or distance, collect an artifact every 45 seconds or 100 steps, and label your artifacts with a step count or timestamp.

Figure 1: Jeonjucheon (Jeonju Stream), Jeonju, South Korea, Digital Photograph, October 1, 2018 (Photo credit: Amanda Shopa).



Figure 2: Left. *Untitled*, Digital Photograph, February 9, 2021 (Photo credit: Amanda Shopa).



Figure 3: Right. *Untitled*, Digital Photograph, July 21, 2021 (Photo credit: Vi Turner).



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Figure 1: *Do Not Enter: Walking and Rolling the Wrong Way Up the Down Ramp*, Digital Photograph, n.d. (Image credit: Alisha White).

DO NOT ENTER: WALKING AND ROLLING THE WRONG WAY UP THE DOWN RAMP

Alisha M. White

Proposition: Observe how you move through your campus paying attention to the physical layout of spaces such as sidewalks, doorways, gathering areas, classrooms, and offices. Notice visual and textual clues such as maps, directories, and signs used to direct movement in the space. Explore access as a metaphor to consider how students with dis/abilities are invited into our classrooms and curriculum through multiple entry points or discouraged by obstacles and complicated directions.

College students with dis/abilities perceive messages in the campus environment, facilities, administrative policies, classroom practices, and recreational spaces that communicate acceptance or rejection (White, 2018). Walking methodologies can be a means to inquire into the impact of material structure of places (Pink, 2008), such as displacement experienced by students with dis/abilities when access to educational spaces and engagements is restricted. Disability Studies positions access as an alternative to metaphors of exclusionary practices, like *steep steps* (Dolmage, 2008). While the steep steps metaphor refers to obstacles to participation, access refers to entry points that ensure participation and serves as an important concept for creating more inclusive educational opportunities. This proposition explores access as an opening for walking/rolling through spaces to critique accessibility and consider how designing flexible entry to learning experiences communicates acceptance to all members of our educational communities.

The photograph in this proposition was taken near Georgia State University in a parking lot notoriously difficult to navigate (Figure 1). Exits, stairways, and floor numbers were not clearly marked, making it confusing and frustrating. I once walked up the driving ramp because I couldn't find the stairs. The one-way driving ramps became a metaphor for how education is often designed as a one-size-fits-all experience assuming everyone gets to the destination by the same route. This proposition is an invitation to explore access metaphors by considering such questions as: Who can access our educational

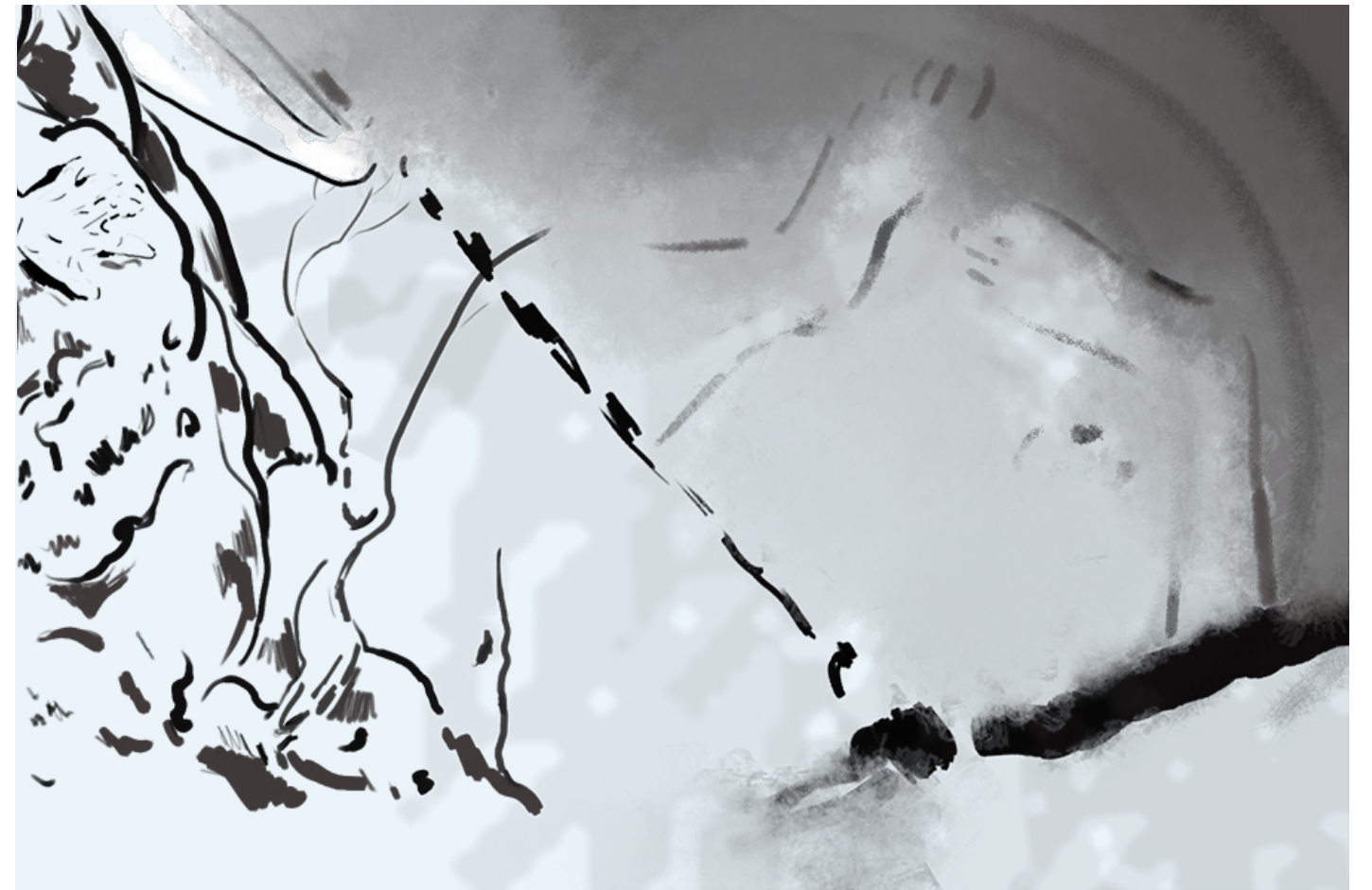
paths easily, and whose entry is blocked? How do ramps allow for greater access as flexible means of entry? How do learning spaces, engagements, and digital learning platforms include/exclude students based on how they enter and move through the space? How can we create metaphorical ramps to ensure our messages, spaces, and interactions are more inclusive? How can a/r/tography and walking/rolling propositions be used for inviting students with dis/abilities to create their own paths through education?

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SECTION 4

Metaphor

Metaphor

Introduction by Angela I. Baldus

It is often true that metaphor is utilized because, “much more can be conveyed, through implication and connotation, than through straightforward, literal language” (Knowles & Moon, 2006, p. 12). For instance, a writer might describe a word’s meaning as bent to denote that the word is being used differently than how it has traditionally been defined. When meaning is bent, it is not literally taken in a material form and shaped into a bend, but it is simply used differently. Images and words often symbolize something other than, or more-than, what they are. For some a lamb holds allegorical significance, for others a turtle on the back of a turtle will lead to them to consider another turtle (King, 2007), and for others a cloud in a cup of tea is not all that different than a hand holding a cone of ice cream (Hanh, 2019). In the field of art education, Michael Parsons has written about the significance of interpreting metaphor in arts education, noting that metaphors are often utilized based on pre-existing culturally dependent understandings of images and forms, and also that they are imaginative sparks for creative thinking (Parsons, 2014). In the propositions included in this section, it is important to understand how metaphor is utilized differently. Authors invite us to consider how someone or something ‘walks with you’ metaphorically, how borders are and are not metaphors, how we might ‘walk into art,’ and how we might more openly ‘walk a metaphor.’ In each of these propositions there is a sense of creative interpretation that Parsons might celebrate as a wonderful opportunity for “creative activity” (p. 74) – an action often precursing pedagogical possibilities of a/r/tographic practices.

