



IN-BETWEENNESS ‘WALKED IN THE STYLE OF’ A/R/TOGRAPHY

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Abstract

In this paper, we attend to the concept of in-betweenness as one of the prominent concepts used in a/r/tographical practices. We ask how in-betweenness emerges from creative practices across the field of art education and how a/r/tography embraces these nuances to open new possibilities within research inquiries. Alongside these questions, we expand and compare literature focusing on variations of in-betweenness before narrating how we explored taking up this concept through a propositional walking practice. In so doing, we elaborate on how many walking practices literally or metaphorically represent the concept of in-betweenness.

Key words

In-between, a/r/tography, propositional walking practice, travelling concepts.

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In the Style of the Generative Rooting of Abstraction

If you look up the definition of the word in-between in the Oxford English Dictionary (2023), it situates its meaning to be a fixed or fixated state located in one spot between two distinctly separate entities. Understanding the word this way limits the definition of in-betweenness. This notion of the singularity of a point in-between poses the risks to a static idea and refuses a dynamic conceptualization of the term. An arguably more interesting perspective on in-betweenness is found in the field of educational research and a/r/tography (Ingold, 2015; Irwin et al., 2017; Irwin, 2003, 2004, 2013, 2014; Lee et al., 2021; Leggo & Irwin, 2014; Laszcik et al., 2021). In these research methodologies, researchers are able to dwell in the in-between - a dynamic, liminal space - for what could be imagined as a concept that reverberates between two extremes. This sense of in-betweenness creates a fertile space for exploring possibilities that challenge binary thinking, fixed conclusions, and product-driven practices. It allows for a continual interplay of ideas, perspectives, and methods, embracing a generative tension that navigates and works through complexities and ambiguities. To imagine this, it may be necessary to push and pull ideas in a more expansive realm -- one that does not always wish to resolve or hold anything in place. This paper situates in-betweenness in this reverberating space and suggests that its movement is what brings it continued relevance and importance as an important concept for educational research and a/r/tography.

Before choosing to study in-betweenness we reviewed recent scholarship on a/r/tography in search of common conceptual threads¹. After an extensive review, we focused on six concepts

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in a/r/tography that recur. These concepts include becoming, in-betweenness, rhizomatic relationality, transformation, un/folding, and collaboration. A/r/tography, from its initial conception, has focused on the spaces between and within the roles of artist, researcher, and teacher, as well as the juxtaposition of image and text (Irwin, 2003). These actual and metaphorical spaces emerge from the contiguity of elements, inspired by and connected through the works of scholars such as Ted Aoki (1993, 2005), Gilles Deleuze and Félix Guattari (1987), and Jean-Luc Nancy (2000). The title of this paper *In-betweenness in the Style of A/r/tography* is a playful nod to songs wherein a familiar title is performed by a particular artist. If you have ever stood on stage to sing scrolling words off a televised screen you might also know the reference to karaoke -- a method of performing that is widely interpreted by the performer all while the form remains consistent -- words scroll across a screen while an instrumental track plays only occasionally providing the singer vocal accompaniment. A song might be played *in the style of* various artists, but the person with the mic in their hand is most responsible for its final delivery. And so, here, in this paper we take the mic in hand and sing along to a track about in-betweenness. Our song plays as an a/r/tographical and conceptual experimentation that attempts to perform in written and visual texts, through theory and practice, the concepts' generative possibilities.

In betweenness: Aoki's voice in a/r/tography

According to the influential educator and curriculum scholar, Ted Aoki, *in-between* spaces are exceptional intervals for researchers and educators to linger, dwell, and attune, where they could find new meanings and connections (Aoki, 1993, 2005). As LeBlanc and Irwin (2019) echo, "spaces in-between are visceral, tactile, and active engagements where one is led by wonder, curiosity, and intuition" (p.7). Considering Aoki's scholarship, William Pinar (2005; 2021) argues that the act of lingering gives us an opportunity to see, feel, think, and learn more effectively. By lingering in the in-between we can extend our temporal experiences and open up opportunities for deeper understanding of the world around us. According to Lee et. al. (2021), Aokian lingering "grants an opening for pause, breath, an experience of duration, and a *deepening of time* so that wisdom can grace one's presence" (p. 4).

