

Landtimescaping with Rossedalen: A/r/tographic fieldwork with a landscape in Southern Norway

Helene Illeris¹, Anne-May Fossnes², & Tormod Wallem Anundsen³

University of Agder

Abstract

This article develops and explores 'landtimescaping' as an a/r/tographic practice that can help us as humans to expand and (re-)create our relationships to the Land. Through a/r/tographic fieldwork in Rossedalen, a valley situated in Southern Norway close to the city of Arendal, the authors experiment over time with different ways of being-*with* the Land. The aim is to contribute to art, research and education as worlding practices that facilitate diverse ways of sensing, relating and acting with other-than-human forms of being. By relating to Karen Barad's theories of *spacetime mattering*, the verb 'landtimescaping' is coined to generate new knowledge through specific embodied practices, such as walks with locals and repeated visits to a certain spot. More specifically, three 'landtimescapings' are brought to life by intertwining different textual-visual approaches: *Landtimescaping #1 – The neglected forest. Circles and cycles*, *Landtimescaping #2 – Deforestation. Life interrupted. Life*

¹ helene.illeris@uia.no

² annemayfossnes@gmail.com

³ tormod.w.anundsen@uia.no

© 2024 The author(s). This is an open access article published under the CC-BY 4.0 license (<http://creativecommons.org/licenses/by/4.0/>). The article is peer reviewed.

to (be)come, and Landtimescaping #3 – The Quarry. Swallowing an event. In the final part of the article, the potentialities of landtimescaping for the practices of art, research, and education are discussed in order to open for a (re-)orientation of these separate forms of knowing towards entangled, fluid and open ways of existing.

Nøkkelord: land, landscape, time, a/r/tography, art practices, fieldwork, being-*with*, Barad, Norway

Dear Helene and Tormod,

In the back of my mind, I am always attentive to what “a place” is. I have walked these lands for as long as I can remember, while you are encountering them for the first time. I felt this attentiveness come into play when I took you for a walk the other day. I wanted you to feel the various types of Land that constitute “my landscape” or “my home”. We walked along different types of paths from the asphalt- and tractor roads to pine clad paths and paths of memories of trees. We walked in logging fields and through special places in the forest and places of forgotten mining.

Already from the beginning your senses seemed more alert than mine, there was something for you to investigate everywhere, the tractor path, the berries, the history of the woodlands. All of which is familiar to me, not forgotten, but just familiar. I was searching in other areas, looking for new or unusual phenomena, of which I didn’t find much. What I did find in conversation with you was that I do have quite a bit of knowledge of where I live. At the same time this landscape is like a friend that is always there, but I’m struggling to get “under its skin”.

Till we meet again, Anne-May.

Introduction

In this article we explore the possibilities of practising ‘landtimescaping’ through a/r/tographic fieldwork. By expanding and (re-)creating our relationships to a particular landscape in Southern Norway known as Rossedalen, where one of us, Anne-May, resides, our aim is to contribute to art, research and education as a “worlding practice”, or a practice that “facilitates diverse ways of relating, thinking, sensing, acting, and is thus involved in the shaping of a ‘collective intelligence’”

(Juelskjær, 2020, p. 52). Through inquiries related to different forms of temporality within the landscape of Rossedalen, our research interest is twofold. First, it is to generate new knowledge about how human entanglements with other-than-human forms of existence unfold through specific arts-related and embodied practices, such as dwelling, walking, looking, touching, listening and making sounds. Second, it is to consider how this knowledge and these experiments may influence our arts-, research- and teaching practices.

With our background as university professors (Helene and Tormod) and as artist-researcher (Anne-May), and having worked together for many years in the research group *Arts and social relations*, we have developed a deep interest in – and experience with – the research practices of walking a/r/tography (Anundsen & Illeris, 2024; Lasczik et al., 2021; Springgay & Truman, 2015), sensuous sustainability education (Illeris et al., 2022; Illeris & Skregelid, 2024), and ecological approaches to art and performance (Brown, 2014; Fossnes & Sannes, 2023). Our current a/r/tographic fieldwork (Rousell et al., 2018) thus extends and elaborates on our ongoing experimental practices of developing education for and with students in the arts (Anundsen & Illeris, 2019; Illeris & Anundsen, 2024a; Illeris & Skregelid, 2024) participatory art projects (Fossnes, 2020, 2023), environmental ethnographies (Illeris, 2022a, 2022b), and walking a/r/tographies (Anundsen, 2024; Anundsen & Illeris, 2024a, 2024b). In the last part of the article, we will discuss how we see this a/r/tographic fieldwork contributing with new perspectives and potentialities for practices of art, research and education in and with other-than-human forms of being.

This text unfolds in three parts. First, we introduce our research partner, Rossedalen, together with our methodological and theoretical approaches. Then we give three examples of how we have experienced ‘landtimescaping’ as an a/r/tographic practice, and, finally, we discuss the potentialities of these practices for art, research, and education. We ask: *How can we explore, expand and (re-) create human relationships with the Land by practising ‘landtimescaping’ through a/r/tographic fieldwork?*

Rossedalen

You see mountains
I feel stones
You feel rhythms
I hear feelings
You see horses
When I don't
I live in
You live on
I am the river
You are
You are human
I am