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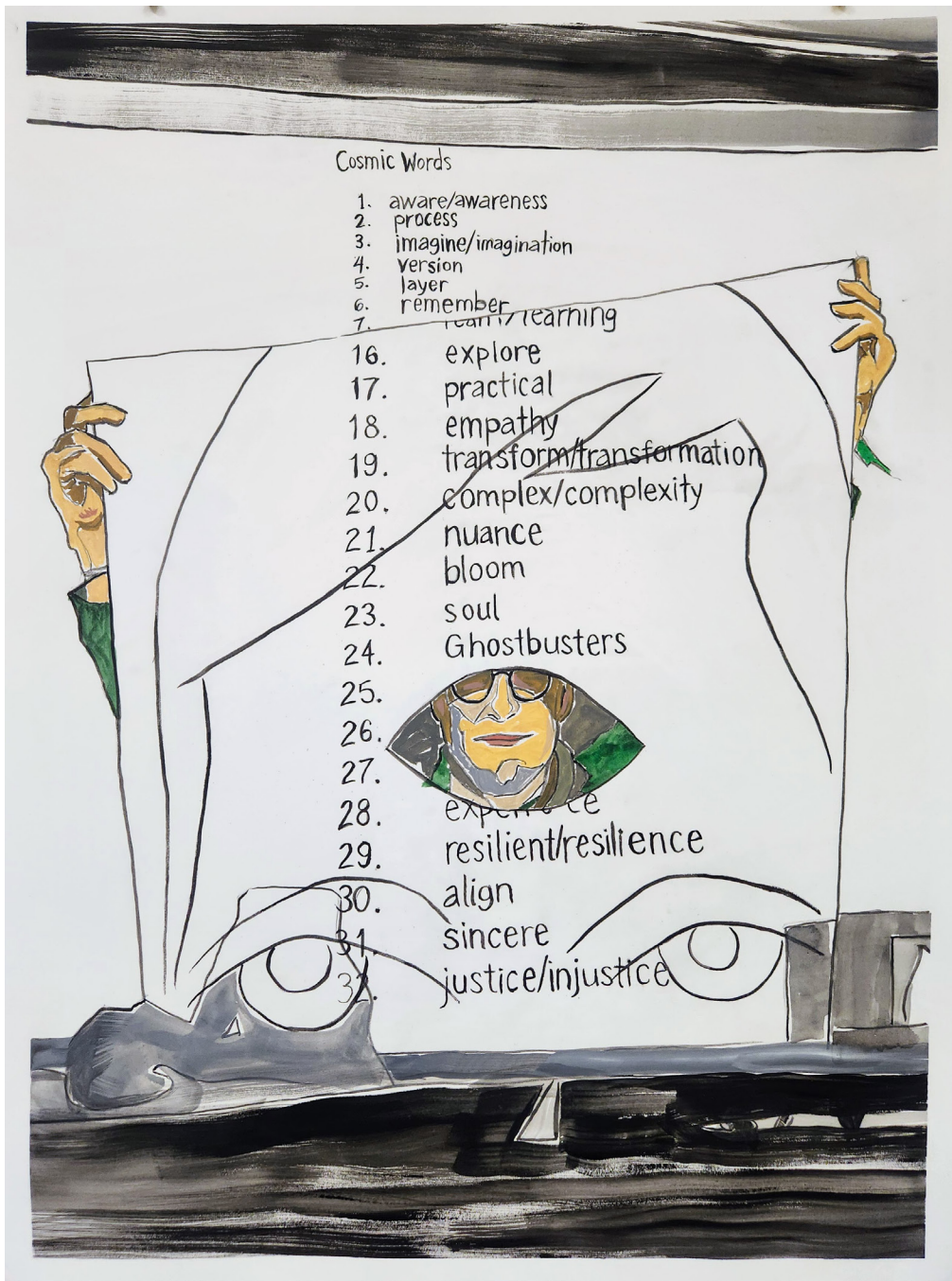


Figure 1: My list of 32 cosmic words projected onto Mark, who is peeking out from behind a window of my third eye on a large line drawing of my forehead on butcher pape, gouache on Stonehenge paper, 2024 (Image credit: Jethro Gillespie).

HONOR A MENTOR

Jethro Gillespie

Proposition: Honor a mentor who has walked with you. Build and create a dedicated work. Burn it as tribute.

According to Lee et al. (2019), walking can entail physical movement, but it can also be virtual and conceptual movement. They argue, “whichever kind of movement is taken up the walker needs to enter a particular state of mind” (p. 681). Similarly, Barney (2019) suggests that while research methods are often systematic structures of knowing that have been agreed upon by disciplinary experts, artistic research is often idiosyncratic. Barney describes a/r/tography as an “idiosyncratic and a developing methodology for finding and losing one’s way,” which “functions pedagogically” (p. 619).

As an a/r/tographer, I have been in a process of finding and losing myself in, through, and because of my everyday experiences as an artist, educator, and inquirer. For the last few years, I have dedicated a body of work to teachers, scholars, philosophers, and writers that have impacted my thinkings and doings in radical ways. Drawing on artistic practices that are transitory and transitional from concept to concrete to ephemeral, I create sculptural memorials for each of these mentors using reclaimed pallets from garbage bins and warehouse lots. I invite a small group of viewers to participate in this performance/celebration, as I read a tribute as the sculpture is lit on fire, moving from solid to a gas, dispersed in the air.

“Drawn”

I notice a path starting to form, between my shop (really just half of my garage) and the fire pit in the backyard. This path becomes more pronounced as the suburban lawn becomes tread upon from my many trips between both locations. Trying to appreciate the air.

Almost every time I forget a tool—my drill, a can of spray paint, or the lighter. I forget a lot of things lately.

For my teachers and mentors, the ones who teach by example, I just want to draw a little attention to the good work and special love that I feel for you.

I’m drawn to your toughness—how you somehow have thick skin that doesn’t ever seem to allow you to be offended, while somehow simultaneously holding on to the sensitivity that requires thin skin. I don’t know how you do it.

I’m drawn to your light. It’s brighter than mine. Thank you for sharing. I know you don’t have to.

I’m drawn to the ways you make embracing the unfamiliar not feel so frightening. How you turn my dumb question into a valid (sometimes even public) idea worth exploring and your ability to articulate and navigate difficult subjects and talk about them with more objectivity than I thought was possible. You’re like a magician.

I’m drawn to the way you notice the subtle ways I’ve improved and your generous vocabulary that instructs and encourages and connects me with a utopian ambition into my own future path. At least when I’m on this path, I can kind of remember what I’m doing.

I don’t really care that my suburban lawn is getting worn down. I love this path. You’ve helped me make it.

A mandala accepts its own destruction as an important part of its purpose. Just take a photo, it’ll last longer. Process over product, right?

I try to appreciate the air again. I think I’m getting it? Thank you, my teacher. You should be a celebrity.

Shoot, I grabbed the wrong drill bit.

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From Figure 1: *Looking downwards. Following borders*, Digital Photograph, n.d. (Photo credits: Helene Illeris).

WALK ON BORDERS

Helene Illeris

Proposition: The ground is filled with borders and lines, most of them caused by humans.

Follow a border, for example between a street and a lawn.

Film the border while you walk. See how it changes.

Film other borders—you can define your own idea of borders.

Borders are everywhere in life, delimiting one thing from another. Physically we perceive our skin as the border of our body, the walls are the borders of our house, and on a geographical map we can see borders between regions and nations. Some want to build walls along borders, others desire to cross them either physically or metaphorically.

In urbanized areas, we relate to an incredible number of lines and borders. We walk on streets or pavements, paths, or trails, delimited by surfaces, materials, signs. Also, outside cities, like in the residential area of Denmark where I live, we find borders everywhere, but here they often contrast with something less defined called ‘nature.’

The landscape “opens onto the dividing up and sharing out [*partage*]*—of the sky and the earth, of the clouds and the oaks—that it itself is, the separation of the elements in which a creation always consists”* (Nancy, 2005, p. 60). In contrast to the human creation of *Landscape* through visual perception, Nancy (2005) sees *Land* a presence with a life of its own, a “set of forces that play off one another, against one another and in one another” (p. 56).

With the proposition ‘Walk on borders’ I wanted to employ an approach inspired by a/r/tographic fieldwork (Rousell et al., 2018, pp. 4-7) to explore a playful way of being with Land that I connect to childhood memories. When my body was smaller, I felt close to the ground and I remember how borders of any kind could be followed by my playful steps. Becoming adult, I began to look forward while walking and thus to construct my view as Landscape. Yet when I look down, Land appears, moving with my steps, losing the idea of horizon and thus of perspective, of being in control (Illeris, 2022).

Paradoxically, by closely following borders produced by humans in order to control land, landscape disappears. When I point the camera downwards and following

the border of the street framed by the screen, it forces me to perceive only the moving line right in front of my feet. While filming, I begin to walk backwards to gain control, letting my movement be absorbed by the line. While Landscape consists of a network of connected points to be seen from above, Land is a meshwork of entangled lines to be followed by intuition (Ingold, 2016, p. 84).

Figure 1 & 2: *Looking downwards. Following borders*, Digital Photograph, n.d. (Photo credits: Helene Illeris).