A/r/tographers often recognize the potentialities embedded in the in-between spaces through "slow scholarship" (Lasczik Cutcher & Irwin, 2017) which subsequently encourages us to embrace uncertainty and tension that gives way (Irwin, 2003) to the not-yet (Greene, 2001). Aoki counts this emergent tension as a "pleasant confusion!" (Aoki, 1996/2005a, p.416) as it could uncover a pathway for what has been left unnoticed. Pausing and lingering gives both practitioners and learners the chance to distance themselves from the fast-paced state of contemporary life and focus on experimentation and process rather swiftly moving toward *a finished product*. A/r/tographical practice is not opposing completion, conclusion, or exhibition ready creative works; however, it simply tends to reposition itself and focus on aspects of creative practices that have long been undermined in art education including studio and process-based inquiries. A/r/tography, by recalling the process and emphasizing on the moments of making (Irwin, 2003, 2004, 2013, 2014; Irwin & de Cosson, 2004; Springgay, Irwin & Kind, 2005, 2008; Leggo & Irwin, 2008; Springgay et al., 2008), assists practitioners, educators, and researchers to step back, re/evaluate and re/vision their practices and pedagogical approaches to better gain an interdisciplinary and divergent knowledge of their art-based educational practices. Subsequently, this approach gives a/r/tographers an opportunity to embrace the in-between state of experimentation in order to go deeper into their understanding of the concepts they are thinking with regardless of the outcome. In *Walkings-Through Paint: A C/A/R/Tography of Slow Scholarship* in by Lasczik Cutcher and Irwin (2017), the researchers used a slightly different approach regarding their inquiry and data gathering. Since their process is slowed down and more focused it becomes embodied and imbued with aesthetic sensibility. By slowing down there is more time for deeper engagement

and establishing meaningful connections. According to Lasczik Cutcher and Irwin (2017), “slow scholarship is a movement committed to collective and communal high-quality research, service, and teaching that proponents argue is a radical necessity” (p.117).

Slow scholarship is able to intensify the Aokian features of in-between as they both create conditions for rigorous scholarship, extensive meaning making, and communal creative practices. In the following sections we mention several ways that in-between as a concept has been taken up and expanded in research and pedagogical inquiries.

In-between-ness as metaphor

In-between spaces are immensely relational as they organically create connections between different subjects, concepts, disciplines, cultures, and people (Irwin et al., 2017). For instance, through relationality and reciprocity, in-between spaces act as mediators in order to blur the borderlines and liquefy the geographical distances to better facilitate transnational interactions within diverse communities. In a/r/tography, the in-between exists as a third space which is not oblivious to differences and singularities, but on the contrary, it establishes a neutral middle ground for these diversities to be openly discussed and negotiated. In Irwin et al.'s (2017) words,

The vast in-between spaces that may seem to exist between us physically, geographically, culturally and economically should not be dismissed but confronted. Through our ongoing inquiries into how we might live together in our local and global contexts, may we return to such spaces where we can learn from, with and alongside others from many parts of the world. (p.492)

Viewed through a different perspective, the state of in-betweenness can be unsettling, particularly for diasporic and immigrant individuals (Rajabali, 2017). This feeling of not fully belonging to either native or adopted cultures may create a sense of unease and uncertainty, often leading to complex emotional and cultural challenges. Nevertheless, despite possible inherent tensions within a/r/tographic approaches, in-between spaces should not be eliminated but rather, be carefully acknowledged (Irwin et al., 2017, p.494). These middle spaces hold valuable insights, unique perspectives, and opportunities for cross-cultural understanding. We believe embracing and understanding the complexities of these in-between states can lead to richer cultural exchanges and a deeper appreciation for the diversity of human experiences.

