



BAD: Body – Art – Digital Technology

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Abstract

During the first lockdown in March 2020, I started running two to three times a week to a nearby beach. Since then, I have stopped each time about halfway, and have been filming the sea view from the same spot for 30 seconds with my mobile phone. The now over 550 films (October 2024) are stored on the digital platform *Padlet* that makes it possible to share with others. The project *My stunning stream - Made with a little mischief* (Skregelid, 2020-) makes use of *a/r/tography* which is a practice-based methodological approach that unites art, education, and research. *A/r/tography* explores art, research and education as forms of performative, explorative and lived inquiry, and thereby stretches the boundaries between these domains. This article draws attention to how the body and digital technology are entangled and interwoven in this project, and how this affective connectedness offers potentials for enabling ecological awareness in educational settings. It makes use of theories that consider bodies and technologies as united intra-actions and that are concerned with how to live your life in the world.

Keywords: running, body, art, digital technology, dissensus, intra-actions, ecological awareness

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Introduction

“Banning the use of mobile phones makes young people more active” (Andreassen & Hansen 2023, my translation). This was the heading of an article arguing for the introduction of a national ban on mobile phones in schools. The background for the article was rooted in debates concerning the use of digital media in Norwegian schools, and in national reports on children and media which state that around 90 % of all 9 to 11 year olds in Norway have their own smart phone, with most young children using their device for about three hours a day, many a lot more (Medietilsynet, 2020). The authors of said article, researchers within the fields of education and physical activity, argue that banning the use of mobile phones in school environments will increase the health of pupils as they will be more active.

I read the mentioned article as I prepared a paper for the conference *Digitalization and Technologies in Education: Opportunities and Challenges* within the *Nordic Educational Research Association* (NERA). My paper had the same title as this article: *BAD: Body – Art – Digital Technology* and had the project *My stunning stream - Made with a little mischief* (Skregelid, 2020-) as a point of departure. I agree with the skepticism of the authors of the article. I have two teenagers and can relate to the worries they put forward concerning children’s overuse of their mobile phones. Still, I must admit that the proposed causality between mobile phones and inactiveness fails when seen in relation to my dependency on my mobile phone in my ongoing project. My relation to my mobile phone has caused me to run a distance that is about 5 km 550 times over the past three years (pr. October 2024). That adds up to over 2700 km which is similar to the distance from the port of Hirtshals in Denmark (which is a 3-hour long boat trip from my hometown Kristiansand) to a point beyond Madrid.

In this article, I present *My stunning stream - Made with a little mischief* which is an *a/r/tographic* project (Irwin 2012, 2013), that unites art, education, and research, and that embraces the arts and education as forms of performative, explorative and lived inquiry. My running and filming are, on the one hand, lived practice, something I just do. On the other hand, it is an art project. In addition, it is a research project that leads to academic articles such as this one. Last, but not least, it is an educational project.

I have written about the project before (Skregelid 2021, 2024a, 2024b, 2024c). This article draws attention to how the body and digital technology are entangled and interwoven in the project both physically and psychologically. I make use of theories

that describe bodies and technologies as united intra-actions that affect each other mutually (Barad, 2007). Despite this introduction, the educational dimensions in the project are just briefly discussed in relation to the activeness. Here, my main focus is to discuss how embodied ways of using technology can enable ecological awareness (Morton, 2018) and how world-centered education can be practiced (Biesta, 2021). With the outset in *My stunning stream - Made with a little mischief*, I argue for embodiment, sensing and intimacy as approaches to sustainability – probably the most crucial educational endeavor of our times.

The running project

As in many other countries, the Norwegian Government introduced intrusive restrictions to limit the spread of Corona virus on the 12th of March 2020. As I had been abroad at the beginning of March, my movements were suddenly extremely limited. I could not go outside for a week. On the last day of my quarantine, the 19th of March, I went out of the house for the first time during lockdown. I headed for the sea. I think it was a need for breathing that took me there. It was a relief to come to the seafront, but also sad and worrying to look at the horizon and to see no ferries on the way to Denmark or planes in the air. It was like the world was on pause. The next day, the 20th of March 2020, I *ran* the same route. In this state of suspension, the as yet continuous project, *My stunning stream - Made with a little mischief*, was initiated (See Figure 1).

About two or three times a week, I still run the same route from my home and back. The route takes about 30 minutes, and from the same spot by the sea I make a film lasting for 30 seconds with my mobile phone. The films are uploaded on *Padlet*, which is a digital platform for storing and sharing texts, images, films etc. The name of the stream, which turned out to be very suitable, was not made by me, but was suggested by the digital platform used.

Throughout my research, I have kept coming back to the term *dissensus* by the French Algerian philosopher Jacques Rancière as it has proved to be productive in educational contexts. Rancière makes use of dissensus to state what art can be, and what art can do. In the book *The Emancipated Spectator* (2009), he sees dissensus as a rupture of normal order and something that might contribute to new ways of seeing, hearing, and sensing. Since finishing my PHD in art education at the University of Oslo (Skregelid, 2016), I have been arguing for the need for disruptions and dissensus within a range of art educational contexts. I have made propositions

for educational dissensus, and, recently, what I call a pedagogy of dissensus, which means a pedagogy informed by the dissensual characteristics of art (Skregelid, 2016, 2020, 2021, 2022, 2023, 2024b, 2024d). Art has something to offer education as it challenges existing norms and has no definite answers.



Figure 1: My Stunning Stream Made with a Little Mischief (2020-) Film still from 20 March 2020 by Lisbet Skregelid © Lisbet Skregelid 2024.

My own calls for dissensus were disrupted in 2020. All I needed was balance, rhythm, and repetition in an everyday situation where nothing seemed to be solid. The running project provided this and, at the same time, my theoretical proposals in the field of education and art education were challenged.

