

Cathrine Yksnøy

## Be(come)ing aware

An artographic walking with a colour herbarium



University of South-Eastern Norway  
Faculty of Humanities, Sports and Educational Science  
Department of Visual and Performing Arts Education  
PO Box 235  
NO-3603 Kongsberg, Norway

<http://www.usn.no>

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This thesis is worth 60 study points



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in this thesis to create small visual and textual pauses.

## Abstract

*Be(come)ing aware: An artographic walking with a colour herbarium.*

This project evolved from concerns for the environment, and from some of my questions regarding sustainability, reduced consumption and durability of textiles. It is about be(com)ing aware. Through the multiple forms of entanglements as an artist, researcher and teacher, I engage with repetitive walking and dyeing with local plants – and wonder what emerged from this engagement.

I walk two different paths that are significant to me, pick plants on my way, write notes and dye with the plants afterwards. With botanical dye on natural textile fibres – dyeing nature with nature – as a driving force, I create a kind of colour herbarium. While this time-consuming, but small step in the long journey of making textiles forms one part of my inquiry, the various experiences of being *with* my vicinities forms another significant part.

In search for a deeper understanding of the potential that lies in the arts and crafts, this inquiry is grounded in my experiences and their transferability. New insights and perspectives that emerged from my research process shed light on perspectives on sustainability, ways of walking and ways of learning. I wondered whether experiences with the local environment and the intimate processes of making with its materials can transform and affect ecological awareness.

The project is framed with a systematic structure when I move into *sensuous sustainability didactics* in the context of the Norwegian school subject Art and crafts. From my empirical material, I condense several key aspects that emerged, and I reflect on my discoveries within three domains: ecological awareness, didactical awareness and methodological awareness. And hand in hand with serendipity, fragments of my great-grandmother's story accompany me on my way - acting as if by enchantment – within the tension between getting somewhere else and staying with the same place.

Keywords:

sustainability – artography – awareness – more-than-human – walking – frames – transformation – interaction – learning – place



## Samandrag

*Tanke/gang: Ei artografisk vandring med eit fargeherbarium*

Masterundersøkinga utvikla seg innan området berekraftig tenking, frå nokre av mine spørsmål kring både redusert forbruk og auka varigheit på tekstilar. Den fokuserer på eit grunnleggande tenkjesett – ein tanke/gang. Med ei artografisk undersøkingsform, som anerkjenner ei holistisk og levande koplinga mellom dei tre rollene som kunstnar, forskar og lærar, gjennomfører eg gjentatte vandringar og fargingar med lokale planter. Og eg undrar kva forståing som har oppstått frå dette engasjementet.

Eg vandrar to ulike stiar som er meiningsfulle for meg og plukkar planter på min veg, og eg skriv tekstar og fargar med plantene i etterkant. Med plantefargar på tekstile naturfibrar – å farge natur med natur – som ein drivkraft, skape eg eit slags fargeherbarium. Dette tidkrevjande, men avgrensa steget i den lange reisa med å lage tekstilar utgjer ein del av undersøkinga mi, medan dei ulike opplevingane av å være i nærområda mine utgjer ein annan vesentleg del.

På jakt etter en djupare forståing for potensialet som ligg i kunst og handverk, er denne undersøkinga forankra i mine erfaringar og moglege overførbarheit. Innsikt frå forskingsprosessen min belyser perspektiv på berekraft, aspekt ved vandring og måtar å lære på. Eg undra om erfaringar med lokalmiljøet og dei nære prosessane med staden sine materialar kunne føre med seg (økologiske) medvitsendringar.

Eg beveger meg inn i undersøkinga med ein systematisk struktur, innan overlappende estetiske og berekraftsdidaktiske område i kunst- og handverksfaget. Fleire sentrale kategoriar vert kondensert frå forståingane av det empiriske materiale mitt, og eg reflekterer over oppdagingane mine innan tre domene; økologisk medvit, didaktisk medvit og metodisk medvit. Og hand i hand følger fragment av oldemora mi si historie meg på vegen – som små magiske lykketreff – attmed spenninga mellom å bevege seg framover til ein stad og å være *med* staden.

Nøkkelord:

berekraft – artografi – bevisstheit – meir-enn-menneske – vandring – rammer – transformasjon – interaksjon – læring – stad

## Acknowledgement

In addition to this written thesis, the MA also consists of an installation. *Colour Herbarium – the systematic experience* and *Colour Herbarium – the fortuitous walking experience* together make out my artistic expression of my colour herbarium. The installation is site- and time-specific; and provides, together with the colour herbarium logbook, an experience of both process, result and artistic expression.

I feel privileged and am infinitely grateful for being able to complete this journey. A journey I could not have guessed the contours of, standing by a crossroad, just a few years ago. During this walk, my suitcase has been filled and transformed into a wonderful treasure chest. A treasure chest of great dimensions and rich on countless encounters; of knowledge, of people, of wonder, of materials, of techniques, of challenges, of joy, of transformations, and last but not least – of togetherness, of care and of laughter.

My first steps with the art and crafts were already taken as a child, on the path my ancestors' diligent women and inventive men had started to clear. And being so fortunate to be able to follow in the footsteps of my grandmother & grandfather and mum & dad have supported me to find my own way of walking it – the path of life.

I would also like to thank outstanding teachers, both at Volda University College and the University of South-Eastern Norway, for their company alongside various parts of the shifting path towards this thesis. With a special thanks to my advisors, Kirstine Riis and Biljana C. Fredriksen, for their enthusiasm and conversations this past year. It has been a true honour and joy! Thanks to talented fellow students and good friends for all the enriching moments. And I want to honour my beautiful family for letting me disappear into this all-consuming bubble, – this huge bubble around the process of who I was, who I am and who I am becoming.

Thank you so much for being so generous each and every one of you!

Hovdebygda, April 2023

Cathrine Yksnøy



## Forord

I tillegg til avhandlinga består dette masterarbeidet av ein installasjon. *Fargeherbarium – den systematiske opplevinga* og *Fargeherbarium – den tilfeldige vandreopplevinga* utgjør eit samla kunstnariske uttrykk av mitt Fargeherbarium. Installasjonen er stads- og tidsspesifikk; og gir saman med Fargeherbariets loggbok ei oppleving av både prosess, resultat og det kunstnariske.

Eg kjenner meg privilegert og er uendeleg takksam over å ha fått gjennomføre denne fantastiske reisa. Ei reise eg ikkje kunne ane konturane av frå korsvegen eg sto ved for berre nokre år sidan. På vandringa har kofferten min fylt seg, og blitt forvandla til ei nydeleg skattekiste. Ei kiste av dimensjonar. Rik på tallaus møte; på kunnskap, på menneske, på undring, på materiale, på teknikkar, på utfordringar, på glede, på transformasjonar, og ikkje minst på samhald, på omsorg og på latter.

Mine første steg inn i dette fagområdet vart tatt allereie som barn, på stien slekta sine flittige kvinner og oppfinnsame menn hadde rydda fram. At eg var så heldig å få trakke i fotspora til besta & besten og mamma & pappa har støtta meg til å finne min eigen måte å vandre den på – stien til mitt liv.

Eg vil og takke eineståande lærarar, både ved Høgskulen i Volda og Universitetet i Sørøst-Noreg for følge på ulike dalar av vegen fram mot denne avhandlinga. Med særleg takk til rettleiarane mine, Kirstine Riis og Biljana C. Fredriksen, for entusiasme og samtalar dette siste året. Det har vore ei ære og ein sann glede! Takk til dyktige medstudentar og gode venner for rike stunder. Og så vil eg heidre heile den nydelege familien min for å ha latt meg forsvinne inn i denne alttoppslukande bobla, - denne enorme bobla kring prosessen med kven eg var, kven eg er og kven eg vert.

Tusen takk for at kvar og ein har vore så rause!