Anthropologist and educator Tim Ingold (2015) in his book, *The Life of Lines*, has dedicated a chapter to the in-between. There, he extensively explains the distinction between, *between* and *in-between*. He mentions that between has a direct tie with two distinct points rather in-between which is more dynamic and bound to movement. According to him, “[w]here between is liminal, in-between is arterial; where between is intermediate, in-between is midstream” (p.147). He specifically defines in-between as “[...] a movement of generation and dissolution in a world of becoming where things are not yet given – such that they might then be joined up but on the way to being given” (Ingold, 2015, p.147). Borrowing Ingold’s definition, immigration is also far from simply moving or relocating from one place to another but rather becomes a never-ending movement between two or more states of being re/appearing as in-between-ness. Throughout this continuous transition, the immigrant would experience so many inclusions, collisions, fusion, and at times diffusion of their identity, culture, language, worldview, and such that impact their lives permanently. Recognizing and investigating this in-betweenness has helped many educators and artists to bridge an insight for those who have not had similar experiences as well as connecting and creating an understanding for those who had as immigrants in the community. In this context, in-betweenness acts as a middle ground by revealing “the light of knowing” (Rajabali, 2017, p.147) and reflecting “unrealized gaps across cultures, communities or individuals” (Liu & Wang, 2020, p.109).

Slashes as being *with*

As we have seen so far, in-between spaces are not static single forms; instead, they hold the potential for transformation in relation to one's practice and/or inquiry. As connectors between two or more elements, these spaces allow for the multiplication, reconstruction, and expansion of meaning corresponding to the function of each research component. This characteristic of in-between is often used in a/r/tographical inquiries in order to navigate transdisciplinarity and interdisciplinarity. Since a/r/tography's conception, it has embodied the forward slashes between art, research, and teaching, in order to forge transient connections, creating spaces where artist/researcher/teachers can simultaneously or contiguously engage in their respective roles within pedagogical contexts (Irwin, 2003, 2004; LeBlanc, N. & Irwin, 2019). This connection is not only for artist-educators to use their multiple identities at once and/or combine them through their practice but also it is a space for the pauses and gaps between each identity that grants practitioners the freedom to explore new relationalities that emerge from encounters between various discourses. Returning to an Aokian approach, in-between spaces by including "differences" and "tensionality" (Aoki, 1993/2005a, p.300) assist us in understanding "professional identity construction" (Vasconcelos, 2020, p.11) as a crucial component of a/r/tographic inquiries. In-between spaces serve as a facilitator that allows a/r/tographers to seamlessly transition between their roles as teacher-artists, bridging the realms of creativity and pedagogy; these spaces constantly rupture the invisible lines across educational sites and artmaking environments and provide separate spaces for art-based educational practices (see Irwin, 2003; Irwin, 2004; Irwin et. al., 2017, LeBlanc & Irwin, 2019). For many a/r/tographers, the spaces between research, teaching, and practice have become spaces for re-imagining and re-negotiating one's practice (Irwin et al. 2017). In-betweenness provides an opportunity to linger with the unknown and expand the limits of creative practices by deliberately slowing down the process of knowledge-making. These spaces, by re-imagining the process of learning, assists educators and learners to re/examine, re/make, re/member, re/discover, re/create, re/form, and re/search creative education through and with the expansion of one's understanding once more.

Another example of recognizing how in-between linkages operate is the juxtaposition of concepts, renderings, theories, and practices, through the contiguity of image and text (La Jevic & Springgay, 2008). The liminal space of artmaking in a/r/tography is a proliferating space for encouraging theories and practices to meet in the middle to embark on back-and-forth conversations enabling practitioners to re/create, re/interpret, and re/generate ideas and concepts. The in-between, serving as a conducive habitat for experimentation, has provided us with an opportunity to examine and engage with emergent concepts, practices, and ideas. Through this exploration, we uncover the potential for arriving at a new form of meaning (La Jevic & Springgay, 2008, p.71). As we briefly hinted earlier, a/r/tographical practice is always in a state of becoming and evolving hence retaining the fluid in-between spaces. This fluidity can be a fertile space for theory to come into view from and within practice and vice versa. This flexible nature of a/r/tography opens a space for the companionship of different pedagogical discourses with art as well as the congenial juxtaposition of text and image, embodied movement and thought.