A/r/tography

I frame the project differently according to the contexts I approach. When I send the QR code to art exhibitions that gives access to my *Padlet* or place them in or outside art contexts as activism stunts, I do not mention that the artwork is part of a research project. I suspect this relation to research is a possible drawback and would not increase the chances of the project being accepted in such contexts. I am also aware of criticism towards research within the field of art (Hareide, 2023), or what art historian Claire Bishop refers to as research-based art (Bishop, 2023). Still, I know it

is difficult to completely hide my academic connection, as the link to *Padlet* has my university affiliation in it.²

I can admit that I have not had great success with the project getting accepted as art. So far it is only when the project is presented as art in academic contexts that it is approved as art, such as in the context of the International InSEA World Congress Fault Lines in Turkey, in September 2023. However, I have had much more success with this project within academic contexts. When writing about the project in journals, such as this one, I am obliged to situate the project within a research methodology for it to be considered a research contribution. The project thus functions as a chameleon that adjusts to the situations it appears in. It also provides different insights for me, and hopefully others, with the multiple approaches. As discussed in this article, it is the making of the films and the fact that they are open to the public that makes me continue to run. I am quite curious about people encountering the artwork. When people access the link to *Padlet* or the QR code, it is interesting to hear how they approach the stream of films if there is the possibility of hearing their responses without them having first read about the project in a text such as this. I do believe the context offers other readings, but the art project is not dependent on the things I write – I hope.

In the first academic text in which I wrote about this project, I stated that “it is the first research-project where I make use of arts-based methodologies, or at least where I make these methods more explicit” (Skregelid, 2021, p. 695). *A/r/tography* is a holistic research methodology, a creative practice, and a performative pedagogy (Irwin, 2012, 2013; Leblanch & Irwin, 2019), that unites art, education, and research and that lives in the rhizomatic practices of the liminal in-between. It is characterized by a bodily, sensory, relational, and exploratory approach to research merging the roles of (A) the artist, (r) the researcher and (t) the teacher (Irwin, 2008). *A/r/tography* considers arts and education as forms of performative, explorative, and lived inquiry. The methodology is especially engaged in the areas in-between and how knowledge can emerge in the liminal spaces between artist, researcher, and teacher (Springgay et al., 2005). Running is absolutely a bodily action. My body is my engine and my

² <https://uiano.padlet.org/lisbetskregelid/my-stunning-stream-gcem4e05l20go4na>

apparatus. All my senses are activated from the moment I get out of bed, put my sports gear and trainers on, and run out of the house.

So, what am I and my body encountering while running? Seeking the unexpected and unknown is a vital part of a/r/tography (Lasczik et al., 2021). Even though my running route is repetitive, I sense differences and relate to my immersion in the surroundings in different ways. Despite the routine and rhythm inherent in the project, I can never know what I might encounter on my route. The unknown dimension makes the project truly explorative and forever changing. This dynamic is also apparent for the public through the films, which are the visible part of the project, and that can be accessed by entering the link above or the QR code. The repetitive action of filming about every second day appears as an endless stream of images of sea, sky, rocks, and a changing diving board (See the differences in Figure 1 and the others). By scrolling down, the rhythm I seek might be felt by those who view the stream. The films can be seen in relation to impressionist painters such as the French artist Claude Monet (1840-1926), who repeated his motives endlessly when painting outdoors. Even though he painted the same churches or the same haystacks (eg. *Haystack Near Giverny* from 1884 and *Wheatstacks (End of Summer)* from 1890-91), they all appear differently as they are affected by the seasons and weather. What is seen on the screen of my phone and in the films on *Padlet* is very similar looking, still the films are never identical. The colors change as seen in the screenshots from the films (See Figures 1-5). Sometimes birds and boats are visible. During the years of the project, the size of the diving board has changed dramatically.

The Canadian art educational researchers Stephanie Springgay, Rita Irwin, and Sylvia Wilson Kind (2005) find lived inquiry to be a common approach in a/r/tographic fieldwork. My running is an action that is an integrated part of my life and is therefore something that already exists. I do not have to invent or make a new practice. I do not have to find new areas of investigation. It is a lived practice that also exists regardless of the research connected to it. When such a practice becomes an inquiry for research, the researcher is *within* the practice, rather than being placed outside it. One is navigating between personal and professional lives (Lasczik et al., 2021). The practice is not at all static, but fluid and uncertain as mentioned above. The researcher, in this case me, is investigating the practice from within, from a first-person perspective.

A/r/tography has become a wide spanning research field internationally. Recently the book *A/r/tography: Essential Readings and Conversations* was published providing an overview of important texts on this methodology (Irwin et al., 2024). The merging of the roles of the artist, the researcher and the teacher, is commonly done in recent research within the field of art education in Norway (for example Østern, 2017; Illeris et al., 2022), but also within interdisciplinary fields (Myhre & Waterhouse, 2023).

Although running is a practice even famous authors like Haruki Murakami has written about in their books (Murakami, 2009), and that I enjoy returning to, I have yet to come across other authors and researchers connecting their practice of running to a/r/tography. However, there are plenty of articles, book-chapters and visual essays relating the practice of walking to a/r/tography (for example Lasczik et al., 2022; Lee et al., 2019). Walking is not only an area of investigation, but also considered “a metaphor for a/r/tography” (Lee et al., 2019, p. 423), for example as it inspires “embodied aesthetic encounters that are inseparable from life and lead to personal ways of knowing, understanding, and being” (Lee et al., 2019, p. 423). This corresponds very much to the act of running, but in the three newly published books on playful walking with a/r/tography (Lee et al., 2024a, 2024b, 2024c), my own text ‘I want you to run’, is the only one in the series about running (Skregelid, 2024c).