Hovdebygda, april 2023

Cathrine Yksnøy

# Table of contents

<b>Abstract</b> .....	<b>4</b>
<b>Samandrag</b> .....	<b>5</b>
<b>Acknowledgement</b> .....	<b>6</b>
<b>Forord</b> .....	<b>7</b>
<b>Table of contents</b> .....	<b>8</b>
<b>1 Walking into</b> .....	<b>13</b>
1.1 <i>Background – My story</i> .....	16
1.2 <i>Purpose and Significance of this study</i> .....	17
1.3 <i>Research question</i> .....	18
1.4 <i>Structure of this thesis</i> .....	20
<b>2 Moving within literature</b> .....	<b>23</b>
2.1 <i>Perspectives on sustainability</i> .....	25
2.1.1 <i>Durability of textiles</i> .....	25
2.1.2 <i>Sustainability</i> .....	27
2.1.3 <i>More-than-human perspectives</i> .....	29
2.2 <i>Ways of walking</i> .....	30
2.2.1 <i>Walking</i> .....	31
2.2.2 <i>Presence and attention</i> .....	34
2.2.3 <i>Rhythm and place</i> .....	36
2.3 <i>Colours of nature – dyeing with plants</i> .....	38
2.4 <i>Ways of learning</i> .....	41
2.4.1 <i>Norwegian curriculum</i> .....	41
2.4.2 <i>Deep learning</i> .....	43
2.4.3 <i>Transformative learning</i> .....	44
2.4.4 <i>First people’s principles of learning</i> .....	46
<b>3 Making connections to navigate through a maze of clues</b> .....	<b>51</b>
3.1 <i>Artography</i> .....	55
3.2 <i>Methods for generating empirical material</i> .....	58
3.2.1 <i>Walking paths</i> .....	61



3.2.2	Picking plants.....	62
3.2.3	Writing texts .....	63
3.2.4	Dyeing with the plants.....	63
3.2.5	Documenting .....	67
3.3	<i>Methods for analysing empirical material.....</i>	69
3.3.1	Texts.....	69
3.3.2	Colour samples .....	72
3.3.3	Artistic creation/expression.....	72
3.4	<i>Considerations .....</i>	73
<b>4</b>	<b>Rambling the colour herbarium .....</b>	<b>79</b>
4.1	<i>Texts .....</i>	80
4.1.1	Interpersonal entanglements .....	82
4.1.2	Memories and associations .....	85
4.1.3	Change and human-environmental interference .....	88
4.1.4	Ecological reciprocity .....	91
4.2	<i>Colour samples .....</i>	94
4.3	<i>Artistic creation .....</i>	110
4.3.1	Colour Herbarium – the systematic experience .....	111
4.3.2	Colour Herbarium – the fortuitous walking experience .....	134
4.4	<i>Time and rhythm .....</i>	148
<b>5</b>	<b>Wandering with discoveries.....</b>	<b>155</b>
5.1	<i>Becoming aware – Moving with my proposition .....</i>	158
5.2	<i>Ecological awareness – Moving with Earth .....</i>	161
5.3	<i>Didactical awareness – Moving inside and outside.....</i>	165
5.4	<i>Methodical awareness – Moving within frames.....</i>	172
<b>6</b>	<b>Looking back on the meandering journey.....</b>	<b>179</b>
	<b>References.....</b>	<b>184</b>
	<b>List of figures .....</b>	<b>194</b>
	<b>Appendix .....</b>	<b>197</b>









# 1

Introduction:

**Walking into**

“You will get a star in the sky!” is my grandma’s blessing if I have done a particularly good deed, something extraordinary. She lifts it up, not only as meaningful to her, but as of a higher level – like the ground shifts a little under our feet at the same time.

I think of my grandma now, while I contemplate this beautiful tapestry hanging in my parents' hallway. It is red with eight-petalled roses in different colours, all of them dyed with plants and other natural materials. A legacy from the hands of a diligent woman, the mother of my grandmother.

My great-grandmother lived all her life on a small farm among the steep mountains on the west coast of Norway. She walked with nature. She walked with the mountainside who provided for the sheep who provided her with wool. She nurtured and protected the sheep, sheared the wool when the seasons changed, processed it herself, spun the yarn, dyed it with the very same nature she walked with and then wove with it.

Amongst all the necessities in everyday life my great-grandmother wove *beds* – the term for a duvet cover of her time; woollen duvet covers. They have thin cotton thread in the warp and thin wool yarn in the weft, with the technique of broken twill. When you insert a woollen yarn into this weave, it goes over three warp threads and under one, which results in the weft dominating the warp. Woven with wool, which tends to spread out on the surface as it is voluminous and airy, you cannot see the warp threads on the right side without close study. So,



*Figure 1.1 My great grandma’s Starry bed, the decorative side*



what stands out at the surface are the weft yarn and any pattern that might be added over this.

She assembled each *bed* from four lengths, as the loom only had a limited width. There were two lengths on each side, with a seam down the middle. At the foot end, there was an opening to put a duvet inside, just like we use today. My great-grandmother wove every one of them with a different front side and back side, – like a



*Figure 1.2 My great grandma's Starry bed, the everyday side*

decorative side (**Feil! Fant ikke referansekinden.**) and an everyday side (**Feil! Fant ikke referansekinden.**). Her finest single spun yarn, her most vivid and beautiful colours and any extra additional patterns added to the surface were on the decorative side, while on the everyday side the colours were simpler and used for the consumption of uneven spun and dyed yarn.

My great-grandmother wove striped *beds*, some of them called rainbow *beds* and then she wove a starry *bed*. This one. The tapestry in the hallway is my mother's half of the original *bed*. Here on the wall, protected from the sunlight, half of a decorative side and half of an everyday side hangs. No cuttings are done to the fabric, it is only divided by the original seam down the middle. The other half belongs to one of her siblings. My grandmother divided and shared her mother's *beds* in still good condition with her children, so that everyone could have a woven memory of

their grandmother, my great-grandmother, who certainly got many stars in the sky.

These tapestries, as I have experienced them, have fascinated me for as long as I can remember. As she told me her own story with nature. There really was no room for this extravagant use of time in family life, but she could not resist it – sneaking of to the stabbur (a Scandinavian farm building used as a storage) to express herself in her loom. Expressions camouflaged as duvet covers; as a necessity in her everyday life.

What is it about this tapestry that makes me care so much for it – as the everyday necessity it really was? Is it the story it tells as a decorative piece on the wall? Is it the knowledge about the extravagant time consumption? Or is it the haptic feeling of my great-grandmother with nature, in all its materiality and emotional engagement?

## **1.1 Background – My story**

As a Norwegian girl I grew up in a family with practical skills. With men who built our families' houses and came up with clever solutions, fixed broken things, chopped wood and caught fish. With woman who made their own and the family members clothing and foraged from nature. When times changed and they were better economic situated, they still kept on. As if in their blood. And they passed it on.

A lifelong curiosity and interest for crafts has led me to experience various materials and techniques. Sitting beside my mother, watching her hands guide the fabric at the sewing machine or patiently embroidering with thin linen threads on beautiful linen textiles. Studying my grandmothers hands threading the needle up and down, up and down, and up and down again – creating woven patches on worn out wool socks. And then, making my first trying attempts as a very young girl, imitating their movements and techniques.

With a strong attraction towards tactile encounters, hands on meetings with materials are important to me. An analytical mindset characterises my makings, both as an enrichment and as an inner tug-of-war between the spontaneously intuitive and the need for systematisation. This combination also characterises and enriches my education and research work, as I both have several years of specialisation in natural science and what seems as an everlasting education in various design, art and crafts

subjects. I am a certified flower designer, a weaver and a seamstress with an interest for nature's materials.

When I again, as a crafter, as a MA student and as a teacher of students and future teachers, linger on my great-grandmother's starry *bed*, I long for a feeling of deep connection – a deep connection to the materials and their origin, and the techniques in the processes of making. An to experience this emotional engagement of the maker, that my great-grandmother must have felt, and the attachment and care for these gifts that she passed on to her children.

## **1.2 Purpose and Significance of this study**

My great-grandmother spent much of her time processing wool fibres from her sheep. By shearing it, combing it, picking out any entangled hay and making small fluffy roles, she was ready to spin the thin fibres into yarn – all by hand. After winding the yarn she washed it with water from the gurgling brook nearby, and dyed it with her surrounding nature. Then she could start weaving the fabric, and finally sew clothes for her children.

Today this process is a lot faster, and seldom a part of the everyday, here in Western fast consumption societies. We may just buy what we want, either in the shop or even by delivery to our doorstep with online shopping. The consumption grows, at the same time as we often lack the experience of making our everyday necessities and other products. What would my great-grandmother have thought of this? Would she have blessed it as a gift of time; spare time to care for her other chores? Or would she mourn it as a loss of knowledge? And what about this feast of consumption?

In a Norwegian podcast, Professor Ingun Grimstad Klepp tells us that in contrast to debates about environmental issues and clothing, which tend to focus on fibre – the challenge is basically about consumption (Tråd, 2019). With her central role in sustainability and textile research, she emphasises that it is how often we buy new clothes that really matters (Borgersrud, 2022). And as I wander into the field of sustainable thinking, it is the idea of reduced consumption and durability that ignite my search. How do we make this shift from the ever-growing fast consumption? How do we, teachers, motivate each student to personally engage and change their ways of consuming? I wonder if getting to know ones local environment and material potential,

and furthermore – whether experiencing the time-consuming processes of making can promote an awareness and care for both the product itself and the places we live? Whether this in turn will affect future consumption, personally and globally?

These are grand questions with no simple answer, but Andrew Morlet, chairman of Crafts Council, comments that “craft and art have a huge role to play in shifting mindsets about the environment and inspiring people” (2022, p. 38) cause rather than logic and analytic persuasions, visual and tactile examples and experiences can be more compelling. Doctor Natalia Ernstman and Professor Arjen Wals refers to Professor Elliot Eisner as

“Arts-informed research [...] may trump conventional forms of research when it comes to generating questions or raising awareness of complex subtleties that matter. The deep strength of using arts in research may be closer to the act of problematizing traditional conclusions than it is to provide answers in containers that are watertight. In that sense, the products of this research are closer in function to deep conversation and insightful dialog than the error-free conclusions” (2013, p. 1650).