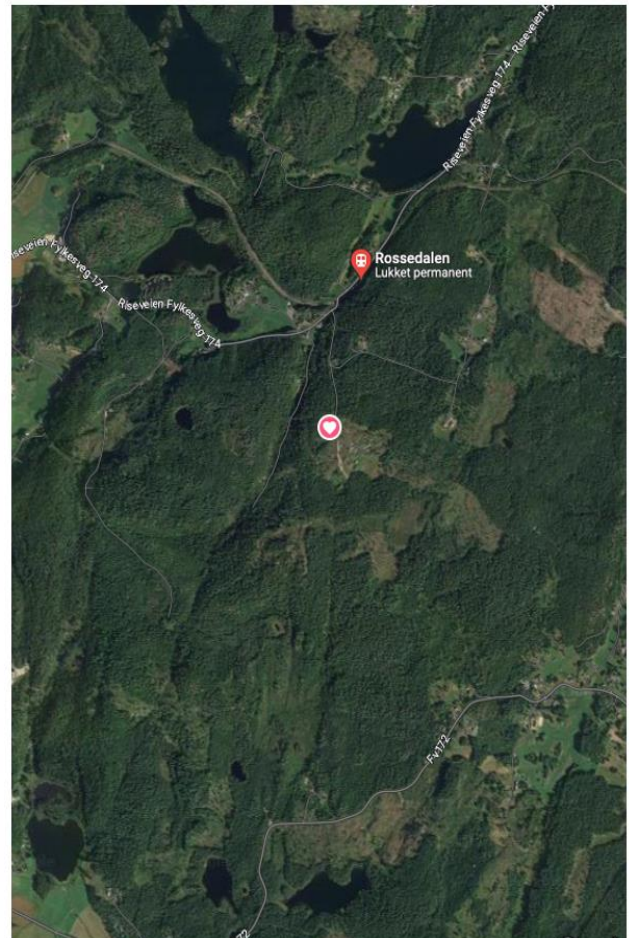
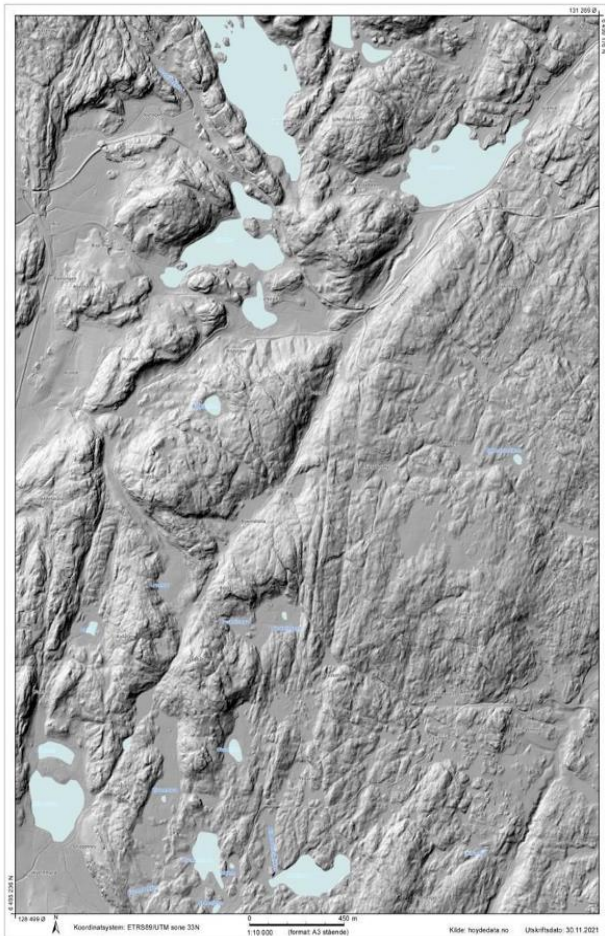
A part of Rossedalen seen from the hill Rossåsen towards north-east. Photo and poetry: A. Fossnes, 2022.

Rossedalen is situated close to the city of Arendal at 58,4 degrees north and 8,6 degrees east within a landscape that slopes slowly and benevolently towards the south-east. It is about 10 kilometres from the coast of southern Norway and some 40 to 170 metres above sea level.

The childhood of Rossedalen dates to Precambrian times, 800-1100 million years ago. Even today, the landscape reveals some of the most resistant bedrock in the world – gneiss and granite (Jansen, 2014, p. 6-7, Sulebakk, 2018, p. 35). When the last glacier retreated from southern Norway some 11700 years ago (Holberg & Dørum, 2018) and the land slowly rose, the valleys and smaller cracks in the bedrock filled up with water, sediments and bogs (Sulebakk, 2018, p. 43-44). A big part of the barren bedrock was left in the open air, visibly criss-crossed with glacier-made scrapes and dents. Some moraine was also left after the glaciers retreated, especially in valleys that are stretching south-north (Holmsen, 1965, p. 96). Between the retreat of the glacier and the present day, the valleys, cracks, scrapes and dents

HELENE ILLERIS, ANNE-MAY FOSSNES, AND TORMOD WALLEM ANUNDSSEN.
LANDTIMESCAPING WITH ROSSEDALEN.

are still in the process of filling up with the soils produced by plants, animals and humans.



The valley of Rossedalen seen from above. The picture on the left shows a laser generated map indicating dents and scapes in the landscape. Screenshot: © Kartverket. The picture on the right shows exactly the same section of Rossedalen as it appears today at Google Maps, satellite view. The landmark is the closed railway station. The heart symbol indicates Anne-May's house. Screenshot: © Google Maps.

The bedrock in this area is believed to have attracted the attention of the first human settlers. Based on archaeological findings in the county of Aust Agder, it is believed that the people that came here 10.500 years ago adjusted their techniques to use local quartz for their arrowheads (Holberg & Dørum, 2018, p. 28). Much later, in the 18th century, the quartz veins visible in this area revealed feldspar and mica. The

minerals were extracted from many smaller and bigger quarries and travelled to the nearby town of Arendal. From here the feldspar most likely was shipped to Denmark and became a part of Royal Copenhagen's porcelain production (Storemyr, 2015). The use of the mica, a silicate mineral, was broad; from glass in ovens to the content of mineral oil for motors (Friis, 1891, p 58.). The stones extracted from here fuelled the world.

Today, Rossedalen is covered with semi-natural forests and tree plantations, consisting mainly of coniferous trees like pine and spruce, growing in the moraine deposits, mostly above where the marine border was situated right after the retreat of the glacier. Under the marine border, the sand deposits allow small grass fields. The deposits of turf have been used for grass fields as well, but have now turned back into wetlands. The unsorted moraine deposits are poor in nutrition, but because of their ability to withhold moisture, the deposits create good conditions for timber production (Fossnes, 2021, p. 24; Sulebakk, 2018, p. 345).

Following environmental anthropologist Anna Tsing (2015), Rossedalen of today could be seen as a damaged and contaminated Land, a "capitalist ruin" where the long and relatively stable entanglement of species, including rocks, water, plants, animals and even human beings, has been profoundly disturbed. The needs of increasingly industrialised formats of commercial forestry aims at segregating a single crop and working toward its simultaneous ripening for a coordinated harvest. However, because the ground is rocky and uneven, it is difficult to make the trees stand in lines, opening for what Tsing (2015, p. 24) conceptualizes as "a polyphonic assemblage" of diverting rhythms where other plants such as heather, juniper, willow, blueberries and moss live and die alongside the pines and spruces planted by the human hand. In fact, our individual elaborations on practices later in this study, each in their way, connect to a landscape that we perceive as damaged. But, as we shall see, these landscapes are also rich in forms of "multispecies world-making" (Tsing, 2015, p. 22), for example, when mining and deforestation allow humans and other forms of being to delve in the open 'scars' left by quartz and timber production.

A/r/tographic fieldwork

As artists-researchers-teachers we have tried to explore and intra-act with the Land of Rossedalen as it encounters us today, through *a/r/tographic fieldwork*. Referring to Stengers (2005) and Rousell et al. (2018) we follow a definition of *a/r/tographic fieldwork* as an "ecology of practice", where the *a/r/tographers* aim "to discard the all

too human identities of artist/researcher/teacher in favor of a more distributed and environmental process of becoming” (Rousell et al., 2018, p. 1819), in order to make a/r/tography operate as an “assemblage of framing practices that modulated the relations between elements of life/nature/environment/movement/matter” (Rousell et al., 2018, p. 1820).