I find it interesting how the nature of walking is described as “immediate” (Lasczik et al., 2022, p. 3) and that it makes a “bodily experience of moving that defies knowledge categorization yet is, in the act of moving, knowledge in the making” (p. 3). It is also fascinating to read that researchers who walk “become more and more aware of the body in relation to the surfaces of particular place” (p. 3). I have a special interest in the master thesis *Be(coming) aware: An artographic walking with colour herbarium* by Cathrine Yksnøy (2023). In the thesis, Yksnøy writes about “presence and attention” and the here and now of the event of walking (2023, p. 34). She refers to writer and activist Rebecca Solnit, who calls the state of walking as doing nothing and “a state in which the mind, the body and the world are aligned” (2001, p. 3). I have previously described how I try to be in the state of running and to be immersed by the activity (Skregelid, 2021). I have tried hard to do nothing except running, to keep my mind clear. This has proved to be difficult. All sorts of thoughts and memories enter my mind. A distant smell takes me back to my childhood, a PhD student passes by and suddenly I am reflecting about her upcoming 90% seminar. Here and now are thus entangled with past and future. Yksnøy also mentions running as a contrast to walking. In the section Rhythm and place (2023, p. 36), she says, by



Figure 2: My Stunning Stream Made with a Little Mischief (2020-) Film still from 23 September 2023 by Lisbet Skregelid © Lisbet Skregelid 2024.



Figure 3: My Stunning Stream Made with a Little Mischief (2020-) Film still from 26 September 2023 by Lisbet Skregelid © Lisbet Skregelid 2024.



Figure 4: My Stunning Stream Made with a Little Mischief (2020-) Film still from 28 September 2023 by Lisbet Skregelid © Lisbet Skregelid 2024.

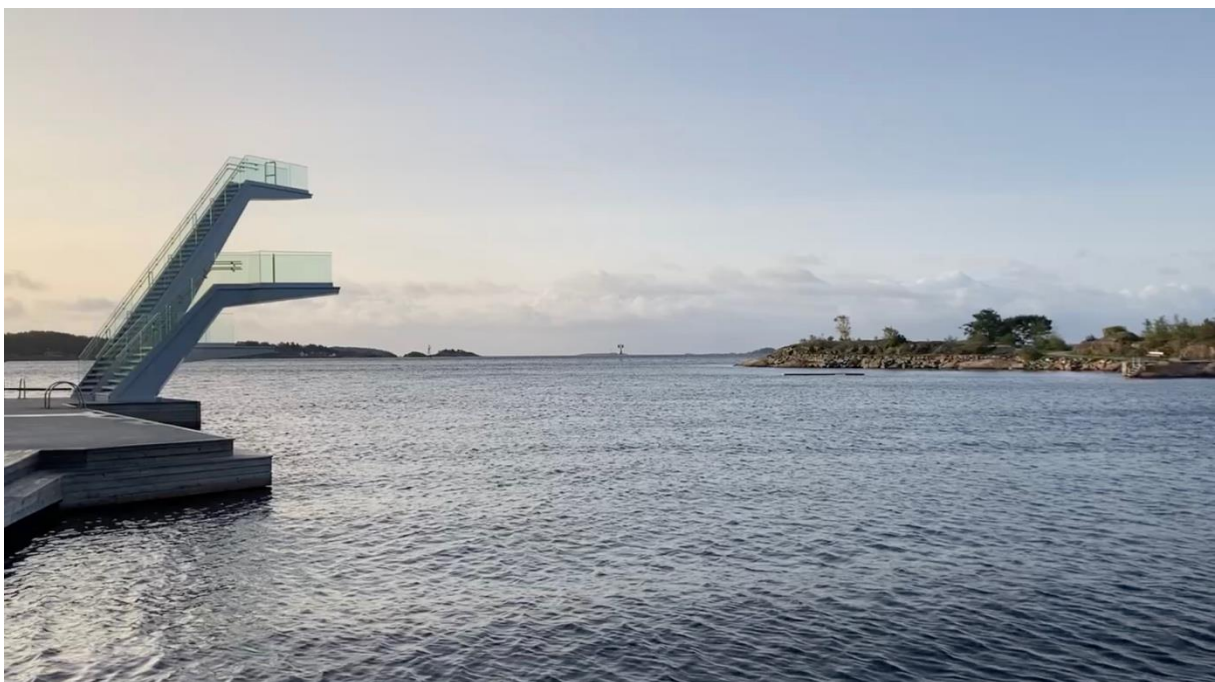


Figure 5: My Stunning Stream Made with a Little Mischief (2020-) Film still from 30 September 2023 by Lisbet Skregelid © Lisbet Skregelid 2024.

referring to British anthropologist Tim Ingold and his research fellow Jo Lee Vergunst (2016), that it is a shared ambition among many researchers to pay attention to experiences of tactile, feet first, engagement. She continues:

In this walking research the movement differs from the athletes' instant start of running, and rather, it is due to the sense of the body's momentum and the feet finding their rhythm one become aware of the act of walking. (Yksnøy 2023, p. 36)

I find the rhythm even more present when I run than when I walk. The rhythm of my running is also more audible. My feet make a repeating beat when hitting the ground, the same goes for my breathing.