### 1.3 Research question

In addition to lingering on my great-grandmother’s starry *bed*, the subject of this master's thesis has emerged alongside recent explorations in my neighbourhood. By researching site specific materials, such as the properties and potential of various seaweeds, and by observing, dwelling on, and learning from and with, a limited number of local species, an awareness of the environment has crystallized. Navigating and making meaning of the meandering path through this undulating terrain, and drawing lines connecting the many thoughts, has been a journey of *what if* and *what about*.

Among many other productions, the making of textiles is a long journey of many steps, one of which is adding colour to the fibres; mainly with chemically produced dyes. I started of my (re)search wondering what to expect from colour in textile production, with the intention of focusing on nature’s colour potential and the slow process of dyeing natural textile fibres with natural colours; dyeing nature with nature.

Like my great-grandmother I wanted to pick plants, process and dye with them. I wanted to make a natural colour resource for the future – a kind of local colour herbarium.

But along the way, an awareness arose. Not only as a deep connection to the materials and techniques in the process of developing colours, but also as a deep connection in being present *in* the meeting and gathering of these materials in nature – being with nature by walking and choosing plants. Daring to shift the research focus from just processing the colour potential from nature to be(come)ing open and receptive to the influence of these meetings; what they started in me, was a challenging process for my analytic and systematic mindset. It all felt like shifting from the safer objective inquiry to the vaguer subjective experience – like letting go of my control, as my research questions became:

### **What emerged from repetitive engagement with walking and dyeing with local plants?**

With a holistic way of thinking – as an artist, researcher and teacher – artography shapes my experience as living inquiry. With nature on nature as a driving force, this inquiry is grounded in my experiences, me with my place, my emotions, my memories and insight, my struggles and epiphanies, my understandings. By walking the ground and picking plants in two different locations that are significant to me, insights and perspectives form the basis of my further reflections and negotiations. By extracting the hidden colour potential from local flora and dyeing natural textile fibres, the colour herbarium form the basis of my artistic making.

By using myself in the gathering of material and empirical data, this (re)search is about my learning with the land, the plants, and the colours. It is about be(come)ing aware through working with time-consuming processes of walking and creating a local colour herbarium. It is a search for a deeper understanding of the potential that lies in the art and crafts. And it is an inquiry of whether experiences with the local environment and intimate processes can affect ecological awareness.



## **1.4 Structure of this thesis**

In the next chapter, chapter 2, I move within literature; introducing the theoretical framework and relevant literature for this research. In chapter 3 I make connections to navigate through a maze of clues; introducing the methodological framing. In chapter 4 I ramble my results of walking towards a colour herbarium; laying out findings. In chapter 5 I wander with my discoveries; linking them together in a reflexive analysis. And finally, in chapter 6 I extract new revelations, transformations and implications as I look back on my journey.



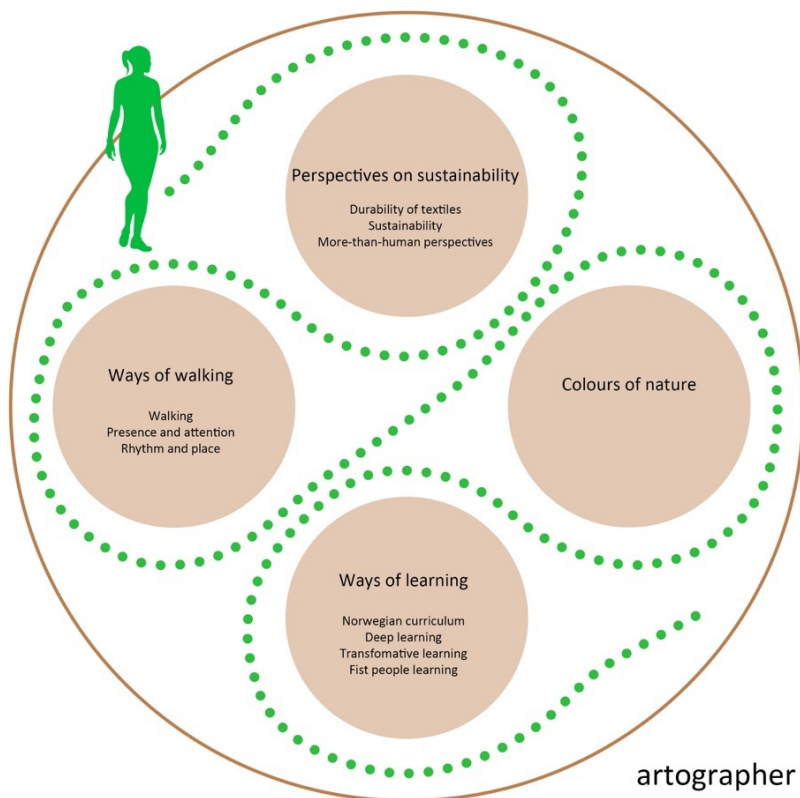


# 2

Theoretical framework:

## **Moving within literature**

As I walk my two paths, I also move within literature (Figure 2.1). With this chapter I introduce the theoretical framework and relevant literature for my research. Sustainability and more-than-human perspectives, ways of walking and ways of learning, form the basis of how I experience – and collect, how I reflect upon findings, and how I make interconnections between them visible. Recent reports on textile durability triggered my curiosity, and I wonder about sustainability. I explore perspectives on walking and walking with. Connected to my great-grandmother, I wander the history of botanical and other colours from nature. I visit parts of the Norwegian curriculum (LK20), with the new interdisciplinary topics and its elevation of deep learning, and I am starting to grasp how my (re)search is connected to deep learning, transformative learning and indigenous ways of learning. They all, with their different entanglements, affect my study.



*Figure 2.1 A simplified visualisation of my walks with literature*

I wonder if I am a different person when I read the literature, and when I walk my two paths. I find Tim Ingold reflecting that “to walk is to journey in the mind as much as on



the land: it is a deeply meditative practice. And to read is a journey on the page as much as in the mind” (Ingold, 2010b, p. 18). So, here my reading journey starts.

## 2.1 Perspectives on sustainability

With my initial questions and reflections, the contrast between my great-grandmother’s relationship with nature’s materials and the still growing textile consumption here in Western neoliberal societies I consider perspectives on durability, sustainability and the more-than-human.

### 2.1.1 Durability of textiles

Introducing the *Earth Logic Fashion Action Research Plan* by activist and Professors Kate Fletcher and Mathilda Tham, journalist Lucy Siegle draw upon the fashion industry’s own analysts telling us that “there is no evidence to support the idea that fashion is in a meaningful phase of sustainable transformation” (2019, p. 6). Despite what the fashion industry is trying to convince us in their campaigns and brandings, their *Pulse Report* reveals that “findings demonstrate that fashion companies are not implementing sustainable solutions fast enough to counterbalance negative environmental and social impacts of the rapidly growing fashion industry” (2019, p. 1).

Here the Earth Logic Plan calls out to provide a visionary and radical framework, in putting our planet Earth and nature first, before economic growth – before everything. Fletcher and Tham emphasise “to ‘stay with the trouble’ of envisioning fashion connected with nature, people and long term healthy futures” (2022). The plan is linked to seven elements of action to rethink and “fundamentally transform the business of fashion as we know it” (Turner, 2020).

A sustainable perspective on production and consumption has often been linked to fibres and the extent to which a product or material can be recycled in various forms. But a recent report for the Consumption Research Institute, SIFO, in Norway (Heidenstrøm, Strandbakken, Haugrønning & Laitala, 2021), suggests that what has the most positive impact on our climate, is the aspect that is the least promoted in the context of consumer policy – the focus on extending the life of the things we surround

ourselves with. In their project *LASTING: Sustainable prosperity through product durability*, this issue is investigated, as "evidence suggests that longer lasting products lead to less material extraction, lower levels of pollution and less energy use in all the phases of a product's life, including transportation" (Research Council of Norway, 2020).

While the report for SIFO align with an European and western perspective, Kate Fletcher and Anna Fitzpatrick have examined non-western ways of sustainable clothing practices and ideas outside the Euro-American context, in *The Decentring Durability project* (2022). One of their participants reflects on durability, and explains that for her "anything durable means a grandfather buys and a grandson uses. If a thing is durable, then that's worth buying. So anything you buy, you should buy [so] your grandchildren can use it" (2022, p. 10).

Fletcher and Fitzpatrick find that the durability of clothing often is personal and informal, it adapts and is linked to both cultural expectations and the capacity of independent acts. The Decentring Durability project introduces fourteen features (Figure 2.2) that may affect the lifespan of clothes.