Inspired by this approach, and by the post-qualitatively driven concept of *sensual a-r-tography* developed by Sinner (2021), we understand a/r/tography as a practice of meaning making that “relies on a multiplicity of perceptions held between and within sensual and textual ways of knowing” (Springgay et al. , 2005, p. 905). We thus have developed our a/r/tographic fieldwork as a sense-based way of being-*with* the Land of Rossedalen in an ongoing movement of walking, sitting, lying on the ground, crawling, touching, listening, writing and making sounds and images. We have tried to tune to the rhythms, vibrations, deep tones of ancient rocks and gentle touches of falling leaves. We have somehow identified with the overwhelming scars from human activities of cutting, blasting, and moving the soil, plants and rocks around. We have listened to the wounds and felt wounded ourselves, trying to (re-)create our being human in continuous entanglements with the other human and more-than-human forms of being that we encounter and/or become with.

In addition, we asked both Anne-May and some of her neighbours in Rossedalen to take walks with us in the landscape, to show us the routes and places that they connect to. With Anne-May, we went to new and old areas of deforestation, and we visited the old, abandoned quarry, delving there when the scars of mining were covered with snow. With one neighbour, we call him ‘Gjermund’, we inspected the land he owns, and we walked through the forests owned by others. With another neighbour we learned about leisure hiking practices, walking to the cherished hilltop from where you can see as far as the sea. Following Lasczik et al. (2021, p. 7) we have experienced how walking “becomes co-extensive with any process of life-living along the lines of a near-infinite meshwork: life-lines, drawing-lines, wandering-lines, writing-lines, feeling-lines, thinking-lines.” We also fully agree when Lasczik et al. (2021, p. 7), following Erin Manning (2012), contend that “movement is no longer associated with displacement (from point to point), but with a durational passage of felt relations in the collective ‘bodying’ of events.”

Artistically speaking, our fieldwork leans upon contemporary durational, socially engaged art projects that the art theorist Grant Kester (2011, p. 9) defines as “site

specific collaborative projects that unfold through extended interaction and shared labour, and in which the process of participatory interaction itself is treated as a creative practice". We have thus considered the process of being-*with* the Land as our main artistic activity. The interesting question about this fieldwork is thus not so much "Why is this art(istic)?" but "What does it change, or enable, or *do* to see this work as artistic?" For us, considering our walking and being-with the Land as art has allowed experimenting in ways that we would probably not do otherwise. It has allowed us to see our encounters as results in themselves, and thus 'fieldwork' not as a practice of merely collecting something from a 'field' to subsequently be represented in a different context. Following this line of thought from Clifford & Marcus' (1986) critique of ethnographic research practice and until today, we also tap into the methodological developments that connect art and ethnography, where forms of ethnographic work are coming closer to, even *becoming* art, and vice versa (Coles, 2000; Sansi, 2015).

Landtimescaping

Through our a/r/tographic explorations of/with the landscape of Rossedalen we became increasingly engaged, not only with the durational qualities of our project, but with continuous reconfigurations of temporality inherent in the landscape itself, constituting it, turning it into movement. When walking, sensing, reading and listening, the landscape opened endless intertwinings and entanglements of geological, biological, physical, industrial, personal, mythical and spiritual temporality formats. Temporalities that enfolded with our material bodies, our memories, our immediate experiences, our hopes and desires. We experienced how Rossedalen, from being a landscape in the Western romantic sense of something to be experienced at a certain distance, became *Land* – a term that the French philosopher Jean-Luc Nancy (2005) describes as a dynamic and embracing form of presence, a "set of forces that play off one another, against one another and in one another" (Nancy, 2005, p. 56). Consequently, when we seek to be-*with* Land, like Tsing (2015) we are not distinguishing between 'nature' and human interventions such as the planted forest (sometimes labelled 'forest-field' or 'monoculture'), as we consider Land as a polyphonic assemblage of all the beings and agencies that exist, and which we try to encounter.

To capture these intense experiences of continuous presence of time in the Land, we (re-)turned to our readings of the American feminist theorist and physicist Karen

Barad and in particular to their text “Troubling time/s and ecologies of nothingness; re-turning, re-membering, and facing the incalculable” (Barad, 2017a). Here, Barad unfolds the story of the author and atomic bomb survivor Kyoko Hayashi’s pilgrimage from her hometown Nagasaki, Japan to Trinity, New Mexico, USA. The latter is the very first atomic bomb testing site, and in Barad’s recount they argue that this physical remembering troubles time, especially time as linear events. Speaking about the experiences of Hayashi, Barad writes beautifully about what a landscape is and can be:

Landscapes are not stages, containers, or mere environments for human and nonhuman actors. Landscape is not merely visually akin to a body; it is the skin of the earth. Land is not property or territory; it is a time-being marked by its own wounds and vitality, a layered material geo-neuro-biography of bones and bodies, ashes and earth, where death and life meet. [...] Time-beings do not merely inhabit, but rather are of the landtimescape – the spacetime-mattering of the world in its sedimenting enfoldings of iterative intra-activity. Memory is not merely a subjective capacity of the human mind; rather “human” and “mind” are part of the landtimescape – spacetime-mattering – of the world. Memory is written into the worlding of the world in its specificity, the ineliminable trace of the sedimenting historicity of its iterative reconfiguration. (Barad 2017a, p. 83-84)

Deeply indebted to Barad’s insights, in our fieldwork with Rossedalen we have transformed the noun ‘landtimescape’ into the verb ‘landtimescaping’. To us landtimescaping has become a way of speaking about how our a/r/tographic being-*with* the Land as a constantly moving phenomenon is transforming both the landscape and our memory in continuous reconfigurations of spacetime-mattering.

When it comes to the ethical implications of our engagement with Rossedalen, we consider landtimescaping as a practice of care, with ethics as an integral part of being here. Following Barad’s statement above, that Land is “a time-being marked by its own wounds and vitality”, we consider our being-*with* the Land and its human and more-than-human inhabitants as an attempt at reconfiguring human relationships to the environment. In terms of research ethics, this implies that in addition to respecting basic ethical rules of transparency and consent, e.g. from ‘Gjermund’ who has read

and approved this text, we also try to integrate respect and care in all our activities with Rossedalen to the best of our abilities. We accomplish this through being as attentive as possible, and by letting the Land 'speak' with and through its own forms of presence and inherent temporalities.

In the following we present three experiences with a/r/tographic practices of landtimescaping, one for each of us. The experiences are *Landtimescaping #1 – The neglected forest. Circles and cycles*, *Landtimescaping #2 – Deforestation. Life interrupted. Life to (be)come*, and *Landtimescaping #3 – The Quarry. Swallowing an event*. Following our conception of a/r/tographic fieldwork, each of these landtimescapings intertwines texts and images, art, research and education in processes of (re-)creating and (re-)turning our being-*with* the Land of Rossedalen. To emphasize the different kinds of text intertwining in our landtimescapings, we use italics for autoethnographic texts where we try to render our personal experiences and thoughts, while text in frames are quotes from our notes and letters written during the a/r/tographic fieldwork. Text aligned to the right is meaning-seeking, trying to connect our experiences to the theoretical perspectives. The collages are made from photos taken by us during fieldwork.