One could imagine that my attention to the surroundings would increase or improve if I had been walking. If I had slowed down. Yksnøy reflects on the term haste and the illusion that speed is related to saving time. It seems like a common belief that walking provides a special kind of deep engagement with the surroundings in opposition to running. However, I believe that the repeated action of running the same route makes me particularly attentive to the rhythm in all I pass on my way. I become part of this rhythm of the changing landscape, of the transforming seasons, of all the habits of people and more-than-human organisms. Still, I realize how important the full stop of 30 seconds is. Maybe not there and then as I have some difficulties with knowing where to look, the screen or the actual view. These short stops become very important when they appear on *Padlet* on my own and others' mobile phones or other devices. Looking at these creates an attention to and relation to the forever-changing sea view.

Intra-action

I have realized that what has kept me going over the course of four years of running is the combination of running, art, and digital technology. If I did not have my mobile phone, which is a smart phone with the possibility of taking pictures and recording films, I do not think I would have been running. It would not have become an art or research project either. This has caused me to reflect on the project's dependency on this digital equipment.

Related to a/r/tography are new materialist and post-human perspectives (LeBlanch & Irwin, 2019). New materialism posits matter as agentive, indeterminate, constantly

forming and reforming in unexpected ways (Page, 2018). In the following, I refer to such perspectives in order to see the body and digital technology as entangled and interwoven.

The relation between me, my phone, and the surroundings can, for example, be seen through the lens of Karen Barad, professor in feminist studies and philosophy with a Ph.D. in theoretical particle physics and quantum field theory. In her book *Meeting the Universe Halfway: Quantum physics and the entanglement of matter and meaning* (2007), she introduces agential realism, which is a post-human, performative and relational ontology that informs the way we understand and relate to the world. In her work, Barad criticizes the anthropocentric position of humans and proposes equal intra-actions in-between all phenomena, human and non-human:

What is needed is a robust account of the materialization of all bodies- 'human' and 'nonhuman'-including agential contributions of all material forces (both 'social' and 'natural'). This will require an understanding of the nature of the relationship between discursive practices and material phenomena; an accounting of 'nonhuman' as well as 'human' forms of agency; and an understanding of the precise causal nature of productive practices that take account of the fullness of matter's implication in its ongoing historicity (Barad, 2007, p. 66).

Barad questions how matter materializes and argues that things and matter affect each other. They are not separate. *Intra-action* is a key concept in her theories. She uses this term in contrast to the more commonly known *interaction* to signal a fundamental difference in how we view the relationships between things. Interaction assumes that things exist independently of each other before they affect each other, whereas intra-action suggests that things cannot be seen as separate entities, but instead emerge through their mutual relationships. Barad states that everything exists in intra-action with others and argues that even the boundaries between "things" are dynamic and emerge through intra-actions. She states, "It is through specific agential intra-actions that the boundaries and properties of the components of phenomena become determinate and that particular concepts (...) become meaningful" (p. 139).

Using Barad's concept of intra-action in a discussion about the relationship between my body, digital technology, my mobile phone, the surroundings, and weather would therefore argue that the body and the mobile phone are not separate entities that

interact. However, they are interconnected phenomena that emerge through their mutual influence. The body and mobile phone intra-act, thereby continuously co-creating each other. They are interconnected and continuously influencing each other. The identities of the body and the digital technology emerge through these interconnections.

The term *affect* is related to how Barad understands intra-action. Affect is a form of relationship in which two parties mutually influence each other without this influence taking place consciously and intentionally. Affect is the intimate relation in between human and non-human, art, and nature. British artist and theorist Simon O'Sullivan states, in a new materialist manner, that affects are "moments of *intensity*, a reaction in/on the body at the level of matter" (O'Sullivan, 2001, p. 125). Canadian philosopher and social theorist Brian Massumi, and author of *Politics of Affect*, states that all matter has the capacity to affect and to be affected (2015) and stresses the possibility of grounding and embodying with this approach: "With intensified affect comes a stronger sense of embeddedness in a larger field of life – a heightened sense of belonging, with other people and other places" (Massumi, 2015, p. 110).

How can affective connectedness and intra-actions offer educational potentials? "It is the intra-actions, the between of bodies and matter that is pedagogic" (Page, 2018, p. 6). Australian researcher within the field of art education Tara Page writes about how bodies and things are not separate and about how matter matters in educational contexts. As the following discussion will show, the project prompts me to reflect on the intimate affections and relations between myself and the digital technology. The educational aspect of the project lies in the fact that my own calls for dissensus are being challenged (Skregelid, 2021). This could be seen as the *microlevel* of educational possibilities the project invites. The project also makes me aware of the surroundings I am part of. Throughout the years, I have realized that embodied ways of using technology and connectedness invite a discussion of the project's ecological dimensions and its potential for enabling ecological awareness. In this article, I see this as an educational possibility on a *macrolevel*, that goes beyond what I see as my personal educational site. When reflecting on potential ecological aspects, the American philosopher Jane Bennet and her book *Vibrant matter: A political ecology of things* (2010) has caught my attention. She also makes use of the term affect as I have introduced above, and sees it as multi-dimensional phenomena, inherent in all matters. From her perspective, everything is alive and vibrant. Everything affects and

is affected. To pay attention to this openness, a sensing approach and a deceleration is required.

According to the British literary theorist Timothy Morton (2018), ecological awareness is not just about connecting to something bigger. On the contrary, he believes that it is more a matter of connecting closely to, for example, the objects that surround us, the materials we are in touch with. There are things we are constantly in close contact with, but which we forget to sense.

This brings me to Dutch educational theorist Gert Biesta's proposals for what he calls a world centered education (2021). In an interview he says: "(...) all education should ultimately be concerned about how we can encourage children to step into the world and take up the challenge of living their life with others and trying to do so well" (Skregelid & Biesta, 2022, p. 42). I find that in my running, how I affect and how I am affected is speaking to Biesta's understanding of being in the world. In the following, I provide a more in-depth discussion of intra-actions in action as well as how the project enabling ecological awareness and world-centered education.