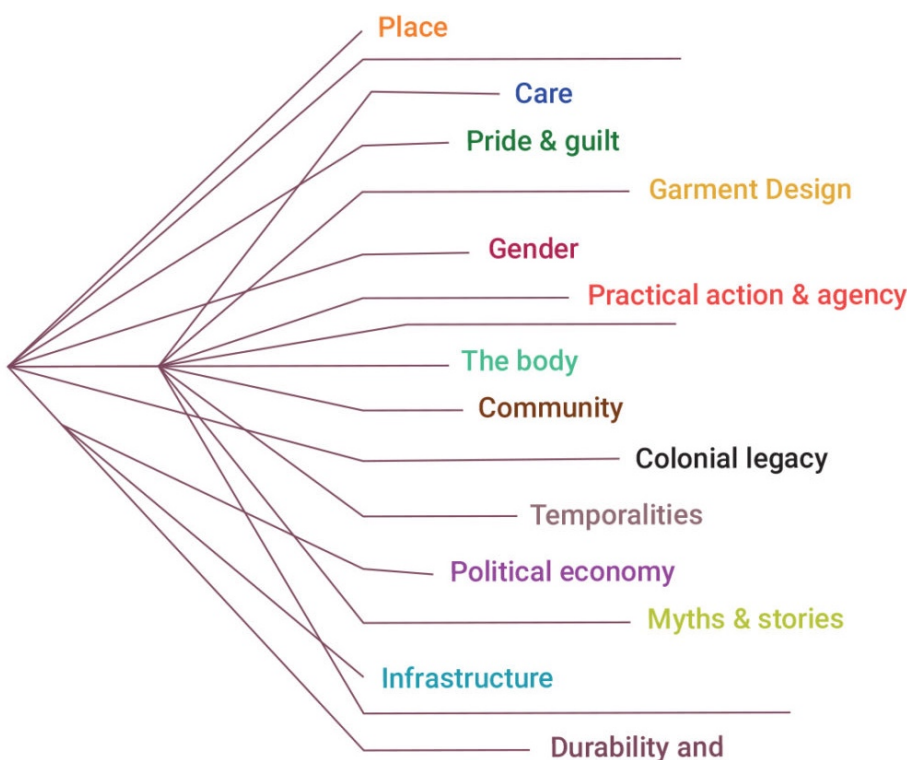
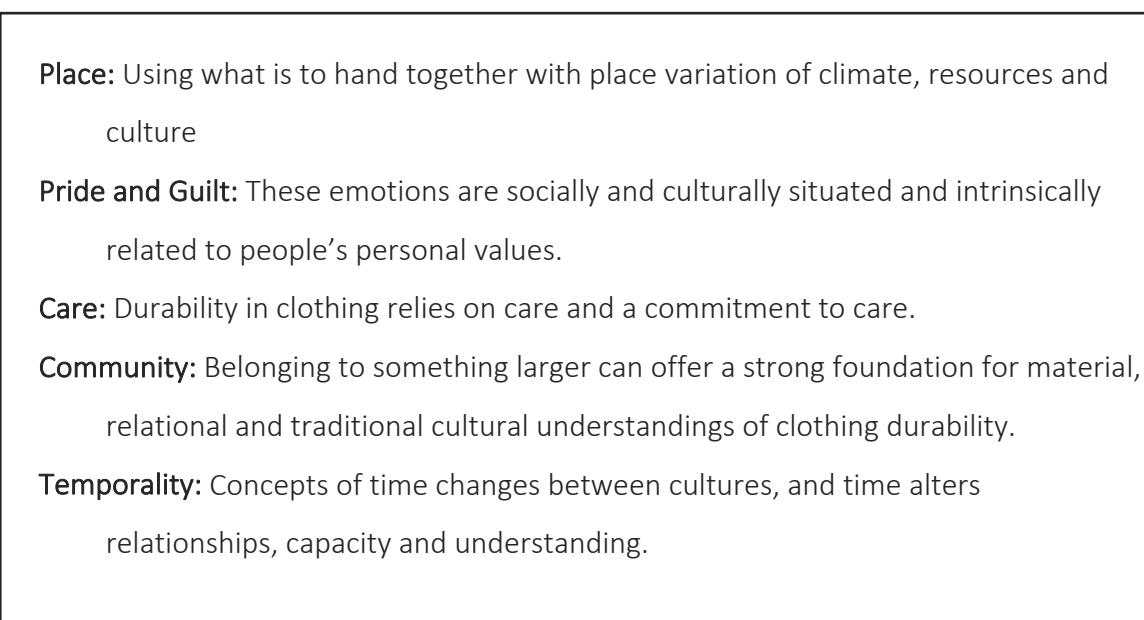


Figure 2.2 show fourteen perspectives that may influence cloth durability from *The Decentring Durability project*



The features are to be interpreted as aspects linked together in a network of interrelated practices that promote duration, not from a market-driven perspective, but seeking to recognise and extend already existing practices in different cultures. The features “also specifically recognise and give space to difference as a powerful – but overlooked – driver for environmental change. [...] [And] by building understanding through dynamic connection of multiple aspects of durability – which are constantly changing and being recreated – plural understandings grows” (Fletcher & Fitzpatrick, 2022, p. 23).

Drawing from their fieldwork it is especially the five features *place*, *pride and guilt*, *care*, *community*, and *temporality* (Figure 2.3) that become central aspects and perspectives as an inspiration for my research.



*Figure 2.3 shows the learning from five of the total of fourteen features in The Decentring Durability project*

### 2.1.2 Sustainability

The concept of sustainable development appeared with the World Commission on Environment and Development’s Brundtland report in 1987; *Our common future*. They had a global agenda for change, seeking solutions to both social, economic and environmental problems (UNA Norway, 2023). Sustainable development then became

known as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (Brundtland, 1987, s. 41).

Here one can wonder what needs are in question; are they basic needs for water, food and health services or more luxurious needs such as cars, holidays and freely choosing any food we like? In the report, Brundtland consider the challenge of finding sustainable development paths as a “search for multilateral solutions and a restructured international economic system of co-operation” (1987, s. 6), and further “the possibility for a new era of economic growth, one that must be based on policies that sustain and expand the environmental resource base” (1987, s. 11). And what does this really mean?

As terms, sustainability and sustainable development often are experienced as diverse and vague, and seem to vary and shift in a continuous revision depending of the context, as they have been redefined in many different ways over time. Many feel the need for clarity. But Doctor Natalia Ernstman and Professor Arjen Wals argues and consider that the terms may be open-ended and dynamic for a reason, that they should not be strictly define. Because “as the world turns and changes, local engagement, continuous reflection and recalibration of meaning are perhaps more essential” (Ernstman & Wals, 2013, p. 1648) to sustainable development, and then its elusiveness offer a flexible framework for time and context specific interpretations to arise.

Professor Robin Kimmerer questions that even though we are showered with the Earth’s gifts every day, it seems that “our definitions of sustainability revolve around trying to find the formula to ensure that we can keep on taking, far into the future” (2014, p. 18), as economics tend to speak of natural resources as a property, waiting to be transformed. Professor Trond Gansmo Jakobsen consider, to think that human needs and what we create should be prioritized over nature, is to forget where we come from. We must (re)orient ourselves towards an ecological way of thinking and acting. We must listen to the Earth and the Earth's needs. Ecology should not be included as part of the economy, but rather – the economy must become an extension of ecology (2013, s. 92).

My project deals with a form of "listening to the Earth" and Earth Logic – in putting our planet Earth and nature first, through my own engagements. And it also has

the capacity to influence other people - since I am also a teacher of students and future teachers.

### 2.1.3 More-than-human perspectives

“Anthropocene is proposed as the next geological epoch; denoting the period in which human activity has been the dominant influence on the climate and the environment of our planet” (Groth & Fredriksen, 2022, p. 7).

In contrast to a human centred (anthropocentric) way of thinking, philosopher and Professor Arne Næss (1976, p. 19) introduced the term ecosophy in the early 1970s as a way of reflecting and living. It is founded on the believes that rather than seeing humans as sovereign, we should start relating back to nature, to see ourselves as part of an ecological system – dependent on other parts of nature. It is a holistic perspective of existence; humans can not survive without other species, we are all developed, mutual connected, and influenced of both the environment and surrounding organisms. Everything is intra-connected and we all have the same basic right of life, the right to unfold and self-realize – as humans, as animals and as plants (Næss, 1976, p. 264).

As term, ecosophy is rooted in a combination of ecology and philosophy, a kind of deep ecological philosophy that emphasises the suffix *-sophy*, meaning personal insight and wisdom (Næss, 1976, p. 22). This deep ecology builds on the concept of our deep understanding of nature’s own value. He indicates that the greater understanding we have for our coexistence with other beings, the greater the empathy. He considers that our intellect – and ability to care – are important characters that can enable us to challenge the ever growing environmental issues. By drawing on the knowledge of indigenous people and their realistic egalitarian attitude; an acknowledgement of the wisdom of equality amongst all creatures and the importance of the cycle and connection in nature, we may come a long way towards caring for and solving society's ecological challenges (Næss, 1976, pp. 278-279).