Landtimescaping #1 –The neglected forest. Circles and cycles

When our walking guide, Gjermund, halts and looks in obvious dismay at the trees rotting in a part of the forest belonging to someone else, and I ask him "What do you see when looking at this?", he answers: "I see a forest that has been neglected". Following Gjermund's gaze we saw a broken forest, rotting. With him we saw a missed opportunity, and a cycle of fifty or sixty years of forestry ending up in nothing due to a lack of care or appreciation. Simultaneously, though, the Land seemed to open up different forms of becoming with time: The many holes in the rotting trees revealed how they had become a home for insects and microorganisms thriving in the processes of decay. From there, temporality circles, larger and smaller, entangled in each other, started playing out through the Land around us:

First, the circle of the life spans of the trees themselves.

Then were the time cycles of human lives, and, due to nearness in circumference from the trees' life spans, one generation would plant the trees for the next, or even later, generations to fall.

Then, another circle drew the cyclic seasons of the year that mark the annual birth, rebirth and decay and transformation of most of what we have learned to experience as 'nature', yet from which we, humans, organise our lives, rituals, activities, and most everything we do. Such as my university life; the coming and going of students, exams, evaluations; all seeming rather strange when seen entangled with the Land through my presence.

Then large circles of centuries, millennia, perhaps, drew how the same families have been living with the same Land in Rossedalen, one generation after the other, becoming entangled with it in ways difficult to discern, yet visible in how the rows of moss-grown rock enclosures write curved lines across the woods, marking historical divides through a temporal stretch that we no longer quite comprehend. These entanglements are further hinted at in family names taken from or given to places, or in the anecdotes told by our walking companions as we are passing signs of remembrance; who used to live in this spot, where there used to be a house which has now been taken over by vegetation, only a pattern of foundation stones remaining, or who planted or cut down this part of the forest, and who regularly still pauses at this rock when going for a walk.

Then, later, lying down in the quarry, a wound of quartz and mica, unimaginable time spans of the geological deep formations of bedrock made the circles stretch even further beyond. The tectonic plates moving, churning new mountain ranges so slowly yet unstopably through millions of years, and how, suddenly, a short human time cycle cuts through this, when, about a hundred years ago, a scar was created in the ground and in the quartz' time-being, exposing the millions-years old, huge quartz blocks to the sun and the air and to human exploitation....

And then, there were the small circles of the life spans of the insects feasting in a rotting tree.



Walking with Gjermund, following his attention to the surroundings we passed – the fallen branches he removed from the field as we passed through, the small saplings he pointed to on the path that he had carefully moved from one place to plant where there was more light and space, and his dismay at seeing a field of decaying trees – gave us a glimpse of his sense of his plight to tend to the Land in his time there. This turned our attention, affectively and intensely, towards the multitude of time/space/life relationships that we may engage with when encountering the Land. Barad holds that “Time-beings do not merely inhabit, but rather are *of the landtimescape*” (2017, p. 84), thus also demonstrating how our *a/r/tographic* search for ways of interacting with, living with, walking with the Land, may imply, first, becoming attentive to all the diverging temporalities playing out simultaneously in and with the Land through its beings, and, second, that the Land, or Landtimescape, is the system that ties us all together, geographically, temporally, biologically, and so on.

Landtimescaping # 2 – Deforestation. Life interrupted. Life to (be)come

You are stumbling around, trying to find a way to move your body in a landscape that has been violently transformed by an overwhelming demonstration of machine-power. Trees have been cut, lifted from the ground, deprived of all branches and cut into timber of a certain standard length of around two metres. The machines have been dancing around on the uneven hills of rock and soil, destroying the former forest, transforming it into a soft bed of unravelled, soft wooden threads, peeled bark and cut off branches still with their summer leaves attached. And then the tree stumps, remaining with their deep roots firmly planted in the soil, wiggled around and between ancient rocks and stones, seeking nutrition from who was there before and with them: dead trees, plants, insects, worms, mycelium, bacteria, humidity. Decomposition. Recomposition. Life interrupted. Life to (be)come.

Being-*with* the Land of deforestation, our a/r/tographic move(ments) make us perceive how our vulnerable human bodies are struggling to move forward. The welcoming humanised dimensions of 'forest', or 'forest-field', where trees of more or less the same size stand with more or less the same distance between them and the ground is covered with decorative, fragrant and soft plants of heather and blueberries and clearly marked walking paths for human bodies have been substituted with what we would normally define as a disaster of supernatural dimensions. Such as after a 100-year flood or hurricane, or after a military attack, everything seems violently out of place, disrupted, washed away, annihilated, and forever transformed. The sheer rock faces seem to be majestically overlooking the chaos on the ground. Aesthetically the benevolent, human sized Holocene beauty has been substituted by some kind of nonhuman (post)Anthropocene sublime.