Figure 3: *Walk on borders 1*, Film Clip, n.d. (Credit: Helene Illeris). <https://vimeo.com/511190317>



Figure 4: *Walk on borders 2*, Film Clip, n.d. (Credit: Helene Illeris). <https://vimeo.com/511191085>



The border is not only a limit. Like a proposition, it is a hybrid between potentiality and actuality (Truman & Springgay, 2016, p. 259). Borders differentiate the visual perception of the ground, securing our sense of orientation, while allowing thoughts to wander. Borders are anchors to be played with.

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Excerpt from Figure 2:
Interpretation 'Going to the Mosquito War' by a participant (alias) 'sg', Digital Photograph, 2014 (Photo credit: sg).

(RE) PLAY
(RE) IMAGINE
(RE) EXPERIENCE
(RE) INTERPRET
(RE) CONNECT

Nina Luostarinen & Minna Hautio

re) play
re) imagine
re) experience
re) interpret
re) connect

Proposition: Walk into art and re-imagine both art and place.

Art, nature, and play are powerful sources for creativity and association. Artful walking stimulates them both. An interpretation task that involves playfulness and use of imagination influences experience and creates a novel connection to both place and art. The idea of this exercise is based on the concept of making an interpretation of an existing work of art while walking outdoors. Participants choose a work of art and make a new interpretation of it, using the environment as a setting or even including objects found in the vicinity of the play. In order to share and demonstrate their act, participants take a photograph of their interpretation of the work of art. Looking for a place to shoot requires active seeing, and reaching for angles often leads to observation of details that might have been missed otherwise.

The exercise is not about copying or mimicking the actual work of art: it is all about enabling new seeing and finding novel insights for both the chosen work of art and the location. Moreover, the goal is to open up new perspectives on the place in which the photo play took place. Playfulness and the act of play are central to this exercise and participants should be encouraged to freely interpret the works of art as they please. This will allow and encourage them to merge their personal inner feelings into it and express them in the form of an interpretation. Freedom to express oneself combined with playful acts will make a lasting memory of both the works of art and the location. Having fun in a place also creates attachment and empathy for those places. The places of play are no longer indifferent but carry significance. As the examples illustrate, the exercise can be carried out in outdoor surroundings, although they can be adapted to more urban

surroundings as well. Interpretations can be done as an individual or collective activity. The example shows a picture of the painting ‘Vainolaista Vastaa’ [Against the Foe] by Pekka Halonen (1896, oil on canvas) and its interpretation ‘Going to the Mosquito War’ by a participant (alias) ‘sg.’ This pair of pictures is a great example of the paraphrasing nature of the task. Rather than copying the original painting in great detail the participants have taken some inspiration of the composition but added another meaning to the foe in question. In the original painting the foe refers to human aggressors of another nation whereas in the paraphrase the participants have transferred the concept of the foe to barely visible insects. The fact that the mosquitos have probably pestered the participants in the forest has most likely given impetus to choosing this picture to be paraphrased in

Figure 1: Painting ‘Vainolaista Vastaa’ [Against the Foe] by Pekka Halonen, Oil on Canvas, 1896 (Reproduced with permission).



Figure 2: Interpretation ‘Going to the Mosquito War’ by a participant (alias) ‘sg’, Digital Photograph, 2014 (Photo credit: sg).

this way. Therefore, it can be argued that for this exercise, experience and reflection of the environment are—and should be—equally essential as the original stimulus of the art work. Detailed information about this exercise may be found in an article by Luostarinen and Hautio (2019).

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Excerpt from Figure 1: *Marika's Poem*, Digital Photograph, 2019 (Photo credit: Laura K. Reeder).

WALK A METAPHOR

Laura K. Reeder

Proposition: Document an idea, a conversation, an emotion, or an experience as the lines and marks of a drawing that you can travel through as a form of reflection. Poetry, dance, meditation, drawing, photography, soundscapes, and more can capture an idea that comes from your walking body.

Movement and walking require that we begin somewhere. The journey that our movement takes from one space to another can relate to the beginning, middle, and end of a story or to the anticipation that comes with sunrise and the reflection on that day when the sun sets. Interdisciplinary artist JeeYeun Lee uses walking as a metaphor to tell stories of immigration (moving from there to here) and history (moving from then to now). She wrote about the complex overlapping of geographic, human, and policy stories that she discovered with *Walking Detroit* (2018):

These durational walks functioned as a way to witness the built environment created by decades of racist and classist policies in housing, transportation, jobs and the environment. For me as an immigrant to the U.S. and a sojourner in Detroit, it was a way to reflect on my place in this place. I got the idea for this project when someone first told me about the system of radial avenues in Detroit and how they were built on Native American paths. (paras. 1-2)

My own walking art has helped me to better understand tiny stories of creatures whose lives may change over a day with the movement of a tide, while also understanding limitless stories of that same tide returning to a subtly shifting shore for millennia.

As metaphors, my walks have become installations of photo and paper to tell stories to people who cannot walk with me on a beach. A walk that I shared with writer and activist Marika Preziuso (2021) became one of her poems. Found excerpts from her unpublished poem is rich with metaphors that symbolize more stories to come,

...Hand marks and detours
unearths layers and forges passages:

An empty beach is not yours
A border sideways becomes a bridge
A gentle tool the extension of a body aching
Cultivation stems from care...

Marika’s ekphrastic poetry narrates the action of walking and scratching a pathway in the sand with me while also creating a vivid story and conversation between inner and outer worlds. One step at a time, one word or image at a time, new worlds can emerge from our walks.

Figure 1: *Marika’s Poem*, Digital Photograph, 2019 (Photo credit: Laura K. Reeder).



Figure 1: *Now More Than Ever...*, Digital Photograph, 2020 (Photo credit: Laura K. Reeder).



How can a story be shared from your walk? What direction will you take? Will you move across time or space? Will you observe earth, horizon, and sky? Or will you see a journey from one moment to another? Who goes with you in this journey? When and where do you hope to arrive?

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SECTION 5

Site-specific

Site-Specific

Introduction by Daniel T. Barney

Site-specific artwork is art that is created that takes into account the surrounding environment of a work. The space in which a site-specific artwork resides, however, also defines the space in and around its situated space. So then, the a/r/tographic propositions in this section consider, through embodied social intra-actions, the coming together of self/site that generates enhanced, historical, entwined, transformative, ephemeral, and cultural understandings and sensing. These authors invite you, as a reader, to consider various environments in terms of their pedagogical creation in relation to artistic and lived ethics and sensibilities that define a particular space. While the sites mentioned by these authors may be quite specific, the propositions offered can be transferred to other sites, depending on the reader’s own current location or memories drawn from their own experience or imaginings of un/known environments.



Proposition: Walk on the beach and observe the results of human and the natural environment coming together.

Please join me for a walk at the beach.

On the way out, notice the human-made elements that exist in this environment.

Pause at half-way. How might what you have seen *enhance* your surroundings?

On the way back, notice the natural elements that exist in this environment.

Consider how these elements entwine, share space, and influence your experience.

- Natural Beauty
- Trash
- Belongings
- Intrusiveness
- Juxtaposition
- Relentlessness
- Intermingle
- Invitation
- Collaboration

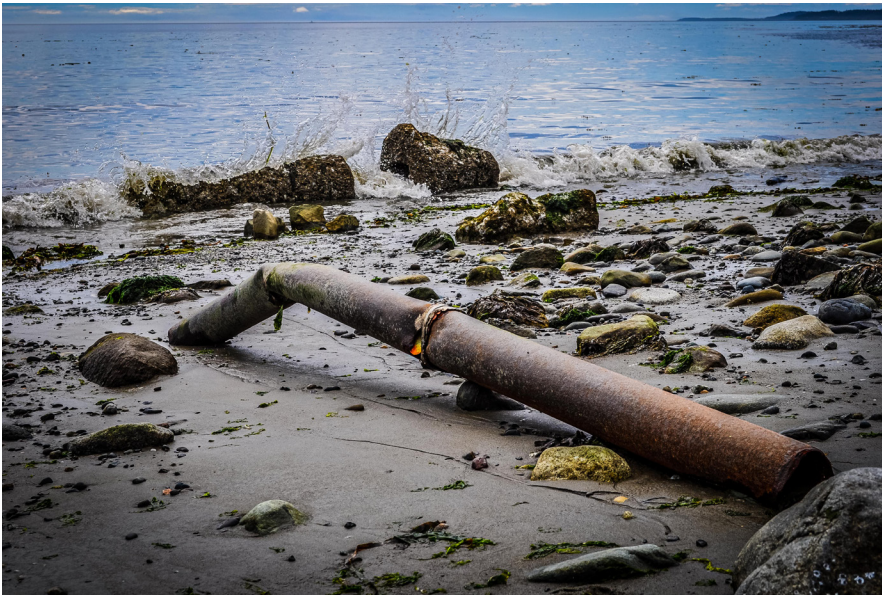
Figures 1-7: *Untitled*, Digital Photographs, 2020 (Photo credits: Sarah Bonsor Kurki).