Professor Biljana C. Fredriksen emphasises that “assumptions about human predominance have led to the exaggeration of differences between humans and other animals, and ignorance of the similarities between them” (2020, p. 5). New concepts such as other-than-human and more-than-human are emerging, trying to challenge the

human centred way of thinking. As more-than-human refers to both humans, other animals, plants and various organic material, it is more inclusive than the term other-than-human. Like Næss and Kimmerer – Fredriksen and Associate Professor Camilla Groth, considers indigenous cultures' reciprocal relationship with nature as valuable knowledge in inspiring the process of re-learning ways of living. By attuning to the Earth's "various inhabitants in ways that Indigenous cultures have done for centuries, we may learn to empathise, listen to and care for the environment, and to take responsibility for our actions accordingly" (Groth & Fredriksen, 2022, pp. 6-12).

Have we forgotten that everything we do, influences the world that created us? We must turn our attention to our shared ecology, if we are to find our way back to ourselves. Only by doing that, we may also succeed as people – to become aware of who we are, or develop our human potential, Jakobsen (2013, s. 92) suggests.

Associate Professor Stephanie Springgay and Senior Research Fellow Sarah E. Truman questions the term nonhuman, as the opposite of human. And that rather than to consider merging what has been considered human with nonhuman through animacy, the more-than-human may become "a process by which human and nonhuman frictionally come together" (2018a, pp. 8-9). As a method, shifting one's way of thinking differently. As a concept, negotiating both differences and intimacy. Ecological awareness may bring attention to empathy and the different (in)tensions when connecting to our surroundings.

## 2.2 Ways of walking

In the book *Walking* from The Hague; the Royal Academy of Art, Assistant Professor Christian Ernten, Professor Nick Shepherd and Senior Lecturer Dirk-Jan Visser notes that

"An ironic contradiction between content and form characterizes much of the discourse around the Anthropocene; the radical implications of the climate change are discussed using familiar and tired old formats such as jetting around the world to conferences and workshops, sitting in hotels and convention centres, setting up talk-shops that explore ideas at arm's length" (2020, p. 15).

As a respectful contradiction, walking may offer a different perspective and an alternative, more up-close, way of engaging with the socialities and the landscape – “moving from anthropocentric design and making approaches to highlight relationality between things” (Smitheram & Joseph, 2022, p. 42).

It is the aspects of walking itself, the aspects of walking, presence and the call for attention, and the aspects of connection and rhythm while walking in my surroundings, that forms my subchapter on ways of walking. My walking and wandering, are significant throughout the (re)search – they follow me everywhere – and for the same reason ways of walking contributes to a larger part of the theoretical framework of this thesis, both as theory and method.

### 2.2.1 Walking

Walking is fundamental, and one of the most common forms of movement in the everyday of human life; to almost all (Lee & Ingold, 2006, p. 67) (Poteko & Doupona, 2022, p. 865). It is often taken for granted, as an activity we pay little attention to while moving forward as bipedal beings. All though walking has always been a part of our life, the different ways of walking – or walkers – in the everyday, originated from the growth of cities and diverse use of roads. In European cities, those on foot gradually separated from other users, and the pavements emerged. A new word, the pedestrian, meaning *on foot*, entered the English language in the mid-18<sup>th</sup> century (Vergunst, 2017, s. 13).

The pedestrian is considered walking in an commonly and ordinary fashion, as someone who has somewhere to go – moving as part of traffic, with the intention of getting from one place to another (Vergunst, 2017, s. 13) (Ingold & Vergunst, 2016, p. 4). And with the luxury of time to spend, the flâneur emerged in the 19<sup>th</sup> century, as a man aimlessly strolling the city streets “with his eyes and ears open and alert to any fortuitous but revealing incident” (Ingold & Vergunst, 2016, p. 15) – resembling the interest of an adventurous small child on his way. He both impresses the city’s life with his feet, and is simultaneously a detached observer, elegantly moving around – never bored, as he is always doing something.

Even though walking, most of the time, merely is practical – like “the unconsidered locomotive means between two sites” (Solnit, 2001, p. 1), writer and activist Rebecca Solnit reflect on walking and thinking in her book *Wanderlust: A History of Walking* (2001). In a production-oriented culture, thinking is generally seen as doing nothing. To do nothing is hard, she writes, and disguising it as doing something probably is the best way. The something closest to doing nothing is walking, as

“Walking itself is the intentional act closest to unwilled rhythms of the body, to breathing and the beating of the heart. It strikes a delicate balance between working and idling, being and doing. It is a bodily labour that produces nothing but thoughts, experiences, arrivals [...] Walking, ideally, is a state in which the mind, the body and the world are aligned, as though they were three characters finally in conversation together, tree notes suddenly making a cord. Walking allows us to be in our bodies and in the world without being made busy by them. It leaves us free to think without being wholly lost in our thoughts” (Solnit, 2001, p. 3).

Professor Tim Ingold and Research Fellow Jo Lee Vergunst questions when our human walk started, and if it will ever end; as walking is such a central aspect of the human way of living. Emphasising that “the ways along which we walk are those along which we live” (2016, p. 1), they consider walking as a social activity; equal to talking and having a conversation. As much as we verbally responds to the presence of others, our movement also relates to them. Drawing on Bourdieu’s notion of the body’s engagement of the everyday and its surroundings, with movement – and walking – as a way of feeling and thinking, they argue that walking could be interpreted more broadly. Considering feeling and thinking as ways of walking, they challenge feeling and thinking as not just the connection between the subjectively perceived and the objective given material world, but rather as movement through a world of information – a movement both responsive to those who cross or share our paths, and a movement as open ended. And only then, we are social beings because we walk, not merely walking because we are social beings, since “walking is not just what a body *does*; it is what a body *is*” (Ingold & Vergunst, 2016, p. 2).

Doctoral Candidate Kaja Poteko and Professor Majca Doupona suggests a change of perspective on the flaneur's way of walking – to the activity of *flânerie* – as it is often perceived as walking in a combination with careful observation. By «taking the flâneur out of the original context and shifting the focus from the flâneur to the *flânerie* allows us to gain the potential of this activity for thinking and questioning the existing social condition» (Poteko & Doupona, 2022, p. 868). They argue that it is important to reach for an analytic value of this wandering activity; one that is different from our everyday activity of walking as a necessity. A strength may lay in the notion that “walking does not retreat from what is perceived and experienced, but lives these two dimensions directly” (Poteko & Doupona, 2022, p. 875).

As walking is never neutral, Springgay and Truman emphasise that “it is crucial that we cease celebrating the White male flaneur, who strolls leisurely through the city, as a quintessence of what it means to walk” (2018a, p. 14). With their project *WalkingLab*, they reflect on the diversity of walkers – “women walkers, racialized and Indigenous walkers, queer and trans walkers, and differently abled walkers” (2018b, p. 131) – and introduce the term *walking queerly*. Here queer is to be interpreted in its original meaning, as otherness, strange, eccentric, not belonging or in character (2018a, p. 7) (Oxford English Dictionary, 1989). And with *the Walking Library for Women Walking*, Professor Dee Heddon and Associate Professor Misha Myers inquires this diversity, which is mainly excluded from literature on walking, as “a learning that takes place on foot and on the move in the company of others (present and virtual), sharing and creating knowledge side-by-side, step-by-step and without hierarchy” (2019, p. 109).

Within the term *walking ... just walking*, Associate Professor Sophie Hadfield-Hill and Professors John Horton, Pia Christiansen and Peter Kraftl, consider the «(daily, taken-for-granted, ostensibly aimless) forms of walking” (2014, p. 95). Although there are numerous studies on walking and walking-with-a-thesis, the actual practices of walking – what happens during and how it matters – are seldom explored. Furthermore there is an overwhelming absence of children and young people's experiences and everyday practice of walking in new studies. They note that “everyday details, complexities, diversities, events and bodily practices of walking are fundamentally important” (2014, p. 96), and that walking rarely is *just walking*.

## 2.2.2 Presence and attention

The *here and now* of the event and the immediacy of the experience is grounded in the person within its environment (Vergunst, 2010, s. 376). And

“Walking means being present, bearing witness, and putting one’s body into the research process and into the world. [...] It can mean coming connected to something greater at a deep rhythmic human level. It can cause us to question our habitual selves and familiar surroundings on a profound level, and also to engage with and address more desperate planetary issues [...] which ultimately should provide the measure and beat for all our reflection and research practises” (KABK, 2020, p. 9).