Intra-actions in action

My body and my phone intra-act and affect each other in a range of ways. In this section I reflect on how I am affected by the digital technology and, after that, how I affect the mobile phone and the digital devices which are part of this project. First, I relate to what I term *Physical intra-actions* between myself and my mobile phone. I then go on to discuss how the project realizes what I call *Psychological intra-actions*. Part of this intra-action, or because of this, is my relation to the surroundings I am immersed in. This leads me to discuss the educational potentials of this project.

Physical intra-actions

I always put the phone in a small bag that is carried around my waist. This adds a little weight to my hips, and in that way, it has become a bodily part of my running. The phone is kept warm around my waist. I believe the heat from my body makes the battery last longer, which is convenient during winter. Occasionally, I have experienced a flat battery when removing my mobile from the waist bag. I feel ashamed when thinking that this has prompted me to consider the running as a waste of time.

Standing still, holding my mobile phone as steadily as possible when I enter my spot after 20 minutes of running, is difficult. My breathing causes vibrations in the films on *Padlet*. My breathing is also audible. Sometimes you can hear it very well, and sometimes not so well. While standing in my spot, I shift from looking at my screen and over my mobile phone onto the real-life view. This little shift also causes movements that affect the films. I am affected by this. I feel I need to look at the real sea, the real sky without having the mobile phone in between as a filter. However, most of the 30 seconds are spent looking at what I see on the screen.

In addition, the weather affects both me and the phone. When scrolling on *Padlet*, it seems like I live in a place where the weather is nice most of the time, though I have not put together any statistics about this (anyone is welcome to do so). Of course, when it is raining or snowing a lot in the morning, I might hope for better weather in the afternoon. But sometimes, to keep up with my habit, I must run even if the weather is not very pleasant. If it is raining or snowing, I try to minimize the chance of my phone getting wet.



Figure 6: Bertes 27 December 2023. Photo by Lisbet Skregelid © Lisbet Skregelid 2024.

As the project causes me to intra-act with people, I also intra-act with nature. I run in all kinds of weather and during all seasons. The project makes me aware of the surroundings I run in, as in what I see. For example, I never cease to be amazed about the forever changing sky that is above me, and the view I see when I film. A few times it has been blood red, and I feel I am in the middle of Norwegian artist Edvard Munch's *Scream* (1893). (See figure 6). The cold, heat, snow, wind, and rain affect me and my running. These conditions make me run faster and slower, and impact how I feel when running. Sometimes it is just very hard. It feels like my feet are stuck in the ground I am running on. Sometimes it feels so easy, and my feet and body seem to fly through my route.

The equality and the blurring of boundaries in between myself, my phone and the surroundings makes me feel like part of the landscape I run in and part of whoever inhabits it. The landscape and who is in it are also affected by me. People, birds, animals and even plants respond to my movements and presence in various ways. For example, people with not so well-behaved dogs or very curious dogs might cross the street when seeing me. The ground may reveal my footprints after I have left.

What I have referred to here is what I call *physical intra-actions*, which is something other than psychological intra-actions. To materialize the project in its current form, the intra-actions between myself and the mobile phone are totally interconnected. The agency in the mobile phone causes an embodied relation to this matter for me. The project is realized because of the physical connections, the relational ontology, and things-in-phenomena that Barad talks about (2007). She says that the world is a “dynamic process of intra-activity” (p. 140) and continues:

This ongoing flow of agency through which part of the world makes itself differentially intelligible to another part of the world and through with causal structures are stabilized and destabilized does not take part in space and time but happens in the making of spacetime itself” (Barad, 2007, p. 140).

What she mentions here about stabilization and destabilization is relevant to the way this project does this correspondingly. As mentioned above, the project was initiated as a way of stabilizing an uncertain and unpredictable state of being. Covid-19 called forth an urge for rhythm and repetition. Paradoxically, the destabilization of my own theoretical calls for dissensus and disruption in teaching was also taking place and shaping a troubled but educational space in my mind.

Psychological intra-actions

A/r/topographic projects are, as mentioned above, tightly connected to the researcher. The research *makes space* (to make use of Barad's vocabulary (2007) mentioned above) from a first-person perspective. "Understanding ourselves as constituted through experience, a/r/topography does not live outside or separate from the experience of inquiry" (Springgay et al., 2005, p. 902). Some of the intra-actions have a more psychological character. For example, the feeling of not being completely dressed without my bag around my waist, and my phone in it, is a relation on another level than the physical intra-actions mentioned above.

Another psychological intra-action in between myself and my phone is related to ethics. I am always aware of the presence of my phone when I take it out of my bag. Mobile phones are heavily agential. The spaces we inhabit with them affect the physical intra-action. This is nothing to worry about when I am on my own. But the place where I stop is, as mentioned, a beach as well as a popular recreation area for all ages. There is a campsite near the beach as well. Even though I sometimes do not meet or see any people, quite often there are people around. In the morning there are not so many, but in the afternoon, there may be quite a lot. That is one of the reasons why I prefer to run in the mornings. When coming to what I refer to as my spot where I film, I always analyze the situation if there are people present. Is it possible to stand there filming without including anybody within my view? Is anyone about to enter the water? If people are swimming just where I stand, I sometimes film from a few meters away. Or I wait until they are out of screen. If people enter my view, in relation to ethical concerns, I delete it, make a new film, or slightly move the phone a little, so they do not become part of the recording. I have also muted some of the recordings as one could hear people talking.

