

Studies in Arts-Based Educational Research 9

Nicole Y. S. Lee
Marzieh Mosavarzadeh
Joanne M. Ursino
Rita L. Irwin *Editors*

Material and Digital A/r/tographic Explorations

Walking Matters



Springer

Studies in Arts-Based Educational Research

Volume 9

Series Editor

Mindy R. Carter, Department of Integrated Studies in Education, McGill University, Montréal, QC, Canada

Editorial Board

Pam Burnard, University of Cambridge, Cambridge, UK

Qiana Cutts, Mississippi State University, Mississippi, MS, USA

Walter S. Gershon, Kent State University, Kent, OH, USA

Peter Gouzouasis, University of British Columbia, North Vancouver, BC, Canada

Andrea Kantrowitz, State University of New York at New Paltz, New Paltz, NY, USA

Kelly Clark-Keefe, University of Vermont, Burlington, VT, USA

Diane Kuthy, Towson University, Towson, MD, USA

Morna McDermott McNulty, Towson University, Catonsville, MD, USA

Loyal Shuman, Toronto Metropolitan University, Toronto, ON, Canada

Richard Siegesmund, Northern Illinois University, Dekalb, IL, USA

Arts-Based Educational Research continues to garner increased interest and debate among artists, arts writers, researchers, scholars and educators internationally. Further, the methodologies and theoretical articulations associated with Arts-Based Educational Research are increasingly employed across the disciplines of social science, education, humanities, health, media, communication, the creative arts, design, and transdisciplinary and interdisciplinary research.

This book series offers edited collections and monographs that survey and exemplify Arts-Based Educational Research. The series will take up questions relevant to the diverse range of Arts-Based Educational Research. These questions might include: What can Arts-Based methodologies (such as Arts-Based Research, Arts-Informed Research, a/r/tography, Poetic Inquiry, Performative Inquiry, Arts Practice-Based Research etc.) do as a form of critical qualitative inquiry? How do the Arts (such as literary, visual and performing arts) enable research? What is the purpose of Arts-Based Educational Research? What counts as Arts-Based? What counts as Educational? What counts as Research? How can Arts-Based Educational Research be responsibly performed in communities and institutions, individually or collaboratively? Must Arts-Based Educational Research be public? What ways of knowing and being can be explored with Arts-Based Educational Research? How can Arts-Based Educational Research build upon diverse philosophical, theoretical, historical, political, aesthetic and spiritual approaches to living? What is not Arts-Based Educational Research?

The hinge connecting the arts and research in this Arts-Based Educational Research book series is education. Education is understood in its broadest sense as learning/transformation/change that takes place in diverse formal and informal spaces, places and moments. As such, books in this series might take up questions such as: How do perspectives on education, curriculum and pedagogy (such as critical, participatory, liberatory, intercultural and historical) inform Arts-Based inquiries? How do teachers become artists, and how do artists become teachers? How can one be both? What does this look like, in and beyond school environments?

The book series also addresses critical questions at the intersections across the arts and education. The possible expressions of this intersection is broadly defined with particular interest in works that attend to and otherwise center constructions of Indigeneity, race, gender, gender identity and expression, sexual orientation, nationality, movement and migration, neurodiversity, and the like. The volumes in the series takes on topics, in multiple ways, including: pushing at false boundaries between disciplinary silos; theoretical foundations from questions including those regarding might be considered arts and education; and modes of expression and method/ologies that press at current constructions. In keeping with these commitments, the series continues to explicitly broaden the diversity of its editorial board in both identity and focus of research.

Arts-Based Educational Research will be deeply and broadly explored, represented, questioned and developed in this vital and digitally augmented international publication series. The aesthetic reach of this series will be expanded by a digital online repository where all media pertaining to publications will be held. Queries can be sent via email to Mindy Carter editor.aber.springer@gmail.com.

Nicole Y. S. Lee · Marzieh Mosavarzadeh ·
Joanne M. Ursino · Rita L. Irwin
Editors

Material and Digital A/r/tographic Explorations

Walking Matters

 Springer

Editors

Nicole Y. S. Lee
Art Education, Division of Art History
and Contemporary Culture
NSCAD University
Halifax, Nova Scotia, Canada

Marzieh Mosavarzadeh
Faculty of Education
The University of British Columbia
Vancouver, British Columbia, Canada

Joanne M. Ursino
Faculty of Education
The University of British Columbia
Vancouver, British Columbia, Canada

Rita L. Irwin
Faculty of Education
The University of British Columbia
Vancouver, British Columbia, Canada

ISSN 2364-8376 ISSN 2364-8384 (electronic)
Studies in Arts-Based Educational Research
ISBN 978-981-99-5373-8 ISBN 978-981-99-5374-5 (eBook)
<https://doi.org/10.1007/978-981-99-5374-5>

© The Editor(s) (if applicable) and The Author(s), under exclusive license to Springer Nature Singapore Pte Ltd. 2024

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors, and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

Cover design: Sun Kyoung Kim

This Springer imprint is published by the registered company Springer Nature Singapore Pte Ltd. The registered company address is: 152 Beach Road, #21-01/04 Gateway East, Singapore 189721, Singapore

Paper in this product is recyclable.

Acknowledgements

As editors, we acknowledge that many of the ideas in this work germinated on the traditional, ancestral, and unceded territory of the Musqueam people, at The University of British Columbia, Vancouver campus. The authors of this volume come from many places around the world, and they each respectively recognize the First Nations for the stewardship of this land for millennia.

Our families have supported our academic endeavours in the everyday, and without their care, this book would not be possible. Nicole would like to recognize the contributions of Sally Wong and Dantes Lee; Marzieh wishes to thank Mohsen Kamalzadeh; Joanne would like to acknowledge T. Albino; and Rita extends her appreciation to Dave Piliszko.