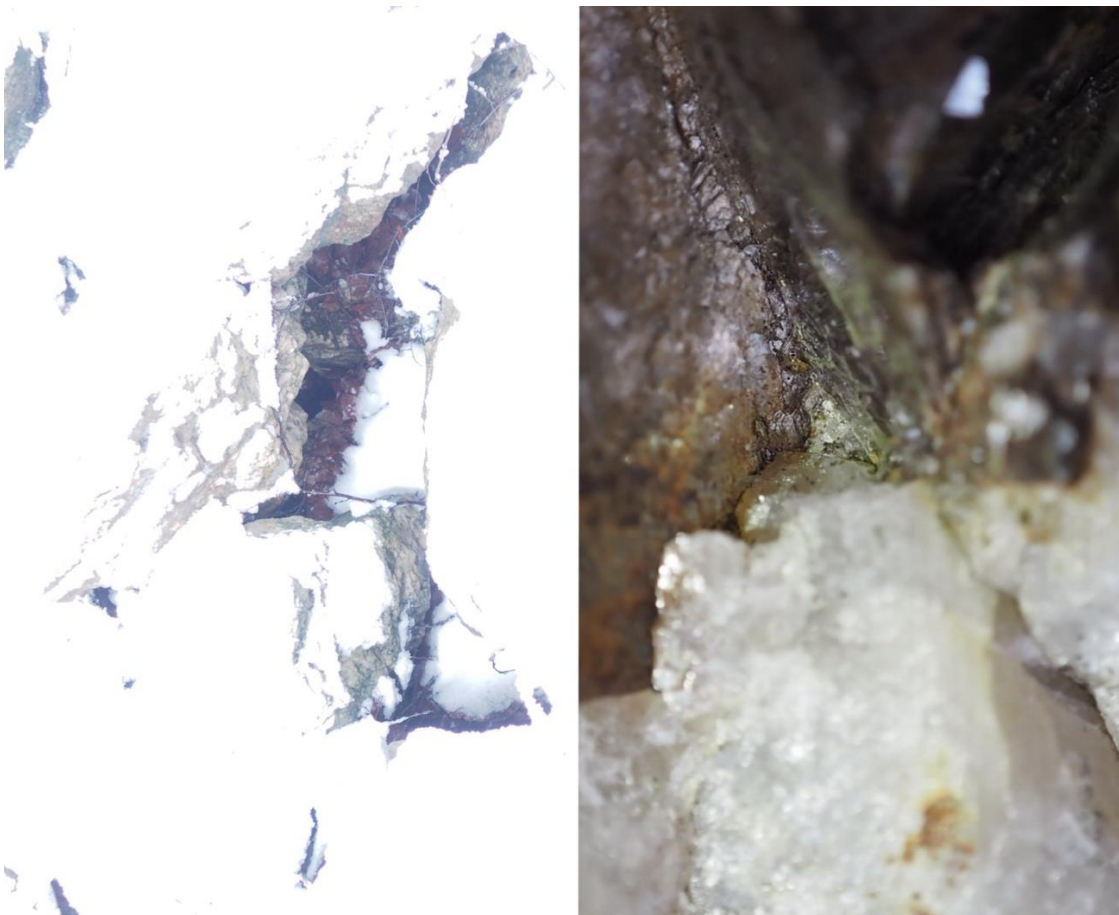
When a few months later we search for the routes we walked with Gjermund, it takes us a lot of effort to reconstruct more or less where they were. Our embodied, spatial memories remain theoretical, imaginative, out of joint. With our minds we try to superpose before and after, then and now. To our stumbling bodies these landscapes are of scale. Within the processes of landtimescaping our sense of orientation is somehow rejected, retrocessing to early childhood when the world was simply too big to be mastered. "Do you recall how Gjermund, the owner and captain of this Land, 'sailed' through the landscape in his rubber boots?". After the machine power danced the valley, the only sailors are the silent cliffs.



So you go back to Barad and read: "Spacetimemattering is a dynamic ongoing reconfiguring of a field of relationalities among 'moments', 'places' and 'things' (in their inseparability), where scale is iteratively (re)made in intra-action" (Barad, 2017b, p. G111). While reading you say to yourself that deforestation is not directly linked to quantum physics like atomic bombing. It is controlled. The product is timber. It's normal. It's every day. You can use your still sane human body and physically just walk away. You can use your mind to forget. The cliffs will see the new trees grow. The timber will be used for good purposes. When you try to make a drawing to keep with you, to produce an a/r/tographic rendering, what comes to life is a black hole, a flying stone, a something close to nothing.

Landtimescaping #3 – The Quarry. *Swallowing an event*

How does it feel to swallow an event? Before, for all of my life, I had admired the glimmering Quarry from a distance. Simultaneously, it was called a scary place or a non-place, but I never heard any human speaking about physically visiting within it. Not one of my older neighbours seems to remember anything about the history of this place when I ask them. A few summers back I started to crawl inside the Quarry and sought to visit it respectfully. My visiting body felt the place of extraction. I had to climb, balance and slide to get down into it and when I was there, I was a little scared that rocks would fall over me or that I would slip and fall into the water. But I was also admiring the archive of stone-stories, the long white quartz vein and the red iron dye on gneiss.



The bright picture (to the left) gives the feeling of how the cold moves the stone. However silently it contributes to the water freezing in the dents and expand the stone ever so slightly. The more naturalistic image to the right is the dry and porous movements in contrast to the former.

(...) I was surprised and excited in a rather calm way, to notice all the movement. I could sense the movement that had been and the ones to come. The cracks in-between the big rocks potentially become smaller because of weather, so that the rocks will touch each-other and perhaps slide. Or the overhanging cliff where Helene has found a place; it had been carved or blown up and rests only partly on solid matter, until the water and temperature will make it weather.

(from letter to Tormod and Helene, written on the 18th of January 2023)

In my practice of visiting the Quarry close to my home in Rossedalen, notions of revealing and reconfiguring our common landtimescape can perhaps be likened to what Barad calls to “swallow an event”. Barad (2017a) uses this overwhelming analogy in the case of the atomic bombings mentioned above. Bearing in mind the scale of violence between the past of the Quarry and Hayashi's experiences, I believe they both contain mourning within them. For me, the feeling that there is something that should be mourned acts as an invitation to approach the Quarry. An urge to try to balance out the unbalance that grief can be. An urge to reveal, to myself, to others, what has happened here and how it affects beings here. Barad (2017a, p. 82) asks what it means to “swallow an event”. In the multitude of answers to that question there is one particular suggestion that I think is relevant to our research question; “Perhaps it is about the willingness to put oneself at risk, to place one’s body on wounded land, to be in touch with it, to sense its textures, to come to terms with a shared sense of vulnerability and invisibility” (Barad, 2017a, p. 83).



Two images from different days: A visit alone by Anne-May and a visit together with Helene and Tormod.

I sit down inside it for the time it takes to drink a cup of coffee, and sometimes longer. It was not always a pleasant experience in the beginning. The Quarry appeared as a scar and a place where the time of the bedrock had been interrupted by human time just to add to human welfare without considering the welfare of the bedrock. At the same time, when I am in the Quarry, the sounds of movement and the time of the bedrock makes me feel safe, as perhaps in my grandmother's presence. The Quarry is my older kin and time spent here is different from the rest of my day. It is slightly uncomfortable at times; sharp, wet, slow, but it makes me tune in differently. Being with the Quarry (as with my human grandmother) makes me aware that both have, and still are nurturing me and positioning me within a notion of home.

What does it mean to swallow an event? Barad (2007, p. 543, footnote 1) notes that “To know is to become entangled(...) and take responsibility for one's entanglements”. Even if I am unsure of the complexity of the latter, I recognise that the Quarry attracts me, I invite myself to it, I dwell within it. It likes me, it likes me not, it likes me. Is it really a scar in the landscape?

The scar stretches over the edge,
far away from the shape of extraction.
It is a like a hand reaching out, or a bridge
between porcelain and trees.
In the traces of human and rain,
crossing under the moss.

The Quarry is a bridge between land, time and space.

(Re-)creating human relationships with the Land through a/r/tographic fieldwork

Anthropologist Tim Ingold (2011, p. 189) writes about perceiving an environment as an “(...) act of remembrance and remembering is not so much a matter of calling up an internal image, stored in the mind, as of engaging perceptually with an environment that is itself pregnant with the past”. Our a/r/tographic fieldwork with Rossedalen has entangled us with the Land in ways we could not have imagined in advance. In *Landtimescaping #1 – The neglected forest. Circles and cycles*, a walk with a local inhabitant and landowner opens for a form of imaginative landtimescaping that takes the a/r/tographer through never ending cycles of birth and decay. Entangled temporality circles of lifeforms from the slowly growing trees to the brief existence of insects thriving in decay, from human celebrations of seasons to deep time of the rocks that are almost incomprehensible to the human mind. In *Landtimescaping #2 – Deforestation. Life interrupted. Life to (be)come*, the body of the a/r/tographer entangles with the leftovers from violent human extraction of material of the Land. Deforestation leaves brutal scars making the landscape unrecognisable to human orientation. The cycles from *Landtimescaping #1* are suddenly interrupted. In *Landtimescaping #3 – The Quarry. Swallowing an event*, landtimescaping-*with* arises feelings of mourning when the human body visits the

wounded land over time. Through staying with the Quarry the scars are absorbed, “swallowed” within notions of home and healing.