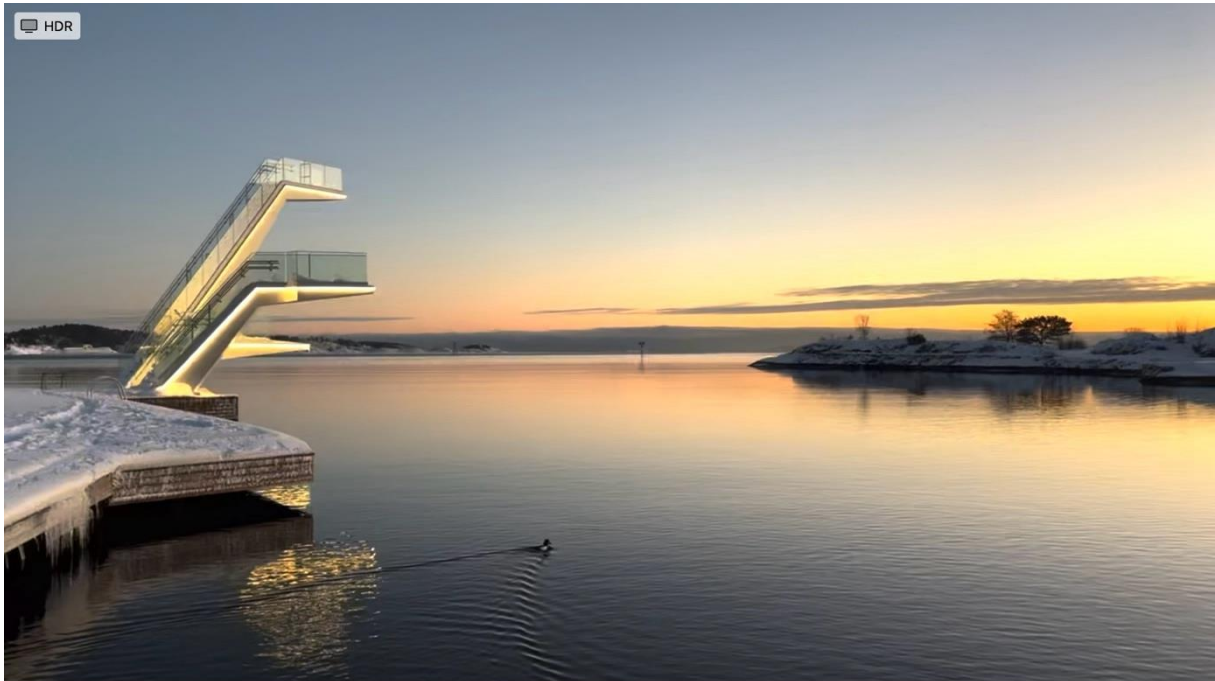


Figure 7: My Stunning Stream Made with a Little Mischief (2020-) Film still from 9 January 2024 by Lisbet Skregelid © Lisbet Skregelid 2024.

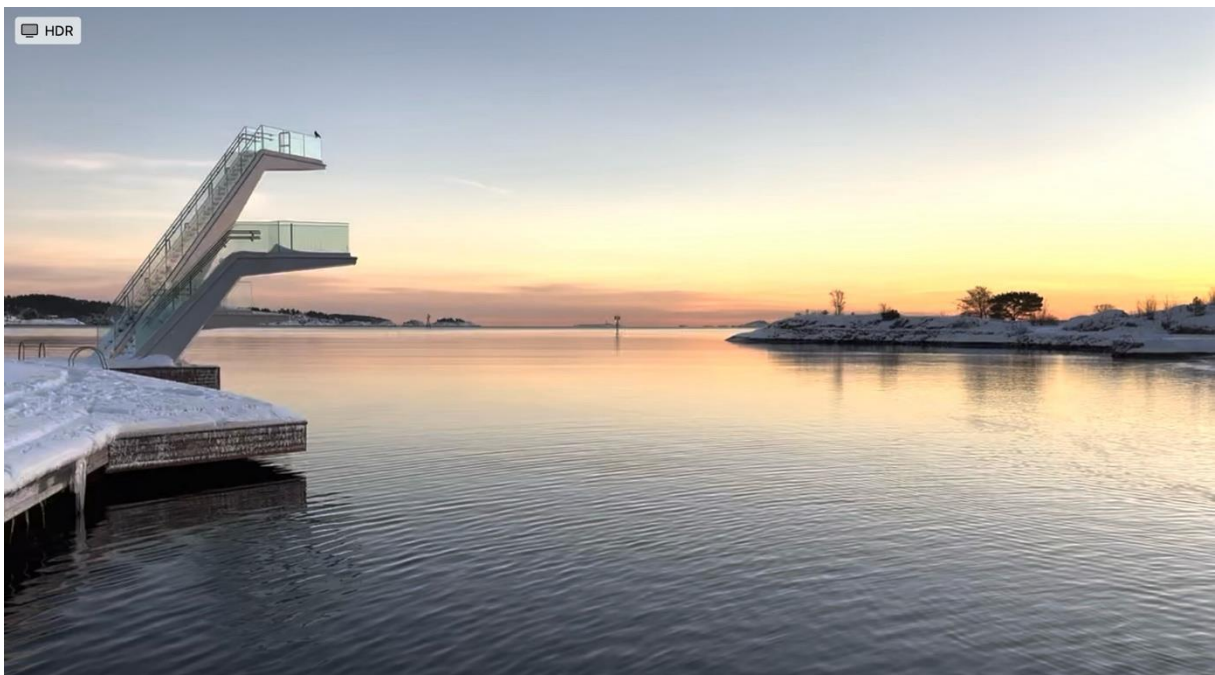


Figure 8: My Stunning Stream Made with a Little Mischief (2020-) Film still from 11 January 2024 by Lisbet Skregelid © Lisbet Skregelid 2024.

