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# Walking with A/r/tography

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David Rousell  
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Palgrave Studies in Movement across Education,  
the Arts and the Social Sciences

Series Editors

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This series is a new and innovative proposition in the nascent and growing space of movement studies. Emerging and established scholars who are beginning to work within the contemporary practices and methods of movement, seek resources such as this series seeks to provide. Education is very much tied up within an awareness of space and place, for example, a school can begin to take on an identity of its own, with as much learning taking place within its corridors and playgrounds as occurs in the classrooms. As learners interact with these environments through movement it is essential for researchers to understand how these experiences can be understood, allowing for a very interdisciplinary approach. This series specifically explores a range of movement approaches, including but not limited to walking research, a relatively new and exciting field, along with several other paradigmatic lenses. The series will be commissioning in the Palgrave Pivot format.

More information about this series at  
<http://link.springer.com/series/15783>

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# SERIES INTRODUCTION: PALGRAVE STUDIES IN MOVEMENT ACROSS EDUCATION, THE ARTS AND THE SOCIAL SCIENCES

As Eichberg (2014) asserts, human beings move physically, emotionally, socially and psychologically. All of these aspects are embedded in a variety of academic genres and fields that give this series both its focus and broad potential for growth and development.

This series seeks to provide a site for scholarship in, around and through movement as research method, practice and praxis. The series seeks to be authentically interdisciplinary in that it accommodates movement studies in a wide range of fields, including but not limited to contemporary arts, education, environmental studies, anthropology, tourism, health studies, psychology and Indigenous studies. By specifically positioning this series to focus on movement and mobility studies, it allows for a range of disciplines, perspectives, approaches, theoretical dispositions, representations, forms and interpretations to be accommodated. The range of movements/mobilities/temporalities that may be explored include but are not limited to concepts of the stationary, of stillness, of sitting, of walking, of mapping, of slowness, lingering, fluidity, rapidity, haste and more in all of their affective and sensorial (Springgay, 2011) potentiality. Other aspects such as self-mobilisation, mobility/non-mobility, human and non-human global movement flows, diaspora, migrations, cartographies, and human geographies all apply to this series. In this series, movement is conceptualised as a creative, relational, place-making practice, and as integration of a way of being, doing, experiencing, making, theorising and researching.

Mindful mobility as a method of conscious experiential learning that affords new ways of generating empirical material and a focus on the concept of encounter (Benjamin, 2006), in the event of movement is another

conceptual possibility. Mindful movement and new qualitative methods to gather empirical material (Jung, 2014) and the movement of thought (Manning & Massumi, 2014) and of feeling (Eichberg, 2014) further flesh out the possibilities for publications.

Bilinga, QLD, Australia  
Vancouver, BC, Canada

Alexandra Lasczik  
Rita L. Irwin

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## LIST OF REVIEWERS

We would like to acknowledge the kind and generous contribution of our reviewers for this collection. Such work cannot possibly be accomplished without their big-hearted dedication and support. Given that this book was written and reviewed during a pandemic, we are even more grateful that our reviewers took precious time out of the ever-expanding demands to help us publish this collection. Lexi, Amy, David, Rita and Nicole are so grateful.

*Lorrie Blair*  
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*Kath Grushka*  
*Barbara Bickel*  
*Geraldine Burke*  
*Kathryn Ricketts*  
*Adi Brown*  
*Katie Burke*  
*Melissa Caminha*  
*Linda Knight*  
*Kathryn Coleman*  
*Ellyn Lyle*  
*Natalie LeBlanc*



# FOREWORD

## *Walking with A/r/tography*

Drawing from the *Mapping A/r/tography* project enterprisingly funded by  
Social Sciences and Research Council of Canada,

this book is a visceral invitation to *walk with* a/r/tographers, that is,  
those who inquire through art making and pedagogy.