With these ongoing processes, landtimescaping has become a way for us to continuously experience-*with* the Land. The moments that we have tried to (re-)turn to, (re-)member and (re-)create by assembling texts and images, are moments of opening where sensations appear, affectively. As a/r/tographers we are not just moving on a surface, but entering intra-actions, acknowledgements, histories, movements, and entanglements. Through durational a/r/tographic fieldwork, the typical Southern Norwegian landscape that first appeared in front of our eyes has slowly transformed with all of us. The landscape has turned into Land, a dynamic form of being that embraced us, sometimes with gestures of inclusion and other times with estrangement, creating strange, mixed feelings of wonder and discomfort. Methodologically speaking, we have adopted a/r/tography as an anti-method (Nordstrom, 2018), a way of freeing ourselves from pre-established research questions and learning goals, substituting these with immersion and intuition (Illeris, 2022a). Coming together on a regular basis, being-*with* Rossedalen at intervals of 1-2 months over more than a year and continuing this practice in the year(s) to come, means that we can allow ourselves to dwell in/with the land as it changes over time. Walking with Anne-May and her neighbours, reading about the history and sensing the material presence of time embedded in every tree, stone, path and view, as well as in our ever-changing sensuous relations and (re-)memberings, has transformed Rossedalen into an organic, living, moving place that we are a part of and that is a part of us.

Returning to our research question: *How can we explore, expand and (re-) create human relationships with the Land by practising ‘landtimescaping’ through a/r/tographic fieldwork?* Our experiences with landtimescaping, as described above, have played a crucial role in our exploring, expanding and (re-)creating human relationships with the Land. In fact, to us landtimescaping has become more than a concept; with Roussel et al. (2018) and Stengers (2005) we may say that it has become a *practice*, a way of ‘becoming Land’ that we use performatively to create ‘worldings’, landscapes in constant processes of becoming, of changing, of ‘spacetime-mattering’ (Barad, 2007, 2017a, 2017b). Without comparing ourselves to Nagasaki survivors, we still experience how Rossedalen is landtimescaping us and how we, through our a/r/tographic fieldwork, are landtimescaping Rossedalen. In light of Barad’s terminology, these sensed entanglements of temporality may help us

experience how every being we encounter in the Land, including the landscape itself, is a *time-being* (Barad, 2017a, b): entangled with different temporalities, existing in different time spans, marked by geographies and biologies and spans of existence, decay, transformation or interference. Through landtimescaping we thus connect our a/r/tographic fieldwork to recent developments in a/r/tography such as sensual a-r-tography (Sinner, 2021), propositional a/r/tography (Lasczik et al., 2022), and the increasing work on walking a/r/tographies (e.g. Lee et al., 2019; Lasczik & Irwin, 2018; Lasczik et al., 2021).

Implications for practice

In this final section we will return to our ambition of generating new knowledge about how our landtimescaping through a/r/tographic fieldwork may influence our arts-, research- and teaching practices. In the following, we will reflect both on our concrete practices in each of these intertwined areas, but also, with Barad, on how the division between them challenges the idea of a/r/tographic fieldwork as such.

In the beginning of this text, we mentioned how our a/r/tographic being-*with* Rossedalen can be seen as a never-ending durational art practice. However, to Anne-May, the ongoing processes of landtimescaping with Rossedalen have also influenced the development of a concrete performance *Engelen: Gruva* (English: The Angel: the Quarry) carried out within the abandoned quarry in September 2023 (Fossnes & Sannes, 2023). To Anne-May and her human collaborator, dancer Tonje Sannes, a feeling of nagging emptiness and mourning was what connected them to the Quarry in the first place:

In this and earlier versions of the performance *Engelen* Tonje and I worked with what it means to be someone or something's next of kin. As the process of visiting the Quarry went on, it fuelled questions about making a performance at all in a wounded place. Over time, however, the landtimescape became more than a scar or a wounded place. The durational process gave us a richer relationship onto which it was possible to build a performance on being the Quarry's next of kin and vice versa. We noticed that it has never before felt so light working with heavy themes. The landtimescaping with the Quarry enabled us as artists to dig deeper into the state of being kin and to see the scales and connections between various feelings and how they can be narrated or visualised.



Stills from the video recording and dress rehearsal of ENGELEN:GRUVA by Fossnes & Sannes, 2023

In relation to the practice of research, the a/r/tographic fieldwork is connected to Tormod and Helene's ongoing efforts to develop 'living inquiry' in relation to themes of sensuousness, movement, time, Land and the Anthropocene. Earlier (Anundsen & Illeris 2019, 2024; Illeris & Anundsen, 2024a), they have experimented with living inquiry through the terms of 'inhabitation', 'practice', and 'resonance', which, despite their openness, still put human agency at the centre of exploration.

In our experiments with ways of being and becoming-*with* the life world from a less human-centred starting point (Illeris 2022a, 2022b), the practice of landtimescaping helped us to encompass other-than-human forms of living. For our practices of a/r/tographic walking, engaging with landtimescaping has turned our attention towards the temporalities and time-beings of the Land. Existing as time-beings ourselves, the connections between temporality, being and land open pathways to be-with the Land, as one of many species.

Third, as an impetus to develop Helene and Tormod's work in arts education, the practice of landtimescaping has opened new possibilities for doing education in/with the Anthropocene (Illeris & Anundsen, 2024a). By adopting a/r/tographic fieldwork in what Helene together with other colleagues has defined as 'sensuous sustainability education' (Illeris et al., 2022; Illeris & Skregelid, 2024), practices of landtimescaping can help them become aware of how we are all time-beings, and how we as beings and becomings are connected.

Opening for forms of living inquiry by and with students, we can practice landtimescaping as a way to conceptually and practically explore our entanglement with the Land alongside other time beings, similar to what Juelskjær (2020) describes as a form of 'un-learning'. One challenge, of course, is time itself, as the beings we try to intra-act with exist on vastly different time spans and life cycles, and we, ourselves, are also living with institutions or structures that tend to set clear frameworks for our actions in time. Nevertheless, the significance of time, we believe, is largely a matter of finding ways of being-*with*.