We have to take into account that a/r/tography actively works at deconstructing binaries (La Jevic & Springgay, 2008, p.71). As LeBlanc and Irwin (2019) explain: "tensions between polarities are held within a dialectical balance where unfolding, opening, evolving, expanding, [and] manifesting take place" (p.6). Aoki's (1993/2005b) approach to binaries could shed light on this issue. Instead of using "or" as a divider between multiple and different agents, Aoki uses "and". Through this approach, he redirects the focus away from the existing contradictions and, instead, intensifies the commonalities they share. Aoki does not homogenize the active components. On the contrary, he recognizes and holds their individuality while becoming part of a collective. And as an inclusive interval,

“and” creates an ethical and sustainable relationship between the subjects. This unique approach has assisted a/r/tography to retain the in-between space as a bridge abundant with responsive and diverse offerings and possibilities.

Entering the realm of performative arts, according to Bird & Tozer (2020), an in-between space can be translated into a *negative space*. In this sense, the concept of in-between transforms gaps into a form of nonverbal communication to give way to sensible pauses for contemplation and attunement. As a result, it becomes a proliferating space for both artists (performers)/teachers and audiences/students (learners) to better explore what was not yet offered and to provoke the potential of those gaps (Bird & Tozer, 2020). For Frederic Gros (2014), language has a connective function in our day-to-day lives. The flow of words acts as a conduit for the exchange of ideas, narratives, and information. However, according to Gros, there exists an intriguing alternative perspective—one where silence takes precedence over language. In the absence of spoken language, our eyes are liberated to observe more keenly, delving into the nuances of our surroundings. In this hushed environment, our thoughts gain the space to weave intricate connections and fill the voids left by linguistic restraint. Silence assists us in removing ourselves from the comfort of the rapid transmission of information through words and instead detects information through unnoticed signifiers. Gros (2014) says “[I]n that silence you hear better because you are finally hearing what has no vocation to be retranslated, recoded, reformatted” (p.50). Intriguingly, we can detect the discomfort and tension in Bird & Tozer’s performative negative spaces as well. The awkwardness of unexpected pauses in language challenges both the performer and the viewer to reorient themselves into a more suited communicative interaction. In embracing silence, they tap into a realm where subtle cues and unspoken gestures become the carriers of meaning.

Looking back at variations of in-between metaphors, Irwin (2017) argues that all in-between spaces in a/r/tography offer artists-researcher-educators a place for contemplation, where they can dwell with the unknown, the unfamiliar, and the uncertain, seeking new meanings and fresh perspectives. These spaces provide an opportunity to explore and acknowledge both similarities and differences, certainties and uncertainties, fostering the reconfiguration of multiplicity and togetherness within pedagogical environments.

Walking as an activating agent of the in-between

In recent years walking has become a prominent creative and embodied practice for a/r/tographers to explore their inquiries (Irwin, 2003; Laszcik et al., 2021; Mosavarzadeh et al., 2022). Walking by being intertwined with life provides unique qualities that are accessible for many, albeit not all, practitioners. Whether practiced physically or metaphorically, walking opens up different conceptual considerations for in-betweenness and has the capacity to address various modalities and forms of movement traversing many different ways of being in the world. Through wondering and wandering, the conceptual parameters of walking (Truman & Springgay, 2016) and in-betweenness become more expansive and inclusive.

For instance, walking cannot be separated from movement; walking is a process; an ever-changing state of being. As we walk or move in space, we continually encounter new information in relation to the world surrounding us. Walking assists us not only in putting our bodies in motion but also stimulates our thoughts to move, multiply and extend. Walking is a method that allows walkers to reflect upon the in-betweenness since they have yet to arrive at their destination. They are still in motion, in action, while gradually unfolding the *not-yet* (Lee et. al., 2019). In that sense, engaging with walking practices resembles the unknowingness and uncertainty embedded in the in-between. The moment of walking is imbued with multiple relationships. As we walk, our body touches the ground, sensing and processing the ups and downs of the place (Ingold, 2004). As we walk, we find new things, we see, hear, and sense more. Walking provides us with multiplicity and expansion of vision. Walking can become our lingering in-between. Walking can become

the contemplative apparatus and the slow scholarship that a/r/tography leans toward. As Lee et. al. (2019) illustrates, “walking serves as an apt metaphor for a/r/tography as it enacts the slipperiness, transitory nature and interconnectedness of dwelling in between methods and disciplinary traditions” (p.682).