As walking is a bodily practice that requires movement into the social sphere, it also requires appropriate space and appropriate time (Poteko & Doupona, 2022, p. 865). But with the intention of reaching a fixed destination, the impatient everyday pedestrian and traveller tends to miss out on deep meetings and their potential deep meaning-making, as these connections demands attention and endurance. Biljana C. Fredriksen (2016a) elevates three mutually supportive forms of attention in “the process of meaning negotiation:

1. External attention to qualities of physical environments and materials
2. Internal attention to our own senses and soma-aesthetic sensibilities, and an awareness of our own reasoning on the account of present and past attention
3. Attention to others – intersubjectivity” (2016a, p. 107).

The attention is crucial in the process of connecting thoughts and new understandings, and it affect further actions, and Robin Kimmerer celebrates that everyone are gifted with the ability of paying attention. She elevates the *paying* of attention, as “perhaps a near-universal form of currency – it is exchangeable, it is value, and it incurs an expense on the part of the payer, for attention” (2014, p. 20) as a limited resource. From her article *Returning the gift* one can draw out central aspects of paying attention in a more-than-human world:



- paying attention is an ongoing act of reciprocity
- deep attention calls us inevitably into deep relationship
- attention generates wonder, which generates more wonder
- attention becomes intention, which coalesces itself to action (2014, p. 20).

Conscious attention increases with practice (Ingold, 2010a, p. 136). It is linked to the present moment, as “retrospective attention does not exist” (Fredriksen B. C., 2016a, p. 106). Presence relates to the space between the past and the future, meaning that the presence is here and now. But also, the present is always linked to inscriptions from the past, as it consists of both memories and expectations (Vergunst, 2010, s. 382). The momentary experience always remains in a context, and “rich moments from our lives are saved and awoken by present dwelling” (Fredriksen B. C., 2016a, p. 106).

Springgay and Truman questions the schools’ focus on time as *chronos*, time as an amount, and states that “here, *chronos* functions to legitimize schooling as part of an assembly line whose basic output is the docile worker and consumer” (2019, p. 10). The standard marker of time, then, is set by a particular notion of humanism. They suggest the use of queer temporalities – to disrupt the logics of neoliberal spacetime – to “configure the past, present, and future as co-determining” (Springgay & Truman, 2019, p. 10).

Professor Kjeld Fredens (2018, s. 32) notes that the self is experienced as a narrative of the past, present and future – as a whole person; as social, emotional and action-oriented. Writer Kjetil Røed (2019, s. 19) further reflect on what affects us, as it is what corresponds to who we are and perhaps also what we want to be. Affection promotes attention and the ability of dwelling, but also the ability to give or receive care. What resonates in us is something we ought to embrace, because it connects both cognitive and emotional layers of our identity with what we experience.

In process of finding one’s way in the world there is no definite start or ending, “but every moment of beginning is itself in the midst of things and must, for that reason, be also a moment of ending in relation to whatever went before” (Ingold & Vergunst, 2016, p. 1). Her one may draw parallels to walking as an activity, as the legacy of physical movement is linear (Rousell, Lasczik, Cook, & Irwin, 2018, p. 8), and by following a trail, one is challenged to find ones way into the future in the present – by

remembering how the trail goes, from past experience (Ingold & Vergunst, 2016, p. 17). And rather than a moment, walking implies a continuity – the flow of space and time, a sense of future, present and past (Vergunst, 2010, ss. 381-382).

### 2.2.3 Rhythm and place

It is a shared ambition among many researchers “to pay attention to experiences of tactile, feet-first, engagement” (Ingold & Vergunst, 2016, p. 3) and to *how* people walk. 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. “A key aspect of walking rhythm, as with all rhythms, is that it unfolds over time – both within a walk and across different walks” (Vergunst, 2010, s. 377).

People walk into and out of, they cross over and through, or they combine it all within a long journey. When walking, the rhythm of the place and the everyday; the surrounding sound and movement of ongoing activity, interact with the rhythm of the walk. The rhythm embraces the body. “It is not necessarily a rhythm of perfectly even beats in time, corresponding to evenly spaced footsteps [...] but includes creative variations that allow for the steady continuation of the walk” (Vergunst, 2010, s. 380).

Diverse socialities have different pacing – rhythmical tempo. Professors Alexandra Lasczik Cutcher and Rita L. Irwin ponder the term *haste*, as “the illusion of speed is the belief that it saves time” (2017, s. 5). Walking simultaneously is conditioned by place, space and time, and has a central and important feature – it is slow and allows us to slow down – and hence enable a more relaxed, multisensory, interacting and engaging experience (Poteko & Doupona, 2022, p. 868). Walking may provide various kinds of attention, depending on pace. With the relative notion of moving slowly or quickly, the walker experience the environment differently (Lee & Ingold, 2006, p. 70).

Focusing on social interactions while attuned to the environment, Lee and Ingold emphasise that “to participate is not to walk *into* but to walk *with*” (2006, p. 67) – as a shift from face-to-face confrontation, to the act of sharing the same experience when walking together with others. Springgay and Truman challenge this walking *with* in the presence of others, and requires a co-composition of walking and reflection

(2018b, p. 138). Here *walking-with* becomes concerned with where walking takes place and with whom, and seek to disrupt “conceptualizations of walking as a form of discovery, progressive, and universally accessible” (2019, p. 12).

Professor Juanita Sundberg explore various dimensions of *walking-with* and perceive it “as a form of solidarity built on reciprocity and mutuality, walking and listening, talking and doing” (2013, s. 41), respect for the multiplicity of life and engaging with Indigenous ways of knowing. As this interpretation of walking-with is about critical engagement and unlearning neoliberal values, it challenges universal claims about how to walk with. And “walking-with should not be misconstrued with conviviality and sociality, or the idea that one needs to walk with a group of people. You could walk-with alone” (Springgay & Truman, 2018a, p. 11).

Lee and Ingold consider that the boundaries of the environment and the body may blur in the liminal awareness shifting between internal and external perception, a kind of confluence or co-production of walking – as the surroundings become part of the emotion. The bodily presence constitutes the meaning of the place (Lee & Ingold, 2006, p. 77) (Pink, *Doing sensory ethnography*, 2015, p. 112). With the repetitive “action of putting one foot in front of the other”, contact with the ground develop attention to the surroundings (2006, p. 68).

We perceive the ground in movement, an although it feels like the hill rises up in front of us – it is not on its move, as the texture of the surface is intrinsic variegated. The ground refers to the Earth’s surface (Cambridge Dictionary, 2023a), and Ingold consider that “a living, breathing body is at once a body-on-the-ground and a body-in-the-air” (2010a, p. 122). While the different

“plants grow *in* the ground, not *on* it, as their roots penetrate deep into the soil while their stems and leaves mingle with the open air [...] When the plant eventually dies and decomposes, its material deposit adds to the layer of soil, rich in nutrients, from which further growth issues” (2010a, p. 125).

In the podcast series of WalkingLab Springgay and Truman challenge the concept land, and propose the use of a capital L – Land. With references to the Canadian Indigenous scholar Sandra Styres “Land in this sense is not mere earth, but acknowledges an

Indigenous framework that embraces earth, air, water, humans, and non-humans as vital, pedagogical and relational” (Springgay & Truman, 2021, 3:38), it enfold all matter – living and non-living.

## **2.3 Colours of nature – dyeing with plants**

Humans have always had the urge to adorn themselves and their surroundings with colour (Haukeland, 1989, p. 9), and the need to stand out has thus influenced the development of textile dyes (Kjær & Frederiksen, 2021, p. 6).

The first, and still the most important, fibres used by us came from the wool on domesticated animals such as goats and sheep, while the knowledge of using silk and plant-based fibres in textiles are just 5,000-7,000 years old. Early clothing was grey, brown or beige, as the wool was used as it was, with its natural pigmentations. And since Ancient Times, humans have dyed. The methods probably originated from trying to boil the wool in water together with a beautiful plant. With new colour occurring, experimentation with different plants and lichen started. As they gathered and tested, it gradually resulted in various hues and values (Sundström, 2003, pp. 7-10).

Textile knowledge was passed down from mother to daughter, and to her daughter again, as it was the woman’s chore to process the fibres and make clothes for her family. And their clothes she now started to dye from nature. As knowledge about dyeing and colours evolved, it spread out as an intangible cultural wisdom. Local colour traditions developed on various local clothing. At home, on the farms, it was possible to dye just a limited range of colours, ones that the local nature could offer (Sundström, 2003, p. 10). But together with the travels during the Iron Age and Viking Age, came the ability to obtain new plant materials from central markets in Europe – resulting in the possibilities for new colours here in Scandinavia. These new colours were expensive, and indicated social status (Kjær & Frederiksen, 2021, p. 13).

With the growth of cities in the Middle Ages, the making of clothing changed. With the new way of living in the cities, shifting from farming to city life, people sought to create an income-generating craft. Earlier the mastering of various crafts, was imperative for the individual's survival. Often the crafter and nature entered a kind of symbiosis based on understanding and respect for the seasons, nature's resources and

the availability of materials (Kjær & Frederiksen, 2021, p. 6). But as the cities flourished, the production of textiles became professionalized, and people specialized in different parts of the process and lost their connection to the material's origin with nature. The desire for more chromatic colours grew. This gradually increased the need for knowledge of dye qualities, various methods of extracting colour and methods of fixating them – and from that, one of the oldest chemical industries grew. All with components from nature.