Excerpt from Figure 6: *Untitled*, Digital Photograph, 2020 (Photo credit: Sarah Bonsor Kurki).

REFLECTION AT HALF-WAY: RE-VISIONS ON A WALK

Sarah Bonsor Kurki



Jarring: from natural beauty to humans’ trash in the blink of an eye or click of a shutter.

Do we desire an **allowance** or **invitation** to observe the results of humans and the natural environment coming together?

I see human belongings permeating natural spaces as inevitable... but

I *look* to find the solace and hidden beauty;
perhaps missed at first glance, but waiting to be seen
when we are ready.

Where will you walk? How will you see?





From Figure 2: *Pictographs in the San Rafael Swell near Green River, Utah, USA*, Digital Photograph, n.d. (Photo credit: Clark Goldsberry).

DESERT WALK

Clark Goldsberry

Proposition: Walk away. Get lost. Lose track of the nearest gas station, paved road, or cell phone signal. Go into the desert. Carry water with you. Leave only footprints. Fix your eyes on the horizon. Study the stones beneath your feet. Take nothing. Try to remember this place.

Remember Terry Tempest Williams (1991), who writes that “every pilgrimage into the desert is a pilgrimage into the self” (p. 148). Remember the plea of Nanabozho, as told by Robin Wall Kimmerer (2013), to walk so that “each step is a greeting to Mother Earth” (p. 211). Remember Thích Nhất Hạnh (2015), who invites us to ‘arrive with every step’ when we walk.

I organized a trip for 35 high school art students in the San Rafael Swell in Southern Utah, USA. We spent three days walking. We got lost. We carried our own water. We sought shade beneath juniper trees. We ran our fingers along sandstone walls. We squeezed through slot canyons and wove between towering rock pinnacles. Along the way, we located ourselves within geologic time. We had complex conversations about land, borders, and environmental stewardship. We recognized the First Peoples of the land—the Paiute Nation calls them Wee Noonts, ‘The People Who Lived the Old Ways.’ We took nothing. We were burnt by the sun. Our palms were stained by the red sand.

Figure 1: A student walks across a ridgeline in Goblin Valley State Park, Utah, USA, Digital Photograph, n.d. (Photo credit: Clark Goldsberry).



Figure 2: Pictographs in the San Rafael Swell near Green River, Utah, USA, Digital Photograph, n.d. (Photo credit: Clark Goldsberry).



Figure 3: A student looks out over Goblin Valley State Park, Utah, USA, Digital Photograph, n.d. (Photo credit: Clark Goldsberry).



Figure 4: A student walks through Little Wild Horse Canyon, Utah, USA, Digital Photograph, n.d. (Photo credit: Clark Goldsberry).



Figure 5: A student in Goblin Valley State Park, Utah, USA, Digital Photograph, n.d. (Photo credit: Clark Goldsberry).



Figure 6: A student, Adam Lorenzana, after a long day of hiking in the desert, Utah, USA, Digital Photograph, n.d. (Photo credit: Clark Goldsberry).



Figure 7: A student, Dax Daniels, entering Little Wild Horse Canyon. Utah, USA, Digital Photograph, n.d. (Photo credit: Clark Goldsberry).



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Excerpt from Figure 1: *Sleeping Beauty Castle, Disneyland.* Anaheim, CA, USA, Digital Photograph, n.d. (Photo credit: Clark Goldsberry).

DISNEYLAND WALK

Clark Goldsberry

Proposition: Go to Disneyland. Walk all day. Wait in lines. Talk to strangers. Bring readings with you to deconstruct, critique, and re-frame what you see.

As you walk, consider the following questions: How could Disneyland be framed as a *utopia*? This term was invented by Thomas More (1516/2002), and the Greek etymology of the word translates to οὐ (“not”) and τόπος (“place”) or “impossible space.” In what ways could Disneyland be a *dystopia* (δυσ- “bad” and τόπος “place”)? Think about the ways Disneyland cherishes Euro-centricity and whiteness. For example, the literal and metaphoric heart of the park is a large medieval castle, while non-white communities are exoticized and relegated to ‘Adventureland’—a mashup of Polynesian, Asian, Middle Eastern, African, and South American cultures, gathered together indiscriminately to provide a modicum of precarity and danger. Who are the insiders and outsiders? Who isn’t allowed into Disneyland, symbolically or literally?

How could the property be considered a *heterotopia*? This term was created by Michel Foucault (1966) and means ‘a different place.’ Heterotopias are not necessarily good or bad, but they are categorically ‘other.’ They are liminal spaces, worlds within worlds, and the in-between that both mirrors and upsets what is outside. Some examples include ships, bars, prisons, airplanes, cemeteries, etc.

How might Jean Baudrillard’s (1984) concept of *hyperreality* apply here? How does Disneyland blur the lines between fiction and reality? He argued that we live in a society of *simulations*—things patterned after other things—and these simulations cloud our view of the original source (if the original source exists at all). Baudrillard (1984) wrote that Disneyland is a “social microcosm” of the United States, and “a miniaturized and religious reveling in real America... a fantasmatic projection of the American nation, of the way in which this history was conceived with regard to other peoples and to the natural world. Disneyland is an immense and misplaced metaphor of the systems of representation and values unique to American society” (pp. 261-262).

Umberto Eco (1986), influenced by Baudrillard’s work, went on a long road trip in search of what he termed “the absolute fake” (p. 7). Along the way, he went to wax

Figure 1: *Sleeping Beauty Castle, Disneyland. Anaheim, CA, USA, Digital Photograph, n.d.* (Photo credit: Clark Goldsberry).



museums, abandoned frontier towns with re-enacted gun fights, a replica of a torture chamber, and of course, to Disneyland. Eco said that Disneyland was the ultimate expression of hyperreality, where everything was brighter, larger, and more entertaining than everyday life. A few days after seeing animatronic alligators in the fake New Orleans of Disneyland, he traveled to the real New Orleans. He went on a steamboat, and the captain told passengers to watch for alligators along the shore. He didn't see any. In that moment, he felt "homesick for Disneyland, where the wild animals don't have to be coaxed" (Eco, 1986, p. 43). He later observed, "Disneyland tells us that technology can give us more reality than nature can" (Eco, 1986, p. 44).

How does Disneyland uphold capitalistic power structures? Umberto Eco (1986) makes a harsh critique. Amidst the fake nature, fake art, fake cities, and fake history of Disneyland, robots roam. But the real robots, he says, aren't wearing pirate hats or dancing to 'It's a Small World.' The real robots are wearing Mickey Mouse hats, meandering down Mainstreet USA with plastic bags filled with souvenirs. Disneyland programs us, Eco argues, to consume and spend—and it programs us by invoking a hyperreal sense of nostalgia for a past that never existed.

** I took 40 high school students to the amusement park on the last day of a 6-day trip to Los Angeles, and I gave them each a packet of readings for the day. We walked around, and as we waited in lines, we read excerpts from Baudrillard (1984), Eco (1986), Foucault (1966), More (2002), Fjellman (2020), and Marin (1984), mulling over these questions and happily deconstructing the Happiest Place on Earth.*

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Excerpt from Figure 1:
Cultivating the Wind, Digital
Photograph, 2019 (Photo credit:
Laura K. Reeder).

CHALLENGE THE EARTH

Laura K. Reeder

Proposition: Schedule a walk to coincide with a tide, sunrise or sunset, melting snow, falling leaves, or another natural event. Challenge yourself to craft a pathway of steps in snow, sand, fading light, or autumn leaves, and take a walk in the pathway before ephemeral elements alter the space.

The earth is in constant motion and so are we. Each gust of wind or drop of water that is distilled from melting snow can subtly change the environment. Each breath we take or drop of water that we swallow can change our physical experience. Footprints on wet sand may displace a few mollusks. Raking leaves may uncover grass that has a few more days of growth before winter slows it down. The brief imposition of one human body in a vast ecosystem of elements may not have a lasting impact on the earth. As Indigenous scientist and writer, Robin Wall Kimmerer (2013) wrote:

We are not in control. What we are in control of is our relationship to the earth. Nature herself is a moving target, especially in an era of climate change. Species composition may change, but relationships endure. Here is where our most challenging and rewarding work lies, in restoring a relationship of respect, responsibility, and reciprocity. And love. (p. 336)

One’s relationship to the earth is constantly changing.