Creating a proposition that employs walking transforms the act from a taken-for-granted movement into an activated space for practice (Truman & Springgay, 2016). By infusing intention into our walks, we were able to access the hidden potentialities that this embodied practice contains. Metaphorically, a proposition can serve as a key that unlocks the depth of walking inquiries. It acts as a guide, directing our attention and shaping the way we interact with the surroundings during these intentional walks. It encourages us to view each step not just as a physical movement but as a deliberate exploration, revealing layers of meaning and insight that might otherwise remain unnoticed in the routine of everyday strolls.

Keeping these considerations in mind, we created a proposition that intertwines with practice. The next section of this paper describes our process and interprets what we came to learn as a result.

Proposition: Meeting in the middle

Each of us begins walking from our homes toward one another until we meet. (For us not to miss one another we must map a route first and agree to begin at opposite ends of the route). While walking we carry something to exchange when we meet. Pause when you meet and reflect on being in between.

The material exchange becomes our initiation for the next walking prompt.

We initiated this project as a metaphor for living in-between spaces of being an artist/researcher/educator. As two graduate students with different points of view and cultural backgrounds, we started physically and metaphorically walking toward each other to meet in a location halfway. We walked from our homes as a reference to leave the individual spaces of our comfort and embrace the new experience of walking with and toward another. As we independently delved into our respective practices, we consistently rejoined at a middle ground to gather and compile our writings and experiences. This collaborative rhythm mirrors the dynamic of our solitary moments spent writing in parallel—an intellectual solitude maintained for the purpose of sharing and exchanging ideas. Writing can be seen as a form of walking—one that takes place in thought, through words, and within the landscape of knowledge (Ingold, 2015). Just as walking sets our bodies in motion, writing entangles thought with language, steering it into movement. For bi- and multilingual individuals, this entanglement with language is experienced differently; they navigate the in-between spaces of meaning and interpretation, their thoughts continually shifting between definitions and translations. This movement is intrinsic and unavoidable, as they metaphorically walk back and forth between linguistic worlds. Moreover, writing is an inseparable aspect of being a researcher. It transforms spaces, such as this paper, into metaphorical realms of walking, guiding readers on a journey to think and move alongside us. Through writing, we invite others to journey across conceptual landscapes, encouraging a collaborative exploration of ideas.

The act of walking towards each other served as a tangible performative reflection of our collaborative journey, symbolizing the thought movement we undertook to connect, make meaningful associations, learning from each other, and then returning enriched. This interplay of solitude and collaboration not only shaped our individual growth but also underscored the symbiotic nature of a/r/tographical inquiry—wherein the act of creation is both a personal and shared endeavour.

There are many artists that we were inspired by for this walking in-between. Renowned performance artists, Marina Abramović and Ulay (Frank Uwe Laysiepen), in 1988 practiced a

similar performance titled *The Lovers: The Great Wall Walk*. In this performance, each artist began walking on the Great Wall of China from opposite sides, with the purpose of meeting to the middle. These two artists, after being partners and artist-collaborators for thirteen years, decided to take this journey as their last collaborative piece. Finding themselves in an unfamiliar space, their solitary walks became a metaphor for the unforeseen future that lies ahead. After 90 days of walking, covering a distance of 1200 km from the starting point, they finally reached the middle and embraced each other. This in-betweenness marked both an ending and a new beginning for these artists (Public Delivery, 2018).

In another art project created by Francis Alÿs in collaboration with Honoré d'O (1999), the two artists travelled to Venice, each carrying one part of a tuba. They decided to walk around the city of Venice until they found each other and put the tuba together. One plays a note with one breath and the other claps until running out of breath (Green, 2020; Alÿs, 2021). Their act of searching for the other person while carrying an incomplete object reflects the significance of care, the shared experiences, and highlights the values of community and collaborative practices. Alÿs's practice reframes the notion of in-between from a space that is transitory, incomplete, and unfinished to a space that has the potential to become complementary, to merge, to extend and to create a whole.