The authors of this book have offered profound insights and we are grateful for their *a/r*/tographical engagements, ongoing conversations, and commitment to this project. In addition, we thank Ricardo Marín-Viadel for his thought-provoking foreword. We extend our heartfelt thanks to Kirsty Robbins for her expertise on design and layout. Our gratitude also goes to the team at the publishing house and Morna McNulty, who have walked alongside us as we completed the manuscript.

We would also like to thank the Social Sciences and Humanities Research Council for their generous funding of the Partnership Development Grant entitled *Mapping A/r/tography: Transnational Storytelling Across Historical and Cultural Routes of Significance* (2018–2021). The project, led by Rita L. Irwin, included co-investigators Jun Hu, Koichi Kasahara, Alexandra Lasczik, Ricardo Marín-Viadel, Joaquín Roldán, Anita Sinner, and Valerie Triggs, and there were 11 collaborators and 9 partners. Our sincere appreciation to members of the international partnership from Australia, Canada, China, Japan, Spain, and the United States for the rich conversations shared during The International Society for Education Through Art World Congress in 2019, which energized us to compile an exceptional array of international voices in this book.

May the walking ideas in this book inspire and move
your own a/r/tographical practices,

Nicole Y. S. Lee
Marzieh Mosavarzadeh
Joanne M. Ursino
Rita L. Irwin



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada 

Series Editor's Foreword

We find ourselves in a curious moment.

By 'we' I mean all sentient beings on our spinning planet—the human, the non-human and the posthuman, alike. And, in truth, every 'moment' that has ever come before might also be described as 'curious,' for one reason or another. So, I do not make this proclamation to suggest that our current historical time and place is any more or less curious than those that have gone before us. Rather, it is what makes our moment curious that is decidedly distinct. And, it is these distinctions, in our historically curious moment, that create the palette in *Material and Digital A/r/tographic Explorations: Walking Matters*.

The book overflows with curious narratives exploring what it means to *inhabit* our curious moment. The authors: artists, educators, scholars (and wanderers) invite the reader to walk with them through the a/r/tographic landscape of this curious moment—a moment heavy with (post)-pandemic global perspectives, fears and hopes about the emerging balance between technology and nature, and the prospects for possible digital and material futures. The authors do not merely speculate on these curious phenomena. Instead, each scholar-artist creates a written and/or visual map of a landscape that invokes a vision for wandering. The authors take our hand (the readers) and bring us along on a walk *in and through* the spaces and places where curiosity leads to transformation. As Marín-Viadel (citing Wittgenstein, 1953) says in the book's Foreword, we share a 'family resemblance' with each author and their a/r/tographic processes.

What threads the chapters together is a shared devotion to imaginative and artful ways of divining our relationships, to the places and beings within our curious moment. The various narratives are situated with prefixes like 'post' (as in posthuman), 'trans' (as in transnational), and 're' (as in re-cognizing). These prefixes modify our critical relationships with the interior and exterior geographies that navigate the readers into new situations, and forge tracings of emergent possibilities.

The four interludes crafted by the editors of this volume serve as artful musings in-between each phase of the polyphonous journey. However, the book does not read as a linear trajectory from beginning to end. The book sections are layered across one

another: a layer of relationships to space, place, and community; a layer of entanglements within which we decenter (rather than locate) understanding; a layer of walking toward, or away from, this decentering; and a layer of poetic re-imagining. The images by themselves, even if they were stripped of their respective narratives, linger with memories, and provoke invitation to enter the spaces and wander. A/r/tographic wandering, in digital and material spaces, becomes more than another methodology; the relational and dialogic elements embodied in these chapters create cracks and fissures in the fixed landscape of inquiry. The path moves simultaneously behind us and ahead of us, yet embodied knowing through walking demands we remain in the *now* ... in this moment (which is eternal).

The authors collectively demonstrate the entanglements of 'beingness' with conscious representations of *with-ness* and *witnessing*— the latter two contingent upon geography. These renderings of a/r/tographic walking remind us that movement is both a time and a place. The book serves as a powerful (and often joyous) reminder that each of us too, is on a walking journey. And, just as the editors explain how they, "grew curious about the approaches (the authors) are taking up in relation to a/r/tography and arts-based educational research," the reader will leave off from reading this book with a curiosity about what lies ahead in their own a/r/tographic journeys. We conclude with fewer resolutions and with more questions. What encounters with digital and material entanglements (or encumbrances) might we face? What does it mean to become lost? Or, found? How do we walk within, and through, our material and immaterial landscapes?

I do not have answers to these questions, but I contend that the divergent/convergent/re-emergent paths before us will be illuminated by the artful manifestations conjured in the visual narratives presented here. It is not the destination that matters, it is the journey... right? If I had to discern one message from the collective composition of this edited book, it would be this: Stay curious.

Morna McDermott McNulty
College of Education
Towson University
Towson, USA

Foreword by Ricardo Marín-Viadel

A/r/tography and Walking are two methodologies of enquiry that have been entwined in the human and social sciences. Both have sought to situate themselves on the risky frontier between art making and scientific research. Both have the ‘family resemblance’ (Wittgenstein, 1953) of Arts-Based Research methodologies. This edited book illuminates the relations, connections, and juxtapositions of *a/r/tography* and walking, as well as the braiding of the digital and material.