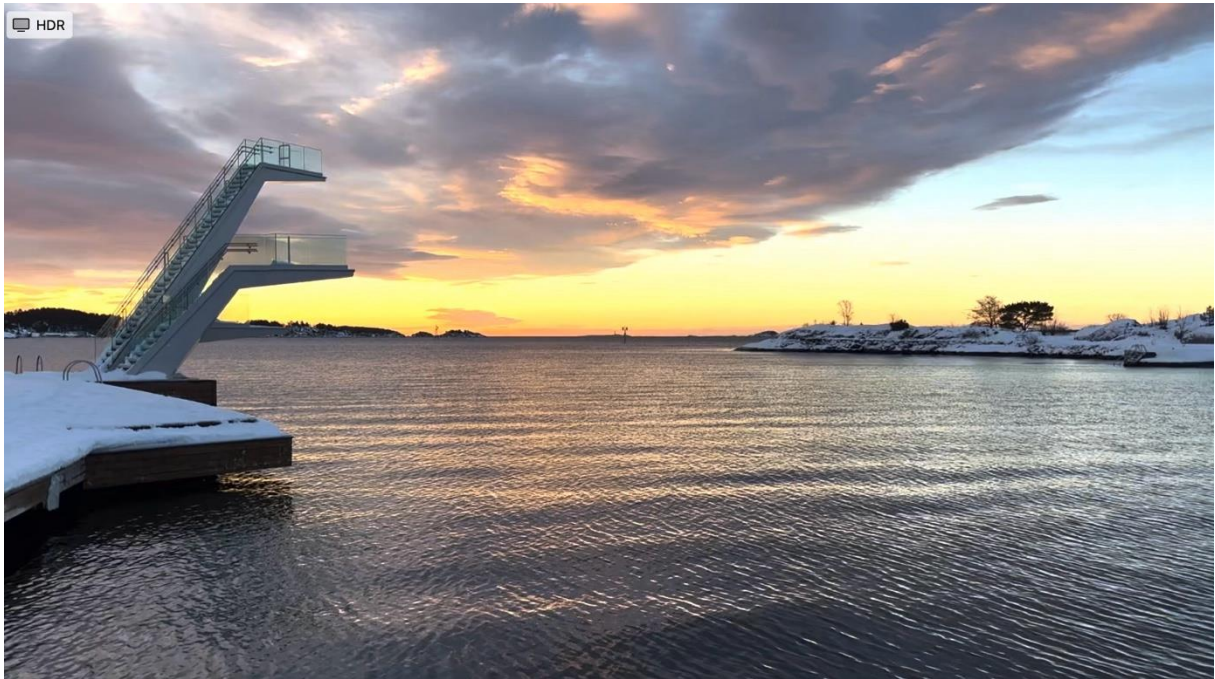


Figure 9: My Stunning Stream Made with a Little Mischief (2020-) Film still from 13 January 2024 2023 by Lisbet Skregelid © Lisbet Skregelid 2024.



Figure 10: My Stunning Stream Made with a Little Mischief (2020-) Film still from 16 January 2024 by Lisbet Skregelid © Lisbet Skregelid 2024.

The fact that I have made the project public through my articles, and by spreading the QR codes that facilitate entrance to *Padlet*, affects me a lot. The accessibility of the project contributes to an unknown community or, as Massumi puts it, a “sense of belonging, with other people and other places” (Massumi, 2015, p. 110). The fact that anyone can oversee my running also suggests an operation like an unstoppable Big Brother performance. This is an important psychological intra-action. Just as a lot of runners now strive to keep their application Strava updated (even by getting others to run for them), I feel I *need* to run to keep the project ongoing as it can be overlooked by others. The physical presence of *Padlet* being accessible nationally and internationally, and beyond my control and imagination, contributes to the quest for rhythm and repetition mentioned above. As I noted in the introduction, I run the same route about two to three times a week. This has become a dogmatic rule I feel obliged to stick to. In the introduction, I referred to how the mobile phone and the technological aspects of my project made me active – made me run. This is of course a very positive consequence health-wise. My need to update *My stunning stream: Made with a little mischief* on *Padlet* with the films from the beach can possibly be analyzed from psychological perspectives. I have often been asked: Why are you running within these strict frames? What are you running from? In the chapter, titled ‘The art of running and being (or just running and being?)’ (Skregelid, 2024a), in the book *Being human today: Art, mental health and education in conversation* (Biesta et al., 2024), I write about memories that are activated when I run. Page states that the body is a source of knowledge, but also a “source of memories” (2018, p. 4). She refers to a beautiful but also, in a way, a sad passage from the introduction to Barad’s *Meeting the universe halfway*, “The past is never finished. It cannot be wrapped up like a package, or a scrapbook...; we never leave it and it never leaves us behind” (Barad, 2007, p. ix). I will not dwell more on what roles memories play in this project but instead, by the end of this article, turn to its educational aspects, as doing a/r/tographic work often means teaching one’s self what it means to live deeply, based on one’s own autobiographical traces (Lee et al., 2019).

Ecological perspectives and educational possibilities

How do the affective connectedness and intra-actions between myself, my mobile phone, and the landscape and its inhabitants offer potential in educational settings? Similar to walking, I think running additionally “affords us opportunities to think through movement, understand through experience, know relational learning, and attune through chance encounters with the natural, human, and more than human”

(Lee et al., 2024, p. 431). Until this point, the matter I have focused most on is the materiality of the digital and the intra-actions in between myself, my mobile phone, and the online platform *Padlet*. When running, I immerse myself in the landscape I am running in. My body is in action. Canadian philosopher and artist Eirin Manning writes about bodies as doers. She says: “A body...does not exist – a body is not, it does” (Manning, 2009, p. 212). My running, doing body is thus a vibrant matter, that affects and is affected. I sense my body encountering different weather and different temperatures. I see and feel how the seasons affect the surroundings and myself. These intra-actions enable, what Morton calls, ecological awareness (2018).