Douglas Paulson and Christopher Robbins are two other artists who initiated a walking practice negotiating the concept of in-betweenness in a similar manner in 2008. They made a proposition which instructed them to walk from their hometowns located in two different countries towards each other until they arrived at the exact geographical middle (Green, 2020, pp). They mutually agreed not to communicate until reaching the designated destination, thus incorporating the concept of trust into their performative practices. The fact that they had to meet precisely in the middle, wherever that middle might be, symbolizes that collaboration does not always take place in a comfortable or familiar space. In many instances, practitioners create that ethical middle ground from anew to accommodate the needs of one another. This practice also raises many questions such as what action should be taken if the other practitioner takes longer to arrive or never manages to arrive at the meeting point? How long does one need to wait for the other person? How to balance between contemplative walking with all of the slowing down and lingering with longing for arrival in the middle? Paulson and Robbins's proposition reminds us that the uncertainty and the unknown residing in the in-between transitory spaces can be unsettling. However, by being attuned to the world around us and trusting the process, one can eventually find their way. Worth mentioning that we only chose the three practices that directly influenced our walking proposition. However, numerous contemporary artists and collectives actively incorporate walking as an artistic practice, including Allan Kaprow, Sophie Calle, Hamish Fulton, Rebecca Solnit, Richard Long, WalkingLab, and the Walking Artists Network (see Mueller, 2023).

Under the influence of such practices, during our walk in Vancouver, we started moving from two different sides of the city toward each other. Unlike Paulson and Robbins, we did not have an exact middle point in mind, instead, we were constantly communicating to understand what the middle meant for each of us and where it could be. Following each other's virtual bodies on the Google map assisted us in consistently reorienting ourselves to get closer to our co-creator. As part of this walk, we also agreed to carry an object/art-making tool along to exchange after the meeting. This exchange became an opening for our next walking practice focusing on the concept of collaboration.

With this proposition, although starting simultaneously, we learned how the limitations of space and our bodies could impact our movements. The distance was the same, but the condition of our paths and our bodies changed the predicted outcome. We started at the same time, but it took each of us a different amount of time to reach our meeting point. We realized this element of our practice could be similar to educational spaces as practitioners might start together but there is always a chance that arrivals happen at different moments. Trusting the process and being patient with another person became crucial during our walks. We built a sense of care as we had to constantly check in with

each other regarding different aspects of our walks. After approximately 45 minutes of walking, we met in a park. While reflecting on and sharing the experiences we learned about the differences and similarities of our walks. Engaging in this exercise two years after the COVID pandemic, when we had grown accustomed to the confined and quiet spaces of our homes, added a profound layer to our sensory experiences. The rush of street noise, the movement of tall weeds around half-completed construction sites, the dust in the air, and the warmth of the sun on our skin all heightened our awareness. Walking along unfamiliar paths reminded us of spaces yet to be discovered. The sadness of permanently closed shops, fleeting eye contact with passersby from diverse walks of life, and the evolving face of the city brought a bittersweet grounding. The familiar place, now transformed, no longer mirrored its former self, evoking a mix of nostalgia and adaptation. We discussed the possibility of walking practices as a form of activism that brings people with different backgrounds together to work and move toward a mutual cause, agreeing that walking is sometimes a socially engaged practice dedicated to mass movements in protest or solidarity. Walking with the concept in-between remained more intimate and solitary as we spent the majority of our walk alone in pursuit of the other.

Mostly, this performative proposition became an allegory for the relationship between the educators and learners as well as the connection between artists and audiences as each side comes halfway to meet the other one in the middle to make a larger narrative together. While we might recognize the very little that happened on or because of our walk to in-betweenness, it is important to recognize that it was one of many walks and in the accumulation of walking together, we began building trust. Walking side by side, toward one another, or in-between shared spaces disrupts traditional power dynamics of leader versus follower. In adopting walking as a method of creative practice, there emerges a sense of collaboration and reciprocity, as participants collectively navigate and unfold the path. This approach empowers the community as a whole, rather than reinforcing hierarchies. When roles of leader and follower do surface, they remain fluid, unfixed, and constantly shifting, reflecting an ever-changing dynamic of mutual engagement.