Each generation and each individual have the connotative meanings of each word associated with their living experiences when they learned to use the word; just like the songs and melodies that a person experienced in their adolescence will inevitably become the songs of their lifetime. For this reason, I would like to begin with some verses by the poet Antonio Machado, whose central theme is walking. These verses are a key part of the personal and collective memory of my generation in Spain because they were sung on a very successful record in 1968. They are usually translated into English as follows: “Traveler, your footprints // Are the path and nothing more; // Traveler, there is no path, // The path is made by walking” (Machado, 1968/2003, Lines 20–24). In my view of seeing, the English term ‘traveler’ today does not adequately account for the original meaning of the Spanish term in 1917, which might be closer to ‘walker’ or ‘walking person.’ Walking, at the beginning of the twentieth century in Spain, was the usual way for people to move and to travel, in cities and in the countryside, both for work and for leisure purposes. For this reason, it was not strange to assimilate walking on foot with a person’s life trajectory. The surprising thing about the poem is that it denies a common assumption when we speak of walking, that is, one walks along a path; but the poet affirms that there is no path but that it is the action of walking that constructs the path; it is the walker who builds the path.

There is nothing, neither methodologically nor epistemologically, neither in *a/r/tography* nor in walking, that would force these two methodologies to converge. They are two logically independent research approaches and there was no previously traced path forcing them to meet, except for a strictly biographical argument. It should be noted that Rita L. Irwin’s first article to mention *a/r/tography* (2003) was focused

on a walking experience that inspired the development of new insights into particular concepts and her art practices. Since then, other works have brought these two methodologies together. Indeed, the virtue of this book is that the different authors have walked very steadily from one methodology to another until they encounter the other. Remembering the poet, this book has created the path (in)between a/r/tography and walking.

The contiguity between a/r/tography and walking are explored in a number of ways: (a) a simple and straightforward juxtaposition of the two terms, such as ‘a/r/tographic walking’ or ‘walking a/r/tography’; (b) those that underline their artistic dimension, ‘a/r/tographic walking art practice,’ or their investigative character, ‘a/r/tographic walking inquiry’; (c) and (d), two other proposals take the fusion of both methodologies to highlight some special quality, ‘multi-dimensional a/r/tographical walking’ or ‘multi-sensory a/r/tographical walking’; (e) a proposal adds a third methodological approach, ‘a/r/tographic action research walking methodology.’ Each of these proposes a differentiated artistic-conceptual strategy that can serve as a proposition in coming to know a/r/tographically. The braiding of divergent approaches, in addition to the advantages of interdisciplinarity, has the following benefits: in fostering the complexity of the analysis, the reader gains a deeper understanding of the phenomenon we are studying; and in troubling issues and problems, the reader is invited to engage in matters that were previously marginal to each of the methodological approaches separately.

This book is provocative because the authors take risks in trying out new creative and engaging visual tools in their research. The use of images is critical to their interplay with text in meaning-making. Nine different types of images are mentioned in the captions. Digital photographs are the most frequent type of images. A few film photographs also appear because they are archival documents. The other seven are screenshot, video frames, maps, QR-code, GPS tracking collage, sketches, and visual journals.

Most photographs are sophisticated digital elaborations, such as ‘manipulated (multi-layered) photography’ or ‘digital photographic manipulation’; or groups of photographs, from diptychs to combinations of more than seven, sometimes with a clear visual separation between each of them, sometimes mixed together, for which terms such as ‘photo combination,’ ‘photo-collage,’ or ‘random collage of photographs’ are used. In naming how multimodal and hyper-modal data is understood, represented, and displayed, the authors enrich the conceptual parameters of form.

The images in this book stand out, not so much for the discovery of new types of visual images, but for the articulated gathering of a wide variety of images. It is rare to find an art book or a book on education in which such a plurality of

visual documentations is so powerful and evocative, whether as data, arguments, or conclusions, and whether to present a problem or to argue an idea.

Ricardo Marín-Viadel
University of Granada
Granada, Spain

References

- Irwin, R. L. (2003). Towards an aesthetic of unfolding in/sights through curriculum. *Journal of the Canadian Association for Curriculum Studies*, 1(2), 63–78. <http://pi.library.yorku.ca/ojs/index.php/jcacs/issue/view/712/showToc>
- Machado, A. (2003). *Border of a dream: Selects poems* (W. Barnstone, Trans.). Copper Canyon Press. (Original work published 1968)
- Wittgenstein, L. (1953). *Philosophical investigations* (G.E.M. Anscombe, Trans.). B. Blackwell.

Contents

Introduction: Material and Digital Conversations: Walking Matters in A/r/tography	1
Nicole Y. S. Lee, Marzieh Mosavarzadeh, Joanne M. Ursino, and Rita L. Irwin	
Relational Walking	
Interlude I: Locating Ourselves from the Ground Up	23
Nicole Y. S. Lee	
Inhabiting Landscape: Walking as an Act of Practicing and Being Practiced	27
Tormod Wallem Anundsen and Helene Illeris	
Overfull: The Immateriality of Walking	43
Tom Janisch, Valerie Triggs, and Michele Sorensen	
Curriculum of Departure: Learning to Leave an A/r/tographic Community of Practice	57
Nicole Y. S. Lee	
Gesturing with the Fray: Entanglements of Place, Body, and Materials as a Study in Temporal Ties	71
April Martin-Ko	
Making Sense of Movement: A/r/tographic Explorations of Physical and Virtual Environments	85
Lovise Søyland	
Decentering/Troubling Walking	
Interlude II: Entangled Movements: Digital Conceptualizations of Relations, Land, Time, and Place	105
Joanne M. Ursino	