In addition to these concrete reflections on practices, all three of us also feel the need to go one (or more) step(s) further and speak about how our landtimescaping practices challenge the conventional distinctions between art, research and education and reorient former categories and parameters related to specific forms of knowing and being. In Barad's conceptualization, processes of spacetimemattering can be seen in the light of the "ever-present, vibrant ontological in-determinacy of being/nonbeing of all possible beings" (Juelskjær, 2020, p. 58). According to Juelskjær (2020, p. 57), the insights from Barad have the potential to actively disrupt and re-imagine "the everyday, taken-for-granted teaching-learning ontology with its distinctions between theory/practice, subject/object, time/space, content/competences, and discourse/matter" in pedagogy and pedagogical research. In our case we can see how a/r/tographic fieldwork opens the possibilities to re-imagine not only taken-for-granted distinctions within pedagogy and education, but also – as the term a/r/tography indicates – the distinctions between the socially established fields of art, research and teaching. In our entanglements with the Land of Rossedalen, we did not distinguish between 'the poetic', 'the scholarly' and 'the pedagogical' – everything we did was at all times poetic-scholarly-pedagogical. Combining a/r/tographic fieldwork with Barad's concepts of landtimescape has thus made us agree with the art educators Ann-Hege Lorvik Waterhouse (2021) and Anita

Sinner (2021) when they both argue that the term a/r/tography could be formed with hyphens instead of slashes: *a-r-tography*.

When it comes to other taken-for-granted ontological distinctions, we would like to end this article by emphasising what we believe to be one of Barad's most important insights, namely that not only are the human/nature and time/land distinctions arbitrary assumptions, they are distinctions that can be challenged by concrete, embodied and materially grounded practices of (re-)imagining and (re-)enacting human relationships with other forms of existence. When speaking about practices, this means that these cannot be circumscribed by a beginning or an end, but that they (at least from a human perspective) will continue endlessly like the slow geological movements of the bedrock, or the small circles of the life spans of the insects feasting in a rotting tree.

About the authors

Helene's research interests comprise contemporary art in education, aesthetic learning processes, sustainability art education, ecological awareness, and a/r/tography. She teaches and supervises interdisciplinary MA- and PhD courses in fine arts and arts education. Together with Tormod W. Anundsen, she leads the interdisciplinary research group *Arts and social relations*.⁴

Anne-May's artistic practice is site-specific and often socially engaged. It has outcomes such as sensuous newspapers, abstract video, textile explorations or outdoor workshops based on a collage of sitespecific affects and sympathies. Her deep focus is in the places I am and the movements of what is there. Anne-May is a member of the research group *Arts and social relations* at the University of Agder. (Instagram – fossnesa)⁵

Tormod's research interests include music as a social practice, research through education and art, walking, and concepts of practice. Together with Helene Illeris, Tormod leads the interdisciplinary research group *Arts and social relations*.⁶ His

⁴ <https://www.uia.no/english/about-uia/employees/heleneil/index.html>

⁵ <https://www.youtube.com/channel/UCdbb3ZBC3R2ymRB9UBYUbCg>

⁶ <https://www.uia.no/english/about-uia/employees/tormodwa/index.html>

methodological interest in exploring ethnography and education as creative, even artistic, practices, brought him into a/r/tography.

References

- Anundsen, T. W. (2024). Collapsing landscapes: Walking as acts of belonging and becoming. In N. Rallis, K. Morimoto, M. Sorensen, V. Triggs, & R. L. Irwin (Eds.), *Walking in art education: Ecopedagogical and A/r/tographical encounters* (pp. 220–230). Springer.
- Anundsen, T. W. & Illeris, H. (2019). Inhabiting practice: Performative approaches to education and research as art. In A.-L. Østern & K. N. Knudsen (Eds.), *Performative approaches in arts education: Artful teaching, learning, and research* (pp. 119–135). Routledge. <https://doi.org/10.4324/9780429444159-9>
- Anundsen, T. W. & Illeris, H. (2024). Inhabiting landscape: Walking as an act of practicing and being practiced. In N. Lee, J. Ursino, M. Mosavarzadeh, & R. L. Irwin (Eds.), *Material and digital a/r/tographic explorations: Walking matters* (pp. 1–15). Springer. https://doi.org/10.1007/978-981-99-5374-5_3
- Barad, K. (2007). *Meeting the universe halfway: Quantum physics and the entanglement of matter and meaning*. Duke university press.
- Barad, K. (2017a). Troubling time/s and ecologies of nothingness: Re-turning, remembering, and facing the incalculable. *New Formations*, 92(92), 56–86. <https://doi.org/10.3898/NEWF:92.05.2017>
- Barad, K. (2017b). No small matter. Mushroom clouds, ecologies of nothingness, and strange topologies of spacetime mattering. In A. Tsing, H. Swanson, E. Gan, & N. Bubandt (Eds.), *Arts of living on a damaged planet* (pp. 103–120). University of Minnesota Press.
- Brown, A. (2014). *Art and ecology now*. Thames & Hudson.
- Clifford, J., & Marcus, G. E. (Eds.). (1986). *Writing culture: The poetics and politics of ethnography*. University of California Press.
- Coles, A. (Ed.). (2000). *Site-specificity: The ethnographic turn*. Black Dog.
- Fossnes, A. (2020). *Kretsgrensen/the Village borders*. [Socially engaged art project]. Rise and Løddesøl, Arendal.
- Fossnes, A. (2021). *Fire lokaliteter i Rossedalen/Dalen i Arendal kommune*. [Four locations in Rossedalen/Dalen in Arendal municipality]. [Exam in natural geography]. Nord University.
- Fossnes, A. (2023). *Taking the Initiative*. [Socially engaged art project]. Bergen.