The colour knowledge shifted from an individual female intangible wisdom to a male dominant system of apprentices and master dyers, and dyeing became one of the earliest crafts that required demonstrating one's skills and joining a guild (Sundström, 2003, p. 10). To even being allowed to practise as a dyer, one had to be apprenticed to a master. Often the apprentice joined his own master's guild. Working his way up the hierarchy, and he had to be able to dye a good cover black in order to achieve his own master stature. The process of black was particularly challenging, requiring a series of different dyeing's on top of each other (Kjær & Frederiksen, 2021, p. 14).

Big cities had separate areas or streets for the various crafts. Some cities had patents for certain colours, and there was regulation – or even laws – of which colour one could wear. For some colours, one had to have a special social status or having earned the ability to use, while other colours testified to low status.

The art of dyeing was not as established in northern Europe, as in France, the Netherlands, Belgium and England. Some dyers came to the Scandinavian countries after the religious wars, and settled in central parts of the counties. But in the countryside, dyeing mainly took place at home on the farm, with the knowledge still passing down from mother to daughter – as earlier times (Haukeland, 1989, p. 10). Those who could afford it, now made use of imported dye plants, some itinerant dyers or sent yarn and fabric to dyers abroad. The rest kept on using the local plants.

It was especially red, blue and green colours that were challenging to make from nature here in Norway, and for that reason, those were the colours of great desire. The Vikings had brought back seeds from woad, to grow as a source for blue. But it demanded knowledge, as it is challenging to grow here in the cold climate of the north and not soluble in water. The colour became known as *potted blue*, due to the fermentation of woad leaves in urine during the dye process. By dyeing different shades

of yellow from local plants, and then dyeing over it with blue from woad, they could create green shades. Red was made from madder roots and cochineal; an insect source for carmine, and was imported for the same reason as woad. By a similar process to green, they could dye red over yellow to create orange shades, and blue over red to create purple shades. Although we depended on importing red and blue, one of the central export articles from Norway in the 18<sup>th</sup> and 19<sup>th</sup> century were lichen for dyeing purple; orcein (Torkelsen, 2021, s. 20).

Until the 1860s all textiles were dyed with natural dyes. But “in 1856 the first commercially successful synthetic dye, mauve, was serendipitously discovered” (Stothers, 2019). Although the quality of the first synthetic colours were unstable when washed and exposed to light, they relatively quickly came into use (Haukeland, 1989, p. 9). Due to the flourishing textile production after the industrial revolution, the demand for easy accessible dye was high. Nearly 90 percent of the dyes were synthetic by 1900. Experience and professional insight in the art of dyeing with nature disappeared with the old masters and skilled women (Haukeland, 1989, p. 11) (Kjær & Frederiksen, 2021, p. 15).

But in Norway an interest in dyeing with plants has remained alive to some extent, even after the breakthrough of synthetic dyes, thanks to the weaving traditions and the use of national costumes keeping it partial alive (Haukeland, 1989, p. 11). And *the Craft Wave* in the 1970s, across all of Scandinavia, resulted in the rediscovery of the early art of dyeing with nature. Several books were published, eager to preserve the cultural heritage with natural dyeing (Lutnæs, 2015, p. 16).

Nature is full of colours – colours to fascinate and inspire. But the plants’ outer colour is rarely the same as the inner; the hidden dye colour (Kjær & Frederiksen, 2021, p. 36). A dye plant has seldom just one pigment, and the amount varies according to the phase of growth and the condition of the plant, so we may get a multitude of similar shades (Sundström, 2003, p. 5). As flowers and insects only live for a few years, there is a challenge in whether their colours satisfy our desire for durability.

Erik Sundström categorizes four requirements for dyes from nature; colour intensity, water solubility, binding ability and stability. Colour intensity tells us something about how the different colours behave in the spectrum of daylight. Stability means that the dye should retain its colour even if the yarn or the textile is exposed to

sun and detergent. Water solubility is a requirement that comes from the fact that we prefer to work with water when we colour. Binding ability is about whether the water-soluble dye sticks to the textile fibres rather than remaining in the water, and is often the decisive quality (2003, pp. 14-17).

## 2.4 Ways of learning

“Learning is lived – it is ‘holistic, reflexive, reflective, experiential and relational’. It may take on various forms in relation to culture and heritage. It need not be compartmentalized into only one’s head and hands, but is holistic throughout one’s being” (Miller & Fredriksen, 2022, p. 76). In the process of learning, what is learned and within what context it is learned, are inseparable (Ernstman & Wals, 2013, p. 1650), and this (re)search is about learning *in situ*, in its original place – or even at the place where it should happen (Cambridge Dictionary, 2023b). And based on learning as something that happens through meaning negotiation within the person, in encounters with other people, sensory encounters with materials and other interactions.

Numbers of innovative forms of learning have been recognized lately (Ernstman & Wals, 2013, p. 1648), and with this subchapter I consider new parts of the Norwegian curriculum and the curriculum’s elevation of deep learning as my way into the school context, and I wonder about what contributions transformative learning and the First Peoples Principles of Learning may hold.

### 2.4.1 Norwegian curriculum

As an art and crafts teacher, one must develop various tools and arenas for students to explore, reflect on and express feelings and viewpoints, and contribute to meaning negotiation and the development of an awareness of one's involvement and influence on society and nature (Directorate of Education, 2020c).

Recently, a new curriculum (LK20) was introduced in primary and secondary schools in Norway. The importance of art and cultural expression for each student’s individual development are now emphasised with the art and crafts subject’s central value base, and furthermore, knowledge *of* and experience *with* art and crafts traditions

and intangible culture provides a basis for taking care of one's surroundings (Directorate of Education, 2020a). *Cultural awareness*, is presented as a core value, and aims to elevate meetings *with* and reflection *of* the art and crafts role in the shaping of culture and identity. Together with material and visual knowledge, students must develop the ability to make choices in their own creative work, as well as conscious choices as consumers and fellow citizens (Directorate of Education, 2020b).

Both the core curriculum and the subject-specific curricula have now included three interdisciplinary topics; *health and life skills*, *sustainable development* and *democracy and citizenship*. These topics are to be prioritized as they affect key societal challenges of the future. Within the topic *health and life skills* it is emphasised that life skills are about being able to understand and influence factors that are important for mastering one's own life (Ministry of Education and Research, 2020d). While within the topic of *sustainable development*, the students must learn and understand the connection between social and environmental conditions; both locally and globally, in the context of sustainable development (Ministry of Education and Research, 2020a). And with the topic of *democracy and citizenship*, students must understand various challenges and the connections between the individual's rights and duties, as societies depends on conscious participation – both the people, the environment and the society (Ministry of Education and Research, 2020c). The three interdisciplinary topics are not something detached and additional, but are to be understood as an integral part of all the different subjects.

Although all three topics generally are characterized as societal challenges, they have somewhat different characters. While *health and life skills* can be placed within the private sphere, *democracy and citizenship* reaches out to the social sphere as a fellow citizen. And *sustainable development* goes even further, it addresses the student's responsibility in relation to the major global challenges facing humanity (Offergaard, 2022, s. 7). However, the different topics have several merging points, as the themes are intertwined and mutually influence each other. A solution to one of these three societal challenges cannot be independently considered, without any of the other two (Offergaard, 2022, s. 8).



## 2.4.2 Deep learning

The curriculum promotes *deep* learning; or *in-dept* learning, as a new focus in the everyday school, and elevates it as a useful instrument in meeting the future competences of the three interdisciplinary topics; *health and life skills, sustainable development* and *democracy and citizenship*. Here, the definition of deep learning is

gradually developing knowledge and lasting understanding of concepts, methods and relationships within subjects and between subject areas, and the ability to reflect on own learning and to use the knowledge in different ways – in familiar and unfamiliar situations, alone or together with others.

(Directorate of Education, 2019, Trans.)

It is further emphasised to let the curriculum's value base characterize the deep learning processes; stimulating the student's development of good attitudes and judgement, the ability to reflect and think critically and to make ethical choices (Directorate of Education, 2019, Trans.).

But Professor Thomas Dahl and professor Atle Skaftun (2020) indicates that deep learning is neither a new thing nor a new way of learning, as all good ways of learning always have aimed at deeper understandings. They consider the distinction between deep learning and surface learning, with surface learning linked to the passing of knowledge without challenging the context, while deep learning is about the learning process itself and the quality of it – as a concept of deep and lasting enlightenment. Skaftun reflects on the challenge with the curriculum's focus on deep learning. It may charge *deep* as something positive, while *surface* becomes something negative - as this basic term is omitted from the curriculum. He elevates that it is within the interaction and reciprocity of both these strategies of learning – the surface learning and the deep learning – one can travel deeper (Dahl & Skaftun, 2020).