How can your walking body acknowledge the steady motion of the earth and your movement on it? Do you take delicate steps to leave less of an imprint and become more of a respectful observer? Do you intentionally wave your arms and shuffle your feet in response to the waves washing over your ankles or the light casting warmth on your limbs? Or do you grab a tool and make more intentional marks in the snow or on the sand to reciprocate and share the impact of earth on you?

Taking a walk to challenge the earth is an exercise in deepening your relationship. Multidisciplinary artist Ana Mendieta started a *Siluenta* (Silhouette) series in 1973 by carving her figure into the earth using branches, flowers, fire, or handprints to temporarily acknowledge relationships between earth and sky, water and land, people and earth.

Figure 1: Top. *Cultivating the Wind*, Digital Photograph, 2019
(Photo credit: Laura K. Reeder).

Figure 2: Bottom. *Saltwater Sand*, Digital Photograph, 2019
(Photo credit: Laura K. Reeder).



She was interested in “one universal energy which runs through everything: from insect to man, from man to spectre, from spectre to plant, from plant to galaxy” (Mendieta, 1988, p. 70). Writer Linda Hogan (1996) wrote, “walking, I am listening to a deeper way” (p. 159). Take that physical or spiritual walk and discover something new about your world.

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Excerpt from Figure 2:
Untitled, Digital Photograph,
March 31, 2020 (Photo credit:
Amanda Shopa).

OFF SEASON WALKING

Amanda Shopa

Proposition: Visit a location during its off season.

Some locations have seasons when they are commonly visited. For example, baseball parks, fairgrounds, schools, and swimming pools have busy seasons and off seasons. Similarly, we may visit a park or hiking trail during certain times of the year but rarely, if ever, visit these sites in the off season. Take an off season walk. What do you notice that you don’t normally see, hear, smell, touch, taste, or perceive? What is added or removed by visiting in the off season? Do any stories reveal themselves?

This idea came from my love for the Minnesota State Fair. Over two million visitors come to the Minnesota State Fair (Figure 1) over its annual 12-day run in late August and early September (Minnesota State Fair, n.d.), and I usually attend the Fair multiple times each year. Although the fairgrounds are used to host other events throughout the year (including roller derby competitions, antique car shows, and plant sales), the State Fair is the grounds’ primary season.

When not being used, the fairgrounds are open to the public. Although bicyclists occasionally train on the wide, empty roads, wandering the 322-acres (~1.3 square km) during the off season can feel surreal. In the spring of 2020 (Figure 2), I found myself turning the fairgrounds into a photographic subject as a way to center and calm myself during the stress of COVID (Shopa, 2020). I visited the fairgrounds several times in the spring and summer, and I found comfort in the open air and familiar buildings. I was surprised because I saw sculptures and signs I’ve never before noticed. For example, there are horses stenciled onto the asphalt to indicate where horses and their owners should line up before shows (Figure 3).

Figure 1: *Untitled, Digital Photograph*, August 31, 2019 (Photo credit: Mark Mislivec).



Figure 2: *Untitled, Digital Photograph*, March 31, 2020 (Photo credit: Amanda Shopa).



Figure 3. *Untitled, Digital Photograph*, May 5, 2020 (Photo credit: Amanda Shopa).



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Proposition: Walk freely, thinking with the land.

In this a/r/tographic remembering of my doctoral research, I invite my readers into a chronotope (Bakhtin, 1981) of my fieldwork in the trans-Himalayas where I engage the land as an archive of local knowledge through walking inquiry (Lantto, 2019; Shugurova, 2017). I share my walk as the chronotope or “the meeting of space/time,” where space becomes visual art and time becomes poetry (Bakhtin, 1981, p. 84). This inquiry responds to the call for this book: “How have walking propositions informed my a/r/tographic practice?” My walking propositions informed my a/r/tography with the ethical sense of cultural place. I hope to inspire future a/r/tographers to walk freely into the unknown with their open imagination and ontological engagement with the land as the archive of local knowledge.

Figure 1: Kali Gandaki, Dhaulagiri, Lo, Painting, n.d. (Image credit: Olga Shugurova).



From Figure 4: *The Holy Ground of local knowledge*, Painting, n.d. (Image credit: Olga Shugurova).

WALKING WITH A/R/TOGRAPHIC OIL PASTELS IN FIELD RESEARCH: ONTOLOGICAL ENGAGEMENTS

Olga Shugurova

"You, yes, you, you've got the permit?"

"The permit? I thought it was free to walk."

"Common' come inside; walking's forbidden."

"I didn't know, I thought it was free to walk,"

I admit, my hands tremble; "I didn't know..." I repeat.

"Ok...your papers, documents, step in, here, not on the street."

"Can I sketch?" "What?" "Sketch, paint?" "Yes, you can also read

Info here about this place, permits, histories, rules, walks...

I see information is painted all over this permit barn's walls

Like old frescoes. I sketch the mountain peaks outside, blue sky

Then I look at the walls, see many painted women. "Yes, these women can fly,"

The permit man answers. They live up in the higher Mustang; and yes, they fly.

Figure 2: My oil-pastel sketch of the Kali Gandaki, Oil Pastel, n.d. (Image credit: Olga Shugurova).



Every day I walk to the mountain to sketch its sides, lands, creatures.

Local people know me by now, they know I am an artist, researcher, teacher

They know I learn from them, from the mountains, mountains' spirits, trees.

They trust me, I trust them. They also know I secretly want to learn how to fly,

"You know, those women who fly..." Ted Gurung told me. They say, "yes, yes."

That's just it; they don't explain; they don't share more; many think these women died

When the land was taken from them, when the land was colonized, when their rivers dried...

Figure 3: *Freely walking*, Painting, n.d. (Image credit: Olga Shugurova).



Every day I walk to the mountain; the mountain is the archive.

I search its hidden meanings under rocks, veins of rivers that are now dry.

I meet people, talk to them, tell my story: "I am researching women who fly."

"Oh, yes, they live(d) here," one man says, walks away. "Did you see my goat nearby?"

He asks me, I did. "The goat went up the hill to eat something up there. There! Behind!"

Figure 4: *The Holy Ground of local knowledge*, Painting, n.d. (Image credit: Olga Shugurova).



Every day I walk to the mountain; the mountain is the archive.
I search its open boulders, inscribed with prayers, stories, silence; they are alive.
I meet Holy Men, they perform guru puja to open my ears, to hear spirits and to describe,
Explore new meanings shared between the land, mountains, times, people, and I.

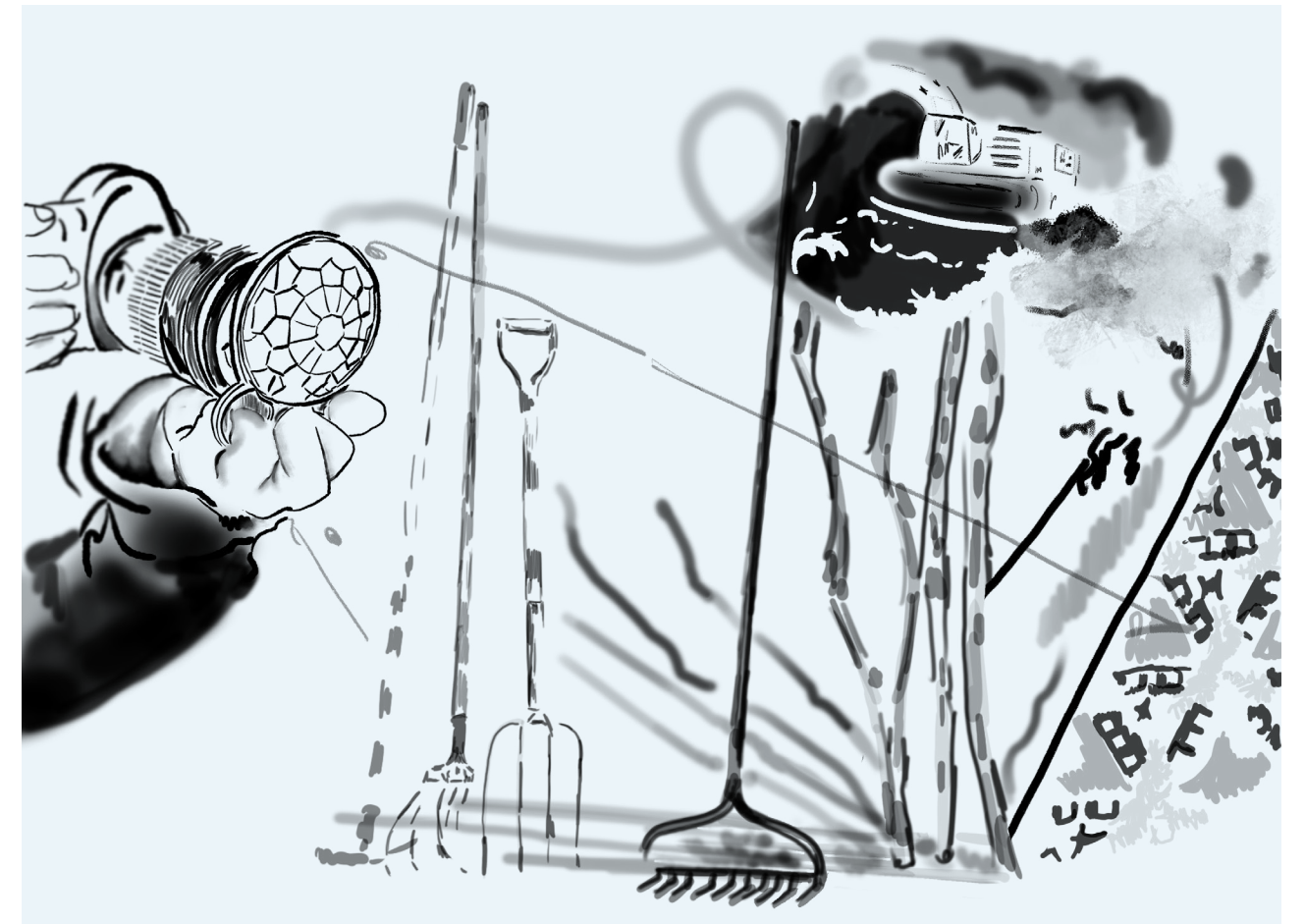
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SECTION 6