Finding Common Ground: Treaty Walks 2.0	109
Sheena Muirhead Koops and André Boutin-Maloney	
Writing Back	127
Anne Elmies-Vestergren and Heidi Kukkonen	
Walking the Talk: Geostories and Transnational A/r/tography	159
Anita Sinner, Rana Jreidini, Susana Vargas, and Elly Yazdanpanah	
Walking as Transdisciplinary Embodied Intervention: ABR, STS, and Art-Science Collaborations	175
Patricia Osler	
Mapping Post-industrial Areas Through Entanglements of Time and Space	189
Lars Emmerik Damgaard Knudsen, Jamie Wallace, and Mads Sabroe	
Pedagogue at the Void: Notes on Transmedia Entertainment	209
Kyle John Stooshnov	
Pedagogical Walking	
Interlude III: Walking Alongside: Bridging Our Pedagogical Relations	227
Rita L. Irwin	
Self-portrait: Walking Through A/r/tography and Images of Self	231
Larissa Bezerra, Luciane Goldberg, Ercília Olinda, and Leandro Junior	
Symbols and Reality in Walking	243
Daisuke Hashimoto	
Walking Through Times of Transition: Re/construction of Identity Through A/r/tography	255
Koichi Kasahara, Rong Gui, Yongge Zhou, Zhancheng He, Shan Zheng, Taichi Nishina, Saki Ishii, Kei Tajima, and Rise Shoji	
Mosaic Animation: Relational Art Project Modified from Board Game Go	273
Jun Hu and Shuang Ge	
Walking Video as A/r/tographic Exploration of Children's Community Mapping	285
Sangmin Lee and Ryan Shin	
Poetic Walking	
Interlude IV: Pins, Propositions, Potentials, Paths, and Poetics of Walking: Take One	301
Marzieh Mosavarzadeh	

AND Walking into the Space Between 305
Marzieh Mosavarzadeh

**Walking in Barcodes: An A/r/tographic Inquiry of Place Through
Time** 319
Ken Morimoto

Walking and Making: Encountering with Materials 331
Kwang Dae (Mitsy) Chung

Trivial Moments of Everyday Life 345
Raha H. AtashPa

Re-cognizing Agency in Voices: Between Material, Digital, and Self 363
Yuko Shimomura

Visual Afterword by Ricardo Marín-Viadel 377

Index 381

Editors and Contributors

About the Editors

Nicole Y. S. Lee (PhD) is an Assistant Professor of Art Education at Nova Scotia College of Art and Design (NSCAD) University, Canada. She is an a/r/tographer who engages in artmaking and philosophy in tandem to advance concepts. Her research practices are emergent, creative, and contemplative living inquiries into inspired curricular moments that attune to the affective rhythms surrounding people, histories, and places.

Marzieh Mosavarzadeh is a Ph.D. candidate in the Department of Curriculum and Pedagogy at The University of British Columbia, Canada, specializing in art education. Her a/r/tographic research explores artful, pedagogical, and speculative ways of making-place through the artistic practice of walking. Marzieh holds both her MFA and BFA in visual arts. www.marziehmosavarzadeh.com

Joanne M. Ursino is a Ph.D. candidate in Cross Faculty Inquiry in the Faculty of Education at The University of British Columbia, Canada. Joanne's work is at the cutting edges of arts-based research and auto-poetic inquiry in curriculum theory alongside a strong a/r/tographical studio practice.

Rita L. Irwin (EdD) is a Distinguished University Scholar and Professor of Art Education at The University of British Columbia, Canada. She is well-known for her national and international leadership in art education and educational research associations. She is also an award-winning educator and scholar best known for her work in a/r/tography, teacher education, curriculum studies, and socio-cultural concerns.

Contributors

Tormod Wallem Anundsen University of Agder, Kristiansand, Norway

Raha H. AtashPa The University of British Columbia, Vancouver, British Columbia, Canada

Larissa Bezerra Federal University of Ceara, Ceara, Brazil

André Boutin-Maloney Bert Fox Community High School in Fort Qu'Appelle, Fort Qu'Appelle, Saskatchewan, Canada

Kwang Dae (Mitsy) Chung Faculty of Education, University of Western Ontario, London, Ontario, Canada

Anne Elmies-Vestergren Faculty of Fine Arts, University of Agder, Kristiansand, Norway

Shuang Ge Zhejiang Society of Neuroscience and Hangzhou Carnation ASD Children Rehabilitation Center (康乃馨儿童发展中心), Hangzhou, Zhejiang, China

Luciane Goldberg Federal University of Ceara, Ceara, Brazil

Rong Gui Tokyo Gakugei University, Tokyo, Japan

Daisuke Hashimoto Tokyo University of the Arts, Tokyo, Japan

Zhancheng He Tokyo Gakugei University, Tokyo, Japan

Jun Hu Art Education Department and A/r/tography Research Center, Hangzhou Normal University in China, Hangzhou, Zhejiang, China

Helene Illeris University of Agder, Kristiansand, Norway

Rita L. Irwin The University of British Columbia, Vancouver, British Columbia, Canada

Saki Ishii Tokyo Gakugei University, Tokyo, Japan

Tom Janisch Faculty of Education, University of Regina, Regina, Saskatchewan, Canada

Rana Jreidini Concordia University, Montreal, Québec, Canada

Leandro Junior Federal University of Ceara, Ceara, Brazil

Koichi Kasahara Tokyo Gakugei University, Tokyo, Japan

Lars Emmerik Damgaard Knudsen Aarhus University, Aarhus, Denmark

Heidi Kukkonen Department of Visual Arts and Drama, University of Agder, Kristiansand, Norway

Nicole Y. S. Lee Art Education, Division of Art History and Contemporary Culture, NSCAD University, Halifax, Nova Scotia, Canada

Sangmin Lee California State University, Chico, USA

April Martin-Ko The University of British Columbia, Vancouver, British Columbia, Canada

Ken Morimoto Department of Curriculum and Pedagogy, The University of British Columbia, Vancouver, British Columbia, Canada

Marzieh Mosavarzadeh Department of Curriculum and Pedagogy, The University of British Columbia, Vancouver, British Columbia, Canada

Sheena Muirhead Koops University of Regina, Regina, Saskatchewan, Canada

Taichi Nishina Tokyo Gakugei University, Tokyo, Japan

Ercília Olinda Federal University of Ceara, Ceara, Brazil

Patricia Osler Concordia University, Montreal, Québec, Canada

Mads Sabroe Næstved, Denmark

Yuko Shimomura Independent researcher and educator, Cranbrook, British Columbia, Canada