They do so

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visual mapping and journaling the main artery of The University of  
British Columbia campus,

feeling like you are in locomotion whilst staying in place in game devel-  
oper/narrator directed virtual digital walks,

walking dialogue with Earth, with felt reverence and presence to those  
who have passed and past, a pilgrimage with spirits, shrines and deities in  
Kumano Kodo,

photographic documentation of walking PROPositions as an ant, as blind, as a sound recorder, as a water trail, at a high point, as intimate departures in Utah,  
tracing displaced, post and expanded engravings of discovered marks and textured cues across the palimpsest urban surfaces of Granada narrating history of the ground walked on,

A/r/t Field Trips in China that document fear, walking blindly in environments created by the blind and virtual rhythmic dot walking as relational pedagogy with young people with autism, and  
visual and poetic trace and sense capturing of young co-researchers' walking inquiries with the deeply ancient, spiritual and biodiverse Gondwana forest in Australia.

The a/r/tographic authors work with the ordinary affect (Stewart, 2007) of walking, the shifting perspectives and exploration of art, the questioning of research, and the guidance of pedagogy to come to know and be with other matter in the seemingly ordinary/everyday more deeply and differently.

The places of each of the walks are walked in everyday by others, but scarcely in the ways these a/r/tographic walkographers proposed and curated.

The offerings of each chapter invite readers to imagine with the a/r/tographic authors what is possible to know through walking inquiries, sensorially manifesting artwalks across the world without leaving the comfort of your choice of sedentary locale.

Through the visceral collaboratory accounts of artwalks we are invited  
to *wonder*  
about  
place conscious pedagogy,  
thinking and doing with matter,  
experimenting and thinking through movement.

Louise Phillips  
Southern Cross University  
Gold Coast, Australia

## ACKNOWLEDGEMENTS

Academic publishing is a curious beast; it relies upon the grace and goodwill of all involved. In the case of this work, grace and goodwill have certainly been ever-present. Given that the writing and reviewing of this work occurred during pandemic times, things went slower than we expected.

We are all educators, and the work of pivoting to online and remote learning and teaching took its toll on our time and energy, yet our reviewers gifted us with their service and support, when so much else demanded their attention. We gratefully acknowledge their labour.

We would also like to recognise the considerable work of Katie Hotko, who has worked indefatigably to support the assembling of this collection with her own grace and goodwill. Katie is an amazing asset to the Faculty of Education at Southern Cross University and to the SEAE<sup>1</sup> Research Cluster. We would also like to thank Angela Baldus and Marzieh Mosavarzadeh for their editorial assistance in helping us bring this book to completion.

Palgrave Macmillan has been wonderfully supportive of this work, and we especially want to thank our Editor, Rebecca Wyde and also Eleanor Christie, with whom we worked in the early conceptualisations.

<sup>1</sup>Sustainability, the Environment and the Arts in Education Research Cluster is located in the Faculty of Education at Southern Cross University. For further information, see <https://www.scu.edu.au/education/research/sustainability-environment-and-the-arts-in-education-seae-research-cluster/>.

We also gratefully acknowledge the support of the Social Sciences and Humanities Research Council of Canada who have funded the Partnership Development Grant that has funded the project that this collection explores. The project is entitled *Mapping A/r/tography: Transnational Storytelling Across Historical and Cultural Routes of Significance*.



Social Sciences and Humanities  
Research Council of Canada

Conseil de recherches en  
sciences humaines du Canada

Canada

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**Jessica Castillo** is a plastic artist specializing in printmaking and is a visual arts teacher. She has worked to combine both fields, for the benefit of art education, working as a teacher of Visual Arts in formal educational contexts (for primary and secondary school students), informal contexts, and as a teacher in higher education in the city of Concepción, Chile. The interest of her work focuses on research, innovation, and implementation of didactic strategies applicable to different educational sites through an a/r/tographic approach, in order to develop a coherent work for the benefit of arts education. From this, she emphasizes the study of identity as an iconographic repertoire and theoretical substrate, as well as experimental and lateral engraving practices as a teaching and learning tool for creation.

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