Tools and Collections

Tools and Collections

Introduction by Rita L. Irwin

A/r/tography has always sought to disrupt prescribed practices. In this section, embracing walking within pedagogical propositions takes up tools and collections as ways of attending to different perspectives. Notably, using kaleidoscopes or microscopes we immediately begin to see our surroundings very differently as images are enlarged, expanded, distorted, multiplied, and collapsed. We see things differently because the tools themselves change our perspective. Yet, we can also change our perspective by collecting a wide repertoire of images on particular experiences. In doing so, the range of images invite us to see more than one perspective: we encounter the world from a range of perspectives. Barbara Bolt’s work is instructive in this instance. While looking at a single red shoe, her students are each invited to study the object from a different perspective: philosophy, feminism, cultural studies, history, fashion, etc. As she says: “to use a specifically visual metaphor, some aspects are brought into view whilst others remain out of focus” (2019, p. 89). By engaging in walking practices that focus on tools and collections, using different perspectives, we are inviting those engaged with the work to be in “dialogue with conceptual frameworks and paradigms of knowledge” (p. 90). Certainly, the range of differences explored by each author in this section, demonstrates a wealth of propositional opportunity as well as the limitations of each perspective. It will be with the engagement of diverse practices across this section and others, where we will experience the robustness of coming to know through different perspectives.

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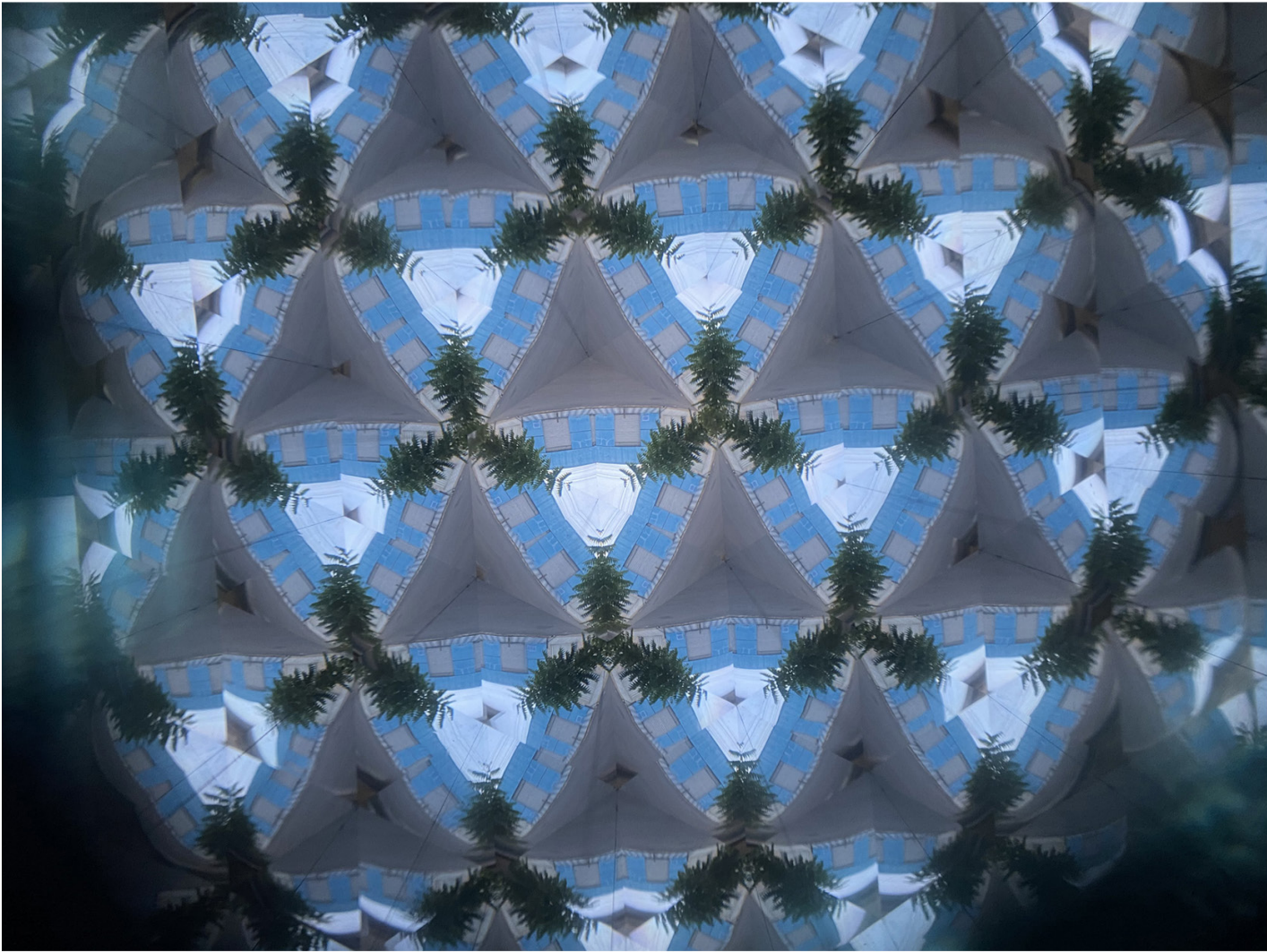
Proposition: Go for a walk with a kaleidoscope and observe what is around you.

Walking is an invitation to be attentive, to be present, to be. To walk with a proposition (Truman & Springgay, 2016, p. 265) is a provocation to be open to the “not yet known” and to be aware of what we can learn from everything that is around us. When we engage in the practice of walking as an a/r/tographic experience we create a proposition “to move and be moved in search of meaning, conceptually, artistically and relationally” (Lee et al., 2019, p. 681). In this case, being in the world, seeing it through a different lens, and creating kaleidoscopic images, is an a/r/tographic walking practice that embraces the possibility of “being and becoming” (LeBlanc & Irwin, 2019, p. 2) more than we are. Moreover, creating infinite kaleidoscopic images through movement takes us, metaphorically, from a static place of learning to a place of infinite possibilities for learning with the unknown.

The kaleidoscope is an object which contains a series of mirrors that reflect images symmetrically. When we point a kaleidoscope to a particular place, it won’t show us what we are expecting to see but rather a composition of images reflected by the mirrors. This fact inspires us to consider how there are many ways to see the world. Depending on the lens we use, the world will appear in multiple ways. We can see the world differently if we embrace a kaleidoscopic lens, using our own mirrors. Metaphorically, our mirrors are the experiences that form and educate us in the society that we live (Dewey, 2015).



Figure 1: *Kaleidoscopic Balcony*, Digital Photographs, 2021 (Photo credit: Larissa Bezerra).



WALKING WITH A KALEIDOSCOPE

Larissa R. Bezerra

Figure 2: *Kaleidoscopic Street*, Digital Photographs, 2021 (Photo credit: Larissa Bezerra).



Understanding that two people can point a kaleidoscope at the same place and create different images, extends this metaphor, encouraging us to see situations through many reflective mirrors. It is important that we create opportunities for dialogue and share these kaleidoscopic images so that we can build a more collective understanding about the things around us. Each singular story is important to better understanding the plural contexts in which we live (LeBlanc & Irwin, 2019).

Figure 3: *Kaleidoscopic Wall*, Digital Photographs, 2021 (Photo credit: Larissa Bezerra).