Ryan Shin University of Arizona, Tucson, USA

Rise Shoji Tokyo Gakugei University, Tokyo, Japan

Anita Sinner The University of British Columbia, Vancouver, British Columbia, Canada

Michele Sorensen Faculty of Social Work, University of Regina, Regina, Saskatchewan, Canada

Lovise Søyland University of South-Eastern Norway, Notodden, Norway

Kyle John Stooshnov College of the Rockies, Cranbrook, British Columbia, Canada

Kei Tajima Tokyo Gakugei University, Tokyo, Japan

Valerie Triggs Faculty of Education, University of Regina, Regina, Saskatchewan, Canada

Joanne M. Ursino The University of British Columbia, Vancouver, British Columbia, Canada

Susana Vargas Bogota, Colombia

Jamie Wallace Aarhus University, Aarhus, Denmark

Elly Yazdanpanah The University of British Columbia, Vancouver, British Columbia, Canada

Shan Zheng Tokyo Gakugei University, Tokyo, Japan

Yongge Zhou Tokyo Gakugei University, Tokyo, Japan

List of Figures

Introduction: Material and Digital Conversations: Walking Matters in A/r/tography

Fig. 1	Artificial intelligence generated image from text prompt of book title ‘Material and Digital A/r/tographic Explorations: Walking Matters.’ Images: AI model of Craiyon, formerly DALL-E Mini; Text input and screenshot: Nicole Y. S. Lee	8
Fig. 2	Artificial intelligence generated image from text prompt of book title ‘Material and Digital A/r/tographic Explorations: Walking Matters.’ Images: AI model of Wombo’s Dream; Text input and screenshot: Nicole Y. S. Lee	9

Interlude I: Locating Ourselves from the Ground Up

Fig. 1	GeoGuessr game still of latitude and longitude coordinates: –28.7698512, 28.6411106. Screenshot: Nicole Y. S. Lee/GeoGuessr/Google Street View	24
--------	--	----

Inhabiting Landscape: Walking as an Act of Practicing and Being Practiced

Fig. 1	Himmelev Forest, Denmark. Photograph: Helene Illeris, November 2020	30
Fig. 2	The Old Mining Road, Jegersberg. Photograph: Tormod W. Anundsen, November 2019	31
Fig. 3	Link to excerpts from Tormod’s walking notes. QR code: Tormod W. Anundsen	32
Fig. 4	The lake in Himmelev Forest. Photograph: Helene Illeris, December 2020	33

Overfull: The Immateriality of Walking

Fig. 1 From the shapeless, ethereal non-substance of the universe, sometimes shapes can be perceived. Life as an inkblot? Image: Tom Janisch, 2021 53

Fig. 2 From the diaphanous substance of the cosmos, paths can sometimes appear to lead us along a flowing river. Photographs: Tom Janisch, 2021 54

Curriculum of Departure: Learning to Leave an A/r/tographic Community of Practice

Fig. 1 Transitioning walking paths, returned access keys, professional and personal homes. Image: Nicole Y. S. Lee 63

Fig. 2 Documentations of memories. Image: Nicole Y. S. Lee 66

Gesturing with the Fray: Entanglements of Place, Body, and Materials as a Study in Temporal Ties

Fig. 1 Roving wool instillation in forested waking paths. Photograph: April Martin-Ko & Ed Ko 74

Fig. 2 Roving wool on fences and barriers within an edgeland site. Image: April Martin-Ko 80

Fig. 3 Uniting places through digital photographic manipulation. Image: April Martin-Ko 81

Making Sense of Movement: A/r/tographic Explorations of Physical and Virtual Environments

Fig. 1 Digital collage of moving in physical and virtual environments. Image: Lovise Søyland 86

Fig. 2 My movement and interaction with the virtual picturebook app [left], and two children moving, exploring virtual materiality through a camera lens on a touch device [right]. Photographs: Lovise Søyland 90

Fig. 3 Examples of how the virtual materiality initiated the child’s movements and bodily expressions. Photographs: Lovise Søyland 93

Fig. 4 A child’s photo moving around the buck skull and one of the children’s photo in movement with another child and the materiality of the environment. Photographs: Lovise Søyland 93

Fig. 5 A digital collage of a snowy surface. Image: Lovise Søyland 96

Fig. 6 A digital collage of one of my explorations of developing understanding of moving in physical and virtual environments. Image: Lovise Søyland 97

- Fig. 7 A boy uses his imagination to create a world in which he explores different materialities through movement. Photographs: Lovise Søyland 98

Interlude II: Entangled Movements: Digital Conceptualizations of Relations, Land, Time, and Place

- Fig. 1 Strange paths for marking and mapping. Image and screenshot: Joanne M. Ursino, Kepler.gl, and Parler data dump from January 6, 2021 106

Walking the Talk: Geostories and Transnational A/r/tography

- Fig. 1 Public art in Lebanon. Visual Journal: Rana Jreidini, 2019 163
 Fig. 2 Untitled, snapshots from video. Video: Elly Yazdanpanah, Montreal and Tehran, 2019 167
 Fig. 3 Crescent Street, Montréal. Digital photograph: Susana Vargas, 2019 169

Mapping Post-industrial Areas Through Entanglements of Time and Space

- Fig. 1 Poetization of the Terrain Vague of Næstved Harbour through walking, collage 1. All photographs: Mads Sabroe, Næstved, 2020 191
 Fig. 2 Poetization of the Terrain Vague of Næstved Harbour through walking, collage 2. All photographs: Mads Sabroe, Næstved, 2020 192
 Fig. 3 Analytical model of time, space, place, event and urban practice. Figure: Lars Emmerik Damgaard Knudsen 195
 Fig. 4 Archive photographs, collage 1. Top left: The river, Susåen, before digging the canal to the fjord in the top right, far end of the picture (1935) (Hansen, 1994). Top right: Digging the canal by hand and with heavy machinery (1935) (courtesy of Næstved Arkiverne). Bottom left: Construction workers at the scaffolding of the harbour (1938) (courtesy of Næstved Arkiverne). Bottom right: The canal under construction (1938) (courtesy of Næstved Arkiverne) 196