My colleague and Scandinavian professor, Helene Illeris, makes use of Morton’s definition of ecological awareness (Illeris, 2020) as “Acknowledging in a deep way the existence of beings that aren’t you with whom you coexist” (Morton, 2018, p. 128). This is done to challenge what she finds to be a more neoliberal and anthropocentric approach to sustainability. She promotes intimacy, solidarity, and fragility in arts and crafts education to contribute to ecological awareness while “(...) teaching us different ways of relating to nonhuman forms of being, and through that to different ways of relation to ourselves” (Illeris, 2020, p. 166). In the article ‘A/r/tografi som tilgang til udvikling af en sanselig bæredygtighedsdidaktik i kunstfagene’ (‘A/r/tography as an approach to sensory sustainability education within arts education’), Illeris, our colleague Kristian Nødvedt Knudsen, and I (Illeris et al., 2022) make use of Morton’s understanding of ecological awareness and propose ‘intimacy’ as a central dimension in what we call a sensuous approach to sustainability. We argue that such approaches are needed in education. To respect nature and understand why it matters, there is a need to feel and be closely related to nature. There is a need to open up to the possibility of affect and being affected. When running the same route in all sorts of weather, through all seasons, an ecological awareness is created for me. The awareness or care, for nature and what I encounter when I run, causes me to reflect on how I can protect what I am part of. A sense of closeness to nature is also felt when I look at the films on *Padlet*. Maybe this can also be experienced by others who access the films through the QR-code.

I have introduced Biesta briefly above. Even though my running and my project might seem both introverted and private, I find it to resonate with his notion of world-centered education (2021).

Instead of a person-centered, and what he refers to as an “ecological” or, an ego-oriented approach to education (2017), Biesta calls for educational practices that move the focus from oneself to greater openness towards the world. Instead of an educational practice that aims to please the student, that listens to the students’ desires and that strives to give the student what he or she asks for, Biesta calls for education that disrupts and deals with existential matters. I have already mentioned that on a microlevel this project disturbs my calls for dissensus in education. The paradoxical resistance as well as calmness the project provides happens simultaneously as the ecological awareness is created. I find this to be education on a macrolevel. In a recent interview, Biesta points explicitly to the ecological situation:

(...) I see many examples of a denial of limits and limitations. The latter is particularly clear in our eco-logical crisis, where for far too long the planet has just been approached as a resource, as a kind of shop we can walk into and just take what we want, without any concern for the longer-term consequences of such behavior. We are now in the middle of those consequences – think of the climate crisis, think of food poverty, think of the pandemic – which reveals that they were not as long-term as some may have hoped for (Biesta in Skregelid & Biesta, 2022, p. 42).

With the outset in *My stunning stream - Made with a little mischief*, I argue for embodiment, sensing, and intimacy that is ecological awareness, as ways of approaching climate crisis and sustainability issues. This arts-based research project and the a/r/tographic approach makes me aware of the many facets of intra-actions, both the physical and the psychological aspects that are realized between myself, technology, *and* the surroundings. It makes me aware of how I am affected by the weather, the people and the animals I encounter. The project makes me realize how I affect. The project also initiates memories and, for example, concerns about ethics. The project continues to be an educational site for me as it tests my calls for dissensus. Still, I surmise that the repeated and continuous closeness to nature, and myself being de-centered and part of something that is beyond my understanding, is something that can be of inspiration to others. As I say in another text: “I want you to run” (Skregelid, 2024c). However, when I urge my colleagues to practice my practice, challenges may enter. In the above-mentioned project on sustainability, two of my colleagues and I invited each other into each other’s private practices, such as my running. Knudsen says: “My encounter with the proposition of Lisbet, challenges me in many ways” (Knudsen in Illeris et al., 2022 p. 14, my translation). Personal

practices, or lived and embodied practices, can be hard to adopt by others. My colleague continues:

On the contrary, I feel a disharmony, as what is my free space on a daily basis is being taken away from me. I feel a physical restlessness, almost panic, as I still haven't found a place to film after the first four kilometers. Third, the digital space is changing. I feel an emptiness when I rewatch the little video clips (Knudsen in Illeris et al., 2022, p. 14-15, my translation).

This quote demonstrates the uneasiness that my colleague felt when doing “my” practice. What I have learned from this is that a practice can be very personal and not necessarily transferrable to others. This is something to consider and to be aware of when teaching.

Nevertheless, my running, and the technology involved in my project causes *me* to achieve a heightened sense of belonging to this world and leads to an erasure of the borders between myself and what I am immersed in. It also makes me more active! Returning to the article which I reference in the introduction, I will end the article by saying: mobile phones might be considered bad. The emerging movement of walks in silence (without mobile phones) demonstrates this. However, banning the use of mobile phones might make young people more active, but letting them use them in an explorative manner might lead to existential transformations. At least that is what this digital equipment does for me. I encourage everyone to find a practice that keeps both one's mind and body busy and relaxed at the same time.

About the author

Lisbet Skregelid (Ph.D.) is a professor at the Faculty of Fine Arts at the University of Agder, Norway. Here she leads the specialization Art in Context within the Ph.D. program at the faculty. She also leads the research group Art and Young People. She is engaged in questions regarding why art matters in society generally and in education particularly. Her research interests lie in the broader realm of art education, and she has several years of practical experience in this domain. In recent years, she has had extensive collaborations with artists in both teaching and research. Skregelid has written books, book chapters, and articles in which she calls for arts-based approaches to education.

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