Our walks together amplified our desire to understand and support one another, moving beyond comprehension alone and ultimately bringing us together in more momentous strides. Most notably in 2022, we met in downtown Vancouver, British Columbia to walk together in protest of the killing of Mahsa Jina Amini which happened due to the violent actions of the Islamic regime in Iran. While this day marked a momentous stride in solidarity and support of Iranian womxn, it is worth mentioning that the act of considering, thinking, and being in-betweenness together is a valid means of considering our responsibility to each other and ways we might work with each other bringing with us variations, differences, and vibrations that mark who are and how we travel.

These conceptual and material threads that we pulled together through this paper describe in-betweenness as always entangled and always entangling us. Our walking practices remind us of how in-betweenness moves in and outside of *a/r/tography*, educational research, and definitions of place. A sense of in-betweenness can and continuously be lived and experienced with a commitment to what is and what is not yet. As a recurring concept in *a/r/tography*, we recognize in-betweenness to draw attention to the multiple tensions that lie between the roles of our identities as artists, researchers, and teachers and call us to get comfortable in the spaces of uncertainty and overlap that undulate in-between.

Moving forward

In-between the lines of this paper we familiarized ourselves with and unpacked the concept of in-betweenness that has been revealing itself in many forms and nuances across artistic research practices in the field of art education. By engaging with Ted Aoki's (1993, 1996/2005a, 1993/2005b) work, we echoed the notion that embracing the uncertainty and unpredictability inherent in in-betweenness can open pathways to new approaches, uncovering fresh insights and meanings. Irwin (2003; 2004; 2013; 2014), alongside many *a/r/tographers* (Irwin &

de Cosson, 2004; La Jevic L & Springgay, 2008; Leggo, & Irwin, 2014; Laszcik Cutcher & Irwin, 2017; LeBlanc, & Irwin, 2019; Laszcik, et al., 2021) have written in favour of pausing, contemplating, attuning, and lingering in the spaces in-between as these spaces are filled with undiscovered possibilities. Following these thoughts, we tackled a few forms where in-betweenness becomes visible literally or metaphorically. For instance, the experiences of immigrant practitioners who find themselves as being in-between two or more geographies, cultures and even temporalities. According to many immigrant scholars, this in-between state serves as a catalyst, aiding individuals in the diaspora to delve deeply into the exploration and untangling of their fluid and transforming identities. Another in-betweenness that a/r/tographers often refer to is that of a/r/tography itself. The possibility of combining and introducing multiple forms of inquiry (e.g. living inquiry, poetic inquiry, action research, autoethnography, art-based research) as well as the intersection of artist/researcher/teacher embedded in a/r/tography make this methodology inseparable from the concept of in-betweenness. As an extension of this characteristic in recent years a/r/tography has recognized that walking, as an in-between practice, could become a method of inquiry that reflects and compliments the “midstreaming” (Ingold, 2015) and its potential. According to Ingold, the embodied and ever-present movement in attuned walking visualizes the supporting theory of in-betweenness. Walking regardless of entry and stopping point(s) helps the practitioner connect with their surroundings, the present moment, and their unfolding thought processes. The body’s connection to the ground while in motion enables a deeper engagement with the environment. This connection transcends physical movement through space; it extends to the flow of thought, the emergence of encounters, and the creation of reciprocal relationships with others. Such movement creates a relational way of being in the world, where walking is an embodied act that ties us to the land, people, and the broader web of life. To experiment with this method, we explored a few walking practices by artists such as Marina Abramović & Ulay (1988), Francis Alÿs & Honoré d’O (1999), and Douglas Paulson & Christopher Robbins (2008) and concluded by creating a distilled walking proposition that could assist us in better understanding of the concept. Since in-between spaces are meant to remain unfinished and open to ever evolving knowledge, we believe that instead of closing this paper with a conclusion we prefer to leave readers with an open question as a more suitable fit for the leading concept of this writing. In that regard, we invite you to consider how the concept of in-betweenness could inform inquiries beyond the scope of our current discussion. Additionally, we encourage you to explore how this fluid concept can be embraced in innovative ways within your own creative research practices.

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