- Fig. 5 Archive photographs, collage 2. Top left: Workers at the paper factory, Gl. Maglemølle (1900) (courtesy Næstved Arkiverne). Top right: A tug pulling a lighter through the strait in Karrebæksminde before entering the canal leading to Næstved (1935) (courtesy Museum Sydøstdanmark). Bottom left: Worker at a machine in the paper factory, Gl. Maglemølle (1900) (courtesy Museum Sydøstdanmark). Bottom right: The paper factory Gl. Maglemølle before opening the new harbour (1875) (courtesy of Maglemølle web page) 197
- Fig. 6 Ethnographic photographs, collage 1. Top left: The BMX ramp. Top right: The new ‘chimneys’ illuminated at night. Bottom left: A designer’s workshop. Bottom right: An artist workshop. All photographs: Lars Emmerik Damgaard Knudsen, Næstved, 2020 198
- Fig. 7 Poetization of the Terrain Vague of Næstved Harbour through walking, collage 3. All photographs: Mads Sabroe, Næstved, 2020. The graffiti text says ‘Omfavnede langsomt nuets rest’ (in English: slowly embraced the rest of the present) emphasizing our sense of something arrested and at standstill 199
- Fig. 8 GPS tracking, collage 1. Top left: Lars walking along the quayside with a camera and a GPS tracker on. Top right: Bottom left: Screen dump of GPS tracking with a red pin positioning Næstved Harbour in relation to Germany (Rostock) and Sweden (Malmø). Bottom left: Screen dump of GPS: Lars’ route illustrating the relation between the harbour, the river, the fjord, and the strait of Karrebæksminde. Bottom right: Screen dump of GPS tracking of our flâneurial walk around the harbour and in the closed industrial areas. All figures: Lars Emmerik Damgaard Knudsen, Næstved, 2020 200
- Fig. 9 Poetization of the Terrain Vague of Næstved Harbour through walking, collage 4. All photographs: Mads Sabroe, Næstved, 2020 201
- Fig. 10 Ethnographic and archive photographs, collage 2. Top left: Painting on a silo of a worker. Top right: A sculpture of three central matters to the harbour’s industries placed in the sculptural park. Bottom left: Painting on a silo of a worker. Photographs: Lars Emmerik Damgaard Knudsen, Næstved, 2020. Bottom right: Two ships docking below the two cranes (1935) (courtesy of Næstved Arkiverne) ... 206

Pedagogue at the Void: Notes on Transmedia Entertainment

Fig. 1	My first visit to ‘Star Wars: Secrets of the Empire.’ Photograph: Kyle Stooshnov, 2020	216
Fig. 2	Rec room schedule as of June 28. Photograph: Kyle Stooshnov, 2020	220

Interlude III: Walking Alongside: Bridging Our Pedagogical Relations

Fig. 1	Walking a bridge to somewhere. Photographs: Rita L. Irwin (left) and Marzieh Mosavarzadeh (right)	228
--------	--	-----

Self-portrait: Walking Through A/r/tography and Images of Self

Fig. 1	Self-portraits of Student A, Student B, Student C, and Student D (April 12, 2018). Photographs: Larissa Bezerra (photographs used with permission)	237
Fig. 2	Self-portraits of Student E and Student F (September 24, 2018). Photographs: Larissa Bezerra (photographs used with permission)	239

Walking Through Times of Transition: Re/construction of Identity Through A/r/tography

Fig. 1	The exhibition of ‘Mapping A/r/tography; International Connections: Inquiries Created Through Walking.’ Photographs: Koichi Kasahara, 2019	259
Fig. 2	‘Rise-Flat-Fall’ and a ‘Circle of Trees.’ Photographs: Rong Gui, 2019	261
Fig. 3	The town as an exhibition; Collage work. Photographs and artworks: Yongge Zhou, 2019	262
Fig. 4	The a/r/tography project. Materials and photograph: Zhancheng He, 2019	263
Fig. 5	Works with nature. Photographs: Shan Zheng, 2019	264
Fig. 6	Map of Showa Memorial Park and scripts created from walking. Materials: Taichi Nishina. Photograph: Koichi Kasahara, 2019	265
Fig. 7	‘Horizon Series.’ Artwork: Saki Ishii. Photograph: Koichi Kasahara, 2019	266
Fig. 8	Artworks and text. Painting and text: Kei Tajima. Photograph: Koichi Kasahara, 2019	267
Fig. 9	Sketches on a note. Sketches: Rise Shoji, 2019	268
Fig. 10	Blurred view. Photograph: Koichi Kasahara, 2019	269

Mosaic Animation: Relational Art Project Modified from Board Game Go

Fig. 1 Testing art media, game rules, and digital equipment by Hu and his team of students (including Chu Wang, Mengjing Zhu, and Shuzhang Li) at A/r/tography Research Center, Hangzhou Normal University, 2016. Photograph: Jun Hu 278

Fig. 2 Mosaic Art, collectively created by four children with autism between six to twelve years old at Hold-on Cabin Rehabilitation Center, China, 2016. Photograph: Jun Hu 279

Fig. 3 Watching Mosaic Animation that reproduces the collective work created by three children with autism at Hold-on Cabin Rehabilitation Center, Hangzhou, 2016. Photograph: Jun Hu 281

Walking Video as A/r/tographic Exploration of Children’s Community Mapping

Fig. 1 Going to school (left) and heading back home (right). Photographs of student participants’ walking video screenshots 287