- Fossnes, A. & Sannes, T. (2023). *ENGELLEN: Gruva*. [The Angel: The Quarry] [Performance]. Arendal. Documentary video.
<https://www.youtube.com/watch?v=CrVQ4teN7Mk>
- Friis, J.P. (1891). *Feltspat, kvarts og glimmer, deres forekomster og anvendelse i industrien* [Feldspar, quartz and mica, their occurrences and application in the industry]. Norges geologiske undersøkelse.
<https://hdl.handle.net/11250/2674454>
- Holberg, E. & Dørum, K. (2018). *Arendal før kjøpstaden: Fram til 1723* [Arendal before the market town: Until 1723]. Cappelen Damm Akademisk.
- Holmsen, G. (1965). *Nyttbare sand og grusforekomster i Syd-Norge* [Utilizable sand and gravel deposits in Southern Norway]. Universitetsforlaget.
- Illeris, H. (2022a) Ecological awareness with and through human and more-than-human efforts of embracing a former gravel pit. In Fredriksen, B. C. & Groth, C. (Eds.), *Expanding environmental awareness in education through the arts: Crafting-with the environment* (pp. 185–197). Springer Nature.
https://doi.org/10.1007/978-981-19-4855-8_12
- Illeris, H. (2022b). Encounters: Efforts of being-with a Lesvos olive tree. *Arts Cabinet* 2022(3). <https://www.artscabinet.org/encounters/encounters-efforts-of-being-with-a-lesvos-olive-tree>
- Illeris, H. & Anundsen, T. W. (2024a). Antropocæn resonans. Sanselige undersøgelser som indgang til kunstbaseret pædagogisk praksis i/med det antropocæne [Anthropocene resonance. Sensory investigations as an entry point to arts-based educational practice in/with the Anthropocene]. In M. Paulsen & J. Tække (Eds.), *Antropocæn. Menneske, dannelse og samfund i en ny tidsalder* [Anthropocene. Human, Bildung and society in a new era] (pp. 235–257). Forlaget UP, Unge pædagoger.
- Illeris, H. & Anundsen, T. W. (2024b). Merging Walking Experiences 1 & 2. In N. Y. S. Lee, R. L. Irwin, A. I. Baldus, D. T. Barney, J. M. Ursino, & Z. V. Eskandary (Eds.), *Pedagogical propositions. Playful walking with a/r/tography. Book one: Encounters* (pp. 18–25). InSEA Publications. <https://www.insea.org/insea-publications-2-2/>
- Illeris, H., Knudsen, K. N. & Skregelid, L. (2022). A/r/tografi som tilgang til udvikling af en sanselig bæredygtighedsdidaktik i kunstfagene [A/r/tography as approach to the development of a sensory sustainability education in the arts]. *Nordic Journal of Art & Research*, 11(1). <https://doi.org/10.7577/information.5067>

- Illeris, H. & Skregelid, L. (2024) [Forthcoming]. «Lukte, smake, høre og føle naturen». Sanselig bæredyktighetsdidaktik med lærerstuderende i kunst- og håndværksfag [«Smell, taste, hear and feel nature». Sensory sustainability education with student teachers in arts and crafts]. In T. P. Østern, H. Illeris, K. N. Knudsen, S. Jusslin & K. Holdhus (Eds.), *Kunstfagdidaktikk som kunstnerisk, forskende og oppmerksom undervisningspraksis [Arts education as artistic, research engaged and attentive teaching practice]*. Universitetsforlaget.
- Ingold, T. (2011) *The perception of the environment. Essays on livelihood, dwelling and skill*. Routledge.
- Jansen, I. J. (2014) *Raet nasjonalpark – geologiske verdier. Med vekt på kvartærgeologi og landskap i utredningsområdet for Raet nasjonalpark [Raet National Park – geological values. With an emphasis on Quaternary geology and landscape in the investigation area for Raet National Park]*. [Public report] Geoinfo / Fylkesmannen i Aust-Agder, Miljøvernavdelingen. www.nasjonalparkstyre.no/uploads/files_raet/Geologirapport-med-vedlegg-RED.pdf
- Juelskjær, M. (2020). Mattering pedagogy in precarious times of (un)learning. *Matter: Journal of Materialist Research*, 2020, 52–79. <https://doi.org/10.1344/jnmr.v1i1.30067>
- Kester, G. H. (2011). *The one and the many: Contemporary collaborative art in a global context*. Duke University Press.
- Lasczik, A. & Irwin, R. L. (2018). A/r/tographic Peripatetic Inquiry and the Flâneur. In A. Lasczik Cutcher & R. L. Irwin (Eds.), *The Flâneur and education research: A metaphor for knowing, being ethical, and new data production* (pp. 127–154). Palgrave Macmillan.
- Lasczik, A., Irwin, R. L., Rousell, D., Cutter-Mackenzie-Knowles, A. & Lee, N. (2021). *Walking with a/r/tography*. Palgrave Macmillan.
- Lasczik, A., Hotko, K., Cutter-Mackenzie-Knowles, A. & McGahey, T. (2022). Propositional a/r/tography: An analytical protocol. *Qualitative Inquiry*, 28(10), 1062-1076. <https://doi.org/10.1177/10778004221093418>
- Lee, N., Morimoto, K., Mosavarzadeh, M. & Irwin, R. L. (2019). Walking Propositions: Coming to Know A/r/tographically. *The International Journal of Art&Design Education*, 38(3), 681-690. <https://doi.org/10.1111/jade.12237>
- Manning, E. (2012). *Relationescapes: Movement, art, philosophy*. MITpress
- Nancy, J.-L. (2005). *The ground of the image*. Fordham University Press.

- Nordstrom, S. N. (2018). Antimethodology: Postqualitative Generative Conventions. *Qualitative Inquiry*, 24(3), 215-226.
<https://doi.org/10.1177/1077800417704469>
- Rousell, D., Cutcher, A. L., Cook, P. J. & Irwin, R. (2018). Propositions for an environmental arts pedagogy: A/r/tographic experimentations with movement and materiality. In A. Cutter-Mackenzie-Knowles, K. Malone & Hacking, E. B. (Eds.), *Research Handbook on Childhoodnature* (pp. 1815-1843). Springer.
https://doi.org/10.1007/978-3-319-51949-4_95-1
- Sansi, R. (2015). *Art, anthropology and the gift*. Bloomsbury.
- Sinner, A. (2021). Speculative steps with story shoes: Object itineraries as sensual a-r-tography. *Educational philosophy and theory*. Advance online publication.
<https://doi.org/10.1080/00131857.2021.1872019>
- Springgay, S., Irwin, R. L. & Kind, S. W. (2005). A/r/tography as living inquiry through art and text. *Qualitative Inquiry*, 11(6), 897–912.
<https://doi.org/10.1177/1077800405280696>
- Stengers, I. (2005). Introductory notes on an ecology of practices. *Cultural Studies Review*, 11(1), 183–196. <https://doi.org/10.5130/csr.v11i1.3459>
- Storemyr, P. (2015, 23 December). Madammen som rodde langs Sørlandskysten og startet et mineraleventyr på 1700-tallet. Var det sånn i steinalderen også? [The madam who rowed along the coast of Southern Norway and initiated a mineral adventure in the 18th century. Was it like that in the Stone Age, too?] [Blog article] *Per Storemyr Archaeology & Conservation*. <https://per-storemyr.net/2015/12/23/madammen-som-rodde-langs-sorlandskysten-og-startet-et-mineraleventyr-pa-1700-tallet-var-det-sann-i-steinalderen-ogsaa/>
- Sulebakk, J.R (2018). *Landformer og prosesser: En innføring i naturgeografiske tema* [Landforms and processes: An introduction to natural geography topics]. Fagbokforlaget.
- Tsing, A. L. (2015). *The mushroom at the end of the world. On the possibility of life in capitalist ruins*. Princeton University Press.
- Waterhouse, A-H. L. (2021). *Materialpoetiske øyeblikk. En a-r-t-ografisk studie av små barns eksperimentelle materialprosesser i barnehagen* [Material-poetic moments: An a-r-t-ographic study of young children's experimental material processes in kindergarten]. [Ph.D. dissertation] University of South-Eastern Norway. <https://hdl.handle.net/11250/2758549>