Using a kaleidoscope, we can raise interdisciplinary discussions on educational subjects such as social class, nationality, language, experiences, culture, and politics, through the study of design, geometric shapes, and colors, among others. The kaleidoscopic image does not propose a closed concept of what the world is, it creates openings for new understandings that expand our knowledge about what we think we already know.

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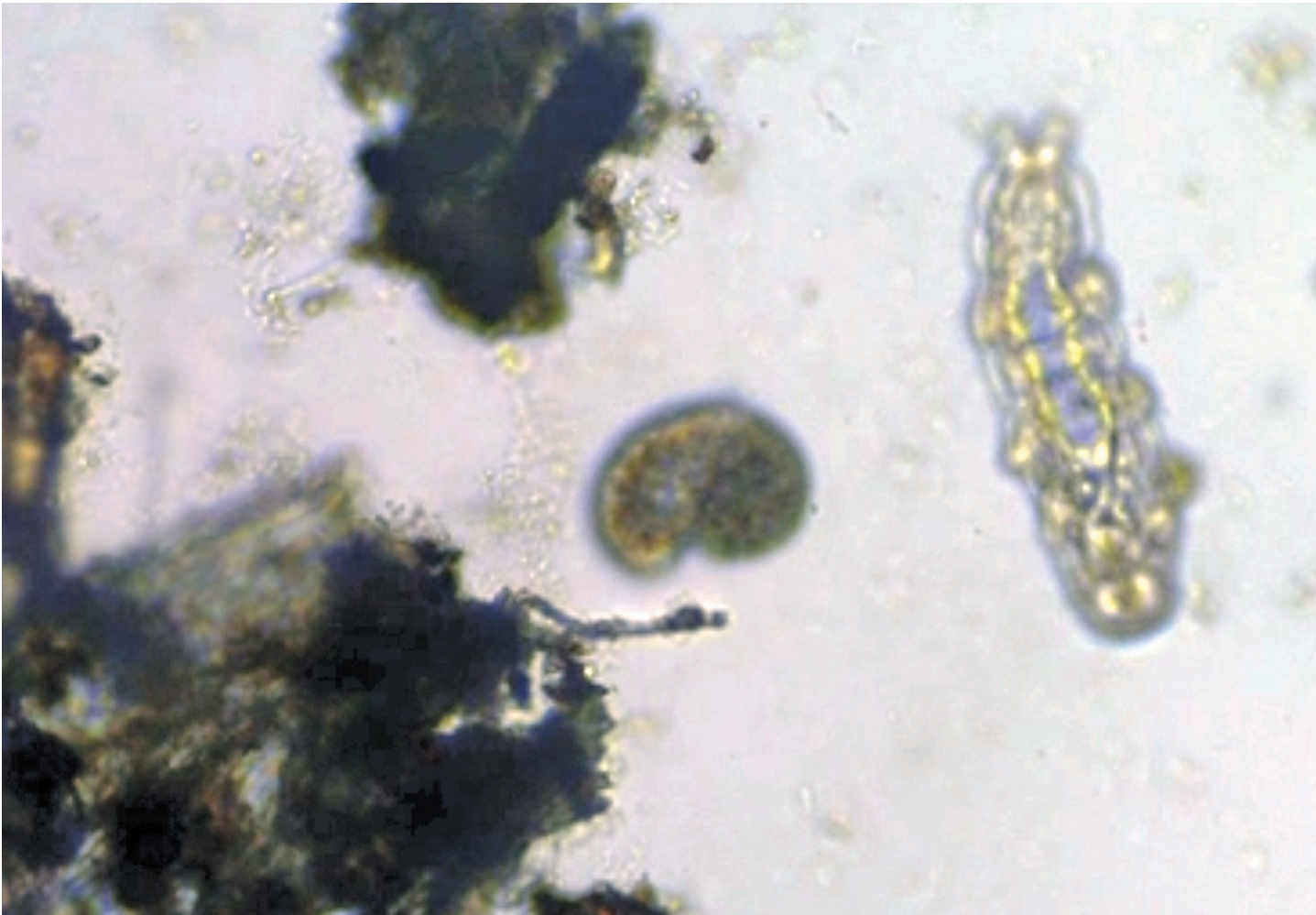


Figure 1: Bottom. *Mossy Log and a Tardigrade Specimen Eating*, Digital Photograph, n.d. (Photo credit: Rena Del Pieve Gobbi).

Proposition: Go forest walking and hunt for tardigrades.

A hunt for microorganisms can be a rich a/r/tographic journey. When I go forest walking, there are birds and small animals that I can see. But I am most aware that each tree and rotting stump is a world filled with creatures too small for me to see. There is a microscopic realm of living creatures living out their lives, unaware that we exist. By researching with a microscope, we can enter this realm.

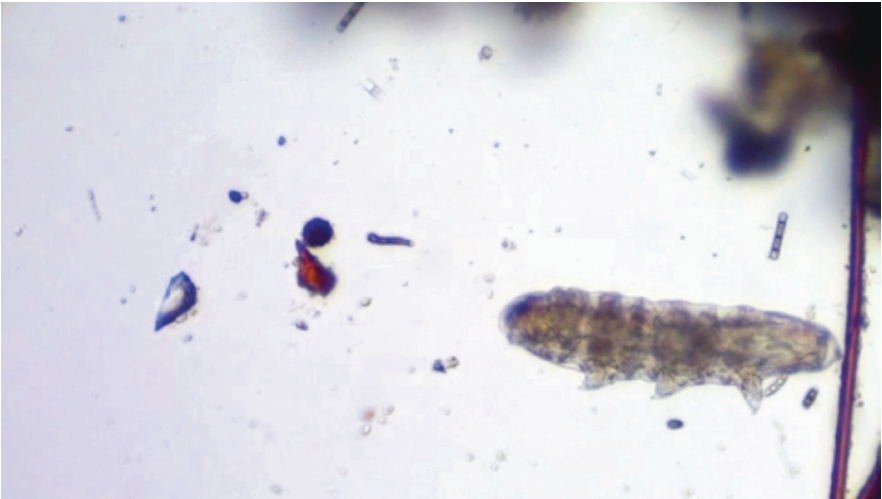
It's fun to do an Internet search for images of paramecium, nematodes, rotifers, and tardigrades. These tiny creatures live in moss or lichen in the forest, in the crevices in the sidewalks, between the bricks in a building, and even in pond water. By engaging in a/r/tography, we can research where microorganisms live. Part of the joy of tardigrade hunting is finding the relationships between the outdoor sites and the indoor microscope vision, especially if you are lucky enough to have a camera attachment for your microscope. This is an opportunity to really learn from the world. Everywhere I look is teeming with life.

Forest walking gives a rich opportunity for community-based accessible learning. We walk through the forest and hold awareness of the invisible world, breathing deeply of the forest aroma. We can also walk through the forest and collect specimens for the classroom. When I walk in the forest, I wonder: if I were a microorganism, where would

Excerpt from Figure 3: *Old Man's Beard with Paramecium and Tardigrade Specimens*, Digital Photograph, n.d. (Photo credit: Rena Del Pieve Gobbi).

THE GREAT TARDIGRADE HUNTER

Rena Del Pieve Gobbi



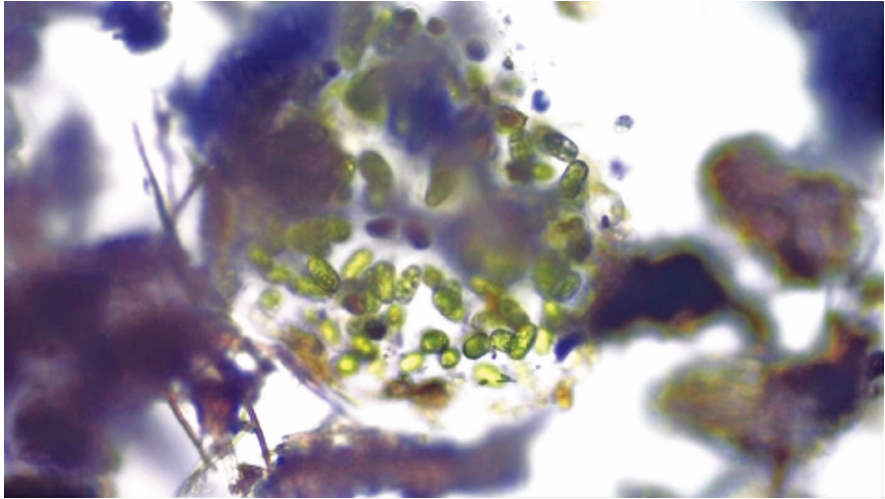


Figure 2: Top. *Mossy Tree and Algae Colony Specimen*, Digital Photograph, n.d. (Photo credit: Rena Del Pieve Gobbi).