Fig. 2 A poster on the classroom door (Left) and a street sign (Right). Photographs of student participants’ walking video screenshots 290

Fig. 3 A historical map on the school wall (Left) and a day care center (Right). Photographs of student participants’ walking video screenshots 291

Fig. 4 The school under construction (left) and a container building (right). Photographs of student participants’ walking video screenshots 291

Fig. 5 Walking with stepping on fallen leaves (left) and sound recording of gasps and rustling of clothes (right). Photographs of student participants’ walking video screenshots 292

Fig. 6 Greenlights after waiting (left) and finger dancing (right). Photographs of student participants’ walking video screenshots 293

Interlude IV: Pins, Propositions, Potentials, Paths, and Poetics of Walking: Take One

Fig. 1 Pins, propositions, potentials, paths, and poetics of walking: Take one. Images: Marzieh Mosavarzadeh (top) and Google Maps (bottom), April 2021–2022 303

AND Walking into the Space Between ...

Fig. 1	What happens if I let these encounters make my path? Walking study in my neighbourhood. Photographs: Marzieh Mosavarzadeh, April 2022, Study #1	310
Fig. 2	What happens if I let these encounters make my path? Walking study in my neighbourhood. Video snapshots: Marzieh Mosavarzadeh, April 2022, Study #2	312
Fig. 3	What happens if I let these encounters make my path? Walking study in my neighbourhood. Photographs: Marzieh Mosavarzadeh, April 2022, Study #3	315

Walking in Barcodes: An A/r/tographic Inquiry of Place Through Time

Fig. 1	Photographs of 11 h from a day in September. Photographs: Ken Morimoto	325
Fig. 2	Five days in September. Image: Ken Morimoto	326
Fig. 3	Five days in October. Image: Ken Morimoto	327
Fig. 4	Five days in November. Image: Ken Morimoto	327

Walking and Making: Encountering with Materials

Fig. 1	Fall 2018. Photographs: Kwan Dae (Mitsy) Chung	337
Fig. 2	Winter 2018–2019. Photographs: Kwang Dae (Mitsy) Chung	339
Fig. 3	Spring 2019. Photographs: Kwang Dae (Mitsy) Chung	340
Fig. 4	Summer 2019. Photographs: Kwang Dae (Mitsy) Chung	341

Trivial Moments of Everyday Life

Fig. 1	A random collage of photographs: captured, archived, and manipulated for this texted art. Photograph collage: Raha H. AtashPa, 2019, Vancouver, Canada	347
Fig. 2	Remembering and forgetting through walking. Manipulated Photography: Raha H. AtashPa, 2019, Vancouver, Canada	349
Fig. 3	Multi-layered memories. Manipulated photography: Raha H. AtashPa, 2019, Vancouver, Canada	351
Fig. 4	Today is on the other side of this window. Manipulated photography: Raha H. AtashPa, 2019, Vancouver, Canada	353
Fig. 5	Monuments of memories growing like roses in my mind. Manipulated photography: Raha H. AtashPa, 2019, Vancouver, Canada	354
Fig. 6	Metamorphosis to the ‘New’ through acceptance of the paved past, outdated memories and archived feelings. Manipulated photography: Raha H. AtashPa, 2019, Vancouver, Canada	356

Fig. 7 Memories have painted Me! Manipulated Photography:
Raha H. AtashPa, 2019, Vancouver, Canada 357

Fig. 8 Blurry Images of an Unassembled Mixed-media Sculpture.
Manipulated Photography: Raha H. AtashPa, 2017–18,
Tehran, Iran 359

Re-cognizing Agency in Voices: Between Material, Digital, and Self

Fig. 1 The green maple tree. Photograph: Yuko Shimomura 370

Fig. 2 The tree in the puddle. Photograph: Yuko Shimomura 371

List of Tables

Overfull: The Immateriality of Walking

Table 1	How might walking reveal knowledge of some kind, perhaps at the bodily level? Text image: Tom Janisch, 2021	46
Table 2	Can life be calculated precisely, every aspect determined? How free are we to be unpredictable—free will? Text images: Tom Janisch, 2021	48
Table 3	How anchored are our lives to language? Text images: Tom Janisch, 2021	52

Curriculum of Departure: Learning to Leave an A/r/tographic Community of Practice

Table 1	Categorizations of necessity, weight, and value for directing item trajectories. Table: Nicole Y. S. Lee	64
---------	--	----

Introduction: Material and Digital Conversations: Walking Matters in A/r/tography



Nicole Y. S. Lee, Marzieh Mosavarzadeh, Joanne M. Ursino,
and Rita L. Irwin

Context

The volume is beholden to Rita Irwin's graduate course on *Arts-Based Educational Research: A/r/tography* at The University of British Columbia, with which Nicole Lee, Marzieh Mosavarzadeh, and Joanne Ursino have become intensely involved. It was a space where each developed their own *a/r/tographic* projects as students, then supported others while serving as research assistants, teaching assistants, and/or co-instructors. Focusing on the theme of walking from 2018 to the present, this course formed one part of a significant cluster of artistic, research, and pedagogical activities, which included a federally-funded project titled '*Mapping A/r/tography: Transnational Storytelling Across Historical and Cultural Routes of Significance*' (2018–2021)¹ and a study group in Vancouver, British Columbia committed to *a/r/tographic* explorations (Irwin & de Cosson, 2004; LeBlanc & Irwin, 2019; Springgay et al., 2008; Triggs & Irwin, 2019) and walking as a form of inquiry. While Lee et al. (2019) have articulated how “walking serves as an apt metaphor for *a/r/tography*” (p. 682) and traced its connections to the “six renderings of *a/r/tography*: contiguity, living inquiry, metaphor/metonymy, openings, reverberations, and excess” (Irwin & Springgay, 2008, p. xxviii), new renderings and concepts are continuously being developed as one's practice grows (LeBlanc & Irwin, 2019, p. 3).

¹ See https://artography.edcp.educ.ubc.ca/?page_id=1627 for archives of this project.

N. Y. S. Lee (✉)
Art Education, Division of Art History and Contemporary Culture, NSCAD University, Halifax,
Nova Scotia, Canada
e-mail: nlee@nscad.ca

M. Mosavarzadeh · J. M. Ursino · R. L. Irwin
The University of British Columbia, Vancouver, British Columbia, Canada

The ‘*Mapping A/r/tography*’ project brought together scholars from seven international sites: Southern Cross University (Gold Coast, Australia); Hangzhou Normal University (Hangzhou, China); Tokyo Gakugei University (Tokyo, Japan); University of Granada (Granada, Spain), Concordia University (Montréal, Canada); University of Regina (Regina, Canada), and The University of British Columbia (Vancouver, Canada) where the editors are situated. There were also affiliated sites in Brazil, England, the United States, and Uruguay. This partnership sought to investigate how a/r/tography is being taken up around the world and how the methodology acquires socio-cultural particularities of specific geographic locations. The study group was formed initially as a research hub that led this project, though it grew beyond its function into a dynamic space of friendship, mentorship, and scholarship. This energy mobilized the creation of numerous book projects (Baldus et al., 2024; Irwin et al., 2024; Kasahara et al., 2021; Lasczik et al., 2021; Lee et al., 2024; Rallis et al., 2024; Roldan et al., 2024) and an exhibition catalogue (Lee, 2020).

From the ‘A/r/tography’ course, many emerging a/r/tographers engage in material and digital processes in tandem to investigate subjects and concepts of interest. In documenting explorations of their material surroundings, students undertake practices including but not limited to photography, videography, sound recordings, and digital manipulation. In the ‘Mapping A/r/tography’ project, while our international partners had the opportunity to meet in person over the course of the International Society for Education through Art (InSEA) World Congress in Vancouver, Canada from July 9–13, 2019, the foundation for and subsequent unfolding of the work was only made possible because of the digital technologies like videoconferencing, cloud sharing, and website forums that enable a connection with each other despite the physical distance between our geographic locations. Moreover, when COVID-19 arrived in Canada, our study group began to meet online in March 2020, and juxtapositions and intersections between the material and digital became increasingly evident. At the personal level, individuals were finding community through online platforms and games, where the educative potentiality of walking in virtual worlds can be investigated (Lee & Morimoto, 2021).

From these events, encounters, and experiences, it became evident to us, the editors, that this community of artist practitioners, scholar researchers, and teacher educators walk personal material and digital a/r/tographic paths with distinctive energetic fervor. As such, we grew curious about the approaches they are taking up in relation to a/r/tography and arts-based educational research (Barone & Eisner, 2012; Butler-Kisber, 2018; Cahnmann-Taylor & Siegesmund, 2017; Knight & Lasczik Cutcher, 2017; Leavy, 2014, 2018; Rolling Haywood, 2013; Walsh et al., 2014). While curating and editing this body of work, we asked the following questions:

- How does a/r/tographic walking manifest in the material and digital?
- How are a/r/tographic walking practices entangled with spaces and places?
- What artworks, knowledges, and conversations are created through an engagement with material and digital a/r/tographic walking practices?
- How does the materiality of bodies-in-motion and the immateriality of characters-in-motion/ideas-in-motion shape understandings of selves-in-relation?

- How do issues and particularities come to matter through one's (in)corporeal movement?

The essays in this text, while situated in the field of art education, respond to these questions in ways that resonate with the authors' artistic practices, ways of being/becoming and knowing, geo-sociocultural specificities, and disciplinary/theoretical lineages.

They explore the materiality of practice—manifestations, manipulations, residues, and traces of both real and imagined experiences and events. Drawing from affects within individual walking practices and lingering with “complex and uncertain objects that fascinate because they literally hit us or exert a pull on us” (Stewart, 2007, p. 4), authors present artistic representations, renderings, artifacts, and documentations that allow for various forms of return and re-visitation of places/spaces and temporal moments. They investigate the digital and virtual, including video, images, media work, and emergent technologies that allow one to literally, metaphorically, affectively, and conceptually go somewhere that might be previously impossible to reach. Authors consider curricular and pedagogical implications of digital and virtual walking in relation to desire, agency, autonomy, freedom, and other issues. This book is about encountering the material and digital world in movement, while embodying artistic, research, and pedagogical frames of understanding. In compiling this text, authors from each section were offered the opportunity to gather online to present their work, discuss ideas, receive feedback, and strengthen the threads between and among contributions. We remain grateful for their generous sharing, which has informed the shaping of this book as well as these introductory words. We also acknowledge and are inspired by the early writing in this field, in particular Alex de Cosson (2003), and echo his invitation in an underscoring of text, that “on your reading, weaving a feathered journey, a pedagogy of walking softly” (p. xvi) unfolds.

A/r/tography and Walking

Since ‘a/r/tography’ and ‘walking’ are situated in relation to each contributor’s inquiries, readers may find iterations of literature on these subjects in every chapter. John McCumber (2011), in arguing how continental philosophy is a “set of multigenerational traditions” (p. 2), asserts that “human creativity is really never more than a *reshaping* of one’s conceptual heritage” (p. 3). Likewise, we see this volume as a reshaping of the authors’ conceptual heritage regarding a/r/tography and walking. The repetition of citational chains marks emergent patterns in genealogies of study. Here, we participate in this ongoing discourse by sharing how we understand the layering of a/r/tography and walking.

The intersection of a/r/tography and walking is a fertile and fluid in-between space that can activate distinctive forms of interdisciplinary inquiry for scholars in the field of arts-based educational research. A/r/tography, as a methodology that combines