I live? Cedar trees have a natural insecticide, so it is less likely for microorganisms to be living on them. Microorganisms like moss and moist spaces. Keep an eye open for moss on fallen birch or other deciduous trees.

To hunt for tardigrades, you require a basic scientific or digital microscope, distilled water, small Ziplock bags (or paper bags or envelopes), masking tape, black felt markers and petri dishes. You also need lots of patience. Photograph the collection sites and label your specimens in the field so you know where they originate.

Figure 3: Bottom. *Old Man's Beard with Paramecium and Tardigrade Specimens*, Digital Photograph, n.d. (Photo credit: Rena Del Pieve Gobbi).

When you get back from your walk, put the moss in the petri dish and pour in distilled water. Let it soak for five hours or overnight. Squeeze the water into the petri dish, put it under the low power magnification on the microscope, 60x magnification is sufficient. Happy Hunting! Now you are visiting the microscopic world. Once you have looked at the specimens to your satisfaction, put them and the water containing the

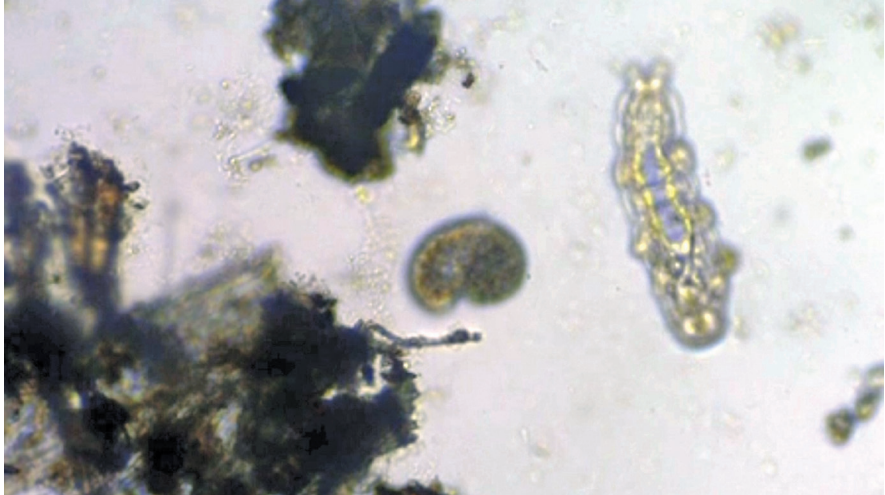


Figure 4: Top. *Hollow Log with Mushrooms and Rotifer Specimen*, Digital Photograph, n.d. (Photo credit: Rena Del Pieve Gobbi).

microorganisms into a jar or Ziplock bag the next morning. Walk in the forest and return the specimens to where you found them. You will find that your awareness of the forest has changed.

Proposition: Take a walk while viewing the world from a different viewpoint.

An infant lying on her back in a stroller views a walk in a fundamentally different way than the person walking behind. The baby’s head faces upward, looking at the sky, trees, and objects above. Wondering what it would be like to view a walk from a completely different vantage, I positioned my phone with the camera up, taking video and still shots throughout several long walks.



Figure 1: *Winter Branches*, Digital Photograph, 2020 (Photo credit: Tara Carpenter Estrada).

A DIFFERENT VANTAGE

Tara Carpenter Estrada



Figure 2: *Clouds*, Digital Photograph, 2021 (Photo credit: Tara Carpenter Estrada).



Figure 3: *Summer Branches*, Digital Photograph, 2021 (Photo credit: Tara Carpenter Estrada).



Excerpt from Figure 1:
Cultivating Tools, Digital
Photograph, 2019 (Photo
credit: Laura K. Reeder).

CULTIVATE YOUR SPACE

Laura K. Reeder

Proposition: Explore the ‘strength, utility, and beauty’ of the human body as described by Vitruvius in 15 BC when he proposed principles of architecture and saw the body as a tool for making marks, line, shapes, and spaces that can accommodate the needs of different people (Granger, 1983). Experiment with the various qualities of marks that arms, legs, feet, hands, and additional tools (such as rakes, hoes, and sticks) can make to create places that reflect and accommodate human physical dimensions in an architectural approach to walking.

People come in so many shapes, sizes, and abilities. As we walk and move through the world, we often wear sneakers or snowshoes to cover ground and we adopt rakes, or wheels, or sails to extend our abilities. The power of nature in this proposition is not to be harnessed by our movement as much as it is to be respected. Architectural artist Maya Lin (as quoted in Waterman, 2009, p. 100) said, "A lot of my works deal with a passage, which is about time. I don't see anything that I do as a static object in space. It has to exist as a journey in time." If we shift our intentions from making something toward moving through something and consider our bodies as adaptive tools, then our walks can become larger than just ourselves.

My own work involves crafting large labyrinths in sand, snow, leaves, and dirt as an individual walking meditation and as an invitation to others. I call these spaces *Cultivators* because they use traditions of agriculture and social culture to heighten awareness of the earth and each other. Roman philosopher, Cicero once aligned *cultura* from care of earth to a social idea about collective achievements of people (see e.g. Klaus & Buhr, 1964). I have been fortunate to cultivate conversations with strangers, to cultivate spaces from my moving body, and to cultivate ideas from a combination of walking and art.

Which tools are needed for *your* walk? Will you allow your feet to make marks that others can follow? Will you walk over, and over again, in a grassy or sandy space to carve out a shape with your walk? How will you move if you grab a stick or a rake and

Figure 1: *Cultivating Tools*, Digital Photograph, 2019 (Photo credit: Laura K. Reeder).



etch designs and patterns? How will others move when they encounter your design? Can you collaborate with friends or is this an individual project? When ecologist Rachel Carson (1951) was studying the sea, she wrote that humility and a sense of wonder were likely to emerge from human interaction with nature. Similarly, by confronting the small scale of an individual and the large scale of multitudes of people, it may be possible to develop new tools for the sustainability of our earth.

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Figure 2: *Cultivating Collaboration*, Digital Photograph, 2019 (Photo credit: Laura K. Reeder).





Excerpt from Figure 3:
Untitled, Digital Photograph,
September 17, 2020 (Photo
credit: Amanda Shopa).

CONSTRUCTION WALK

Amanda Shopa

Proposition: Visit a construction site and consider what construction work reveals and conceals about human history and activity.

Construction sites can expose a world that many of us rarely think about. What can it show about the ground beneath your feet? Take a walk around your neighborhood. What features above ground do you notice that point to what is happening below ground? What might be hidden beneath the road, sidewalks, or terrain? What can we understand when we consider what was, what is, and what will be?

In *A Walk Around the Block*, author Spike Carlsen (2020) describes infrastructure as “the awesome, essential, hidden and not-so-hidden world around, above, and below our feet” (p. 3). I was able to see this awesome world up close during the summer of 2020, when a major street in my neighborhood was torn up to install a bike path that will (eventually) connect all of the city’s neighborhoods. As part of this work, old lead waterlines were replaced with copper, one-hundred-year-old clay sewer pipes were upgraded to PVC, and street lamps were installed. Because I walked along that street daily—and because I was working from home every day due to COVID—I was able to see how this construction project unfolded, hour by hour, over approximately six months. While the noise and dust mostly irritated me, I was delighted by how much I learned from and about the hidden world of infrastructure.

Before any demolition took place, the city marked up the sidewalks and streets. I was amused to see that the city didn’t know there was a small, overgrown sidewalk in the public right of way (Figure 1). When the street was torn up, I was surprised to find trolley tracks that had last been used in the mid-1950s (Figure 2); I knew the trolley had existed, but I didn’t realize the tracks were underneath the asphalt I regularly drove on. Since I had to use the street that was under construction, the most frustrating part of the whole project was probably how often transportation routes were re-routed: at one point, a bus stop had two temporary, conflicting signs declaring the stop was in use and not in use (Figure 3). As difficult as living through the on-going work was, it also acted as a way of bringing the neighborhood together. When the construction crews left at the end of

the day, residents would pick through debris while children played on the piles of dirt and talking about the project gave us a break from talking about the weather—or COVID. As I think to future walks, I thought I would consider how historical maps, photos, oral histories, and Indigenous knowledge of an area can indicate change, stability, or renewal.

Figure 1: *Untitled*, Digital Photograph, July 9, 2020
(Photo credit: Amanda Shopa).



Figure 2: Left. *Untitled*, Digital Photograph, July 22, 2020
(Photo credit: Amanda Shopa).

Figure 3: Right. *Untitled*, Digital Photograph, September 17, 2020
(Photo credit: Amanda Shopa).



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