Professor Monica Melby-Lervåg (2019) even consider the focus on deep learning to be one of many fads in education. Here one of the characteristics is the lack of suitable and systematic comparison of the effect deep learning may have in a pedagogical context versus what is common practice in schools today. And she also questions if it really is certain that deep learning, and methods to promote this, differs

from what is already present, and whether it may provide better learning than what is the usual practice. Melby-Lervåg is far more concerned with the challenge of many young people finishing school lacking skills in mathematics and within reading comprehension, and emphasise that the significant focus on deep learning is unlikely to help those struggling to learn basic skills.

Deep learning must build on basic competence, Senior Lecturer Bente Forsbakk (2019) states, and further question the strong focus on cognitive learning in the deep learning context. She draws on recent research showing that non-cognitive skills – social and emotional – are important for both curricular learning and societal life. To elevate the sociocultural perspectives within deep learning is crucial to connect the young people's individual cognitive knowledge and their social interactions.

### 2.4.3 Transformative learning

While deep learning is about the quality of learning, both the process and the knowledge itself, transformative learning is about knowledge that changes perspectives. Transformative learning derives from *transformation*, meaning change – a metamorphosis, and was established back in the late 1970s in the United States of America by Professor Jack Mezirow. Women's liberation, in earnest, had entered the agenda. And he was working on an extensive study of women, who had started various forms of adult education. For many of them, this brought significant changes in their life course and self-perception. It was these profound personal shifts that appealed to Mezirow, and his great interest of learning processes – particularly those capable of creating qualitative changes in adults' worldview and understanding of self (Illeris K. , 2013, p. 17).

Mezirow defines transformative learning as “learning that transforms problematic frames of reference—sets of fixed assumptions and expectations (habits of mind, meaning perspectives, mindsets)—to make them more inclusive, discriminating, open, reflective, and emotionally able to change” (2003, p. 58). He emphasises that transformative learning is the capacity of metacognitive adult reasoning, where advanced and assessing reasonings are consequential – and may involve tacit knowledge such as competencies, skills and aptitudes. “Individuals at the final stage [...]

can offer a perspective about their own perspective, an essential condition for transformative learning” (Mezirow, 2003, p. 60).

Professor Knud Illeris ponders that Mezirow primarily defined and gave meaning to the concept of transformative learning based on qualitative changes in the learner’s ‘meaning perspectives’, ‘frames of reference’ and ‘habits of mind’ (2014b, p. 573). Illeris further evaluate that it was basically about creating meaning in your own life, and meaning is the basis of how the individual understands one’s surroundings and himself. This concept of transformative learning provides important contributions to the understanding of possibilities within human learning, but to achieve a complete understanding of possibilities and what happens, it needs to be combined with other learning conceptions (2004, p. 88).

But after reviewing several different learning theories, Illeris considers transformative learning and its interrelationship with the concept of identity. This creates possibilities for a broader understanding of the conditions and requirements that are linked to more advanced and personal durable learning, evolvment and self-perception, and is more relevant in a modern globalised society. He notes that *transformative learning* generally is about how one acquires, develops and changes the understanding of and the relationship with essential elements in own existence – and the within the world one live. While *Identity* is about who one may experience one is, and how one relates to and would like to be experienced by others (2013, p. 13).

Illeris then suggests, the following definition: “The concept of transformative learning comprises all learning which implies changes in the identity of the learner” (2014b, p. 577). This definition has the advantage, he says, of being clear and short, and relevant – both in relation to the individual and the societal. He also emphasise that this definition immediately includes Mezirow's relation of transformative learning to the individual perspectives and frames of reference, but at the same time extends beyond this definition by including the other aspects of identity – the emotional, social and societal dimensions (2013, p. 67).

More relational and emotional perspectives on transformative learning was provided by Edmund O’Sullivan and his ecological way of thinking in the transformative context. Challenging racial and environmental issues, he called for a shift from neoliberal values with a more radical definition:

“Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings, and actions. It is a shift of consciousness that dramatically and permanently alters our way of being in the world. Such a shift involves our understanding of ourselves and our self-locations; our relationships with other humans and with the natural world; our understanding of relations of power in interlocking structures of class, race and gender; our body awarenesses; our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy”

(2002, p. 11).

Jakobsen (2013) reflects on O’Sullivan’s perspectives of transformative learning and notes that it is not just a matter of awareness of the looming ecological catastrophe or the warning of current actions, it is also a deep commitment to the lack of solidarity with fellow human beings. With these perspectives, transformative learning must contribute to a comprehensive new way of thinking about values – a new way of thinking that must characterize the entire identity of pedagogy, and which, in turn, will affect both the human-nature relationship and the society-culture relationship.

Jakobsen consider that transformative *learning* then involves a shift towards a more transformative *critical learning*, with references to the values of our market-driven culture as outdated – not sustainable. The need for radically new questions becomes a fundamental issue, and it requires a radical restructuring of the prevailed reality in the neoliberal culture, a break with the past (2013, ss. 92-94).

#### 2.4.4 First people’s principles of learning

Helene Illeris argue that “we have to think of new ways to support the learners with the refashioning of their human perspective systems, which will allow them to think beyond their own species, and to connect with other forms of existence on their own terms” (2022, s. 181), to re-embrace the matter drive, and to become more acceptive and receiving – more connected to the Earth.

It is clear, Groth and Fredriksen (2022) also notes, that the need to consider the complex entanglements between the sever environmental situation and human

activities in the curriculum, is necessary. The whole relationship with other living organisms and materiality needs to change, not only behaviours. “Inducement of such a drastic change of lifestyle in new generations, demands profound altering of education from early childhood to higher education” (Groth & Fredriksen, 2022, p. 5).

British Columbia has incorporated *First People’s Principles of Learning* (First Nations Education Steering Committee – FNEESC, 2007) into their curriculum. The principles were articulated by Indigenous Elders, knowledge keepers and scholars as a guidance in teaching, learning and being, as well as in curriculum progression. These principles are:

- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- Learning involves recognising the consequences of one’s actions.
- Learning involves generational roles and responsibilities.
- Learning recognises the role of indigenous knowledge.
- Learning is embedded in memory, history, and story.
- Learning involves patience and time.
- Learning requires exploration of one’s identity.
- Learning involves recognising that some knowledge is sacred and only shared with permission and/or in certain situations.

From some parts one may draw or glimpse similarities with the three interdisciplinary topics in the Norwegian curriculum; *health and life skills*, *sustainable development* and *democracy and citizenship*, but *the First People’s Principles of Learning* differs greatly within its fundamental, grounded and holistic connection – the more-than-human. And because these are not unique principles to just First Peoples of Canada, “their resonance can inform questions around teaching, learning, research in general and beyond Canadian borders” (Miller & Fredriksen, 2022, p. 76).









# 3

Methodological framing:

**Making connections to navigate through a maze of clues**

Within the title of the thesis – *Be(come)ing aware: An artographic walking with a colour herbarium* – there is implications of both my way into, and throughout my (re)search. In this chapter I present my methodological framing. I present artography, emphasising my three roles as an artist, researcher and teacher. I present my methods for generating empirical material, when I walk my vicinities as I gather perceptions, reflections and plants, and later dye with them. I present my methods for analysing texts and colour samples, and I reflect on considerations.

This inquiry is grounded in the acknowledgement of more-than-human and indigenous perspectives – with humans and non-humans as coexistent, different from the human-centred worldview – as the (re)search for deep connection with nature beckons me to return, like Professor Emerita Christine Marmé Thompson poetically put it, “to first things, to beginnings, to unmediated relations and intuitive understandings of the world and its inhabitants” (2022, p. vii).

With the holistic aspects of the more-than-human and artography, it is interesting to note Fredriksen’s (2020, p. 3) suggestion of *holistic* as terms of five different spheres:

1. The personal sphere: Connectedness within a person, including emotions, imagination, senses, physical body, values, attitudes, memories, past experiences, physical needs, cognitive capacities, anomalies, illness, age, moods, talents, interests, etc.
2. The familiar social sphere: Connectedness between a person and her/his social environments, family, local culture, school, etc.
3. The reachable sphere: Connectedness with the surroundings that one is in immediate contact with: air, ground, clothes, food, objects, buildings, furniture, materials, smells, sound, etc.
4. The inter-species sphere: Connectedness with other species that one is in contact with, though one might not be aware of such contact: plants, wild and domestic animals, insects, microorganisms, etc.
5. The global sphere: Connectedness with more-than-humans we have never met, those that lived before and will live after us, who live in distant places we have never been to or places we do not even know about. This includes living

organisms and materials that each of us influences at the global level since we share air, water, exhaust, micro plastic, viruses, the sun and many other elements.

The connection between the environment, body and mind are inextricable (Fredriksen, 2020, p. 3). And I experienced this when creating my research design (Figure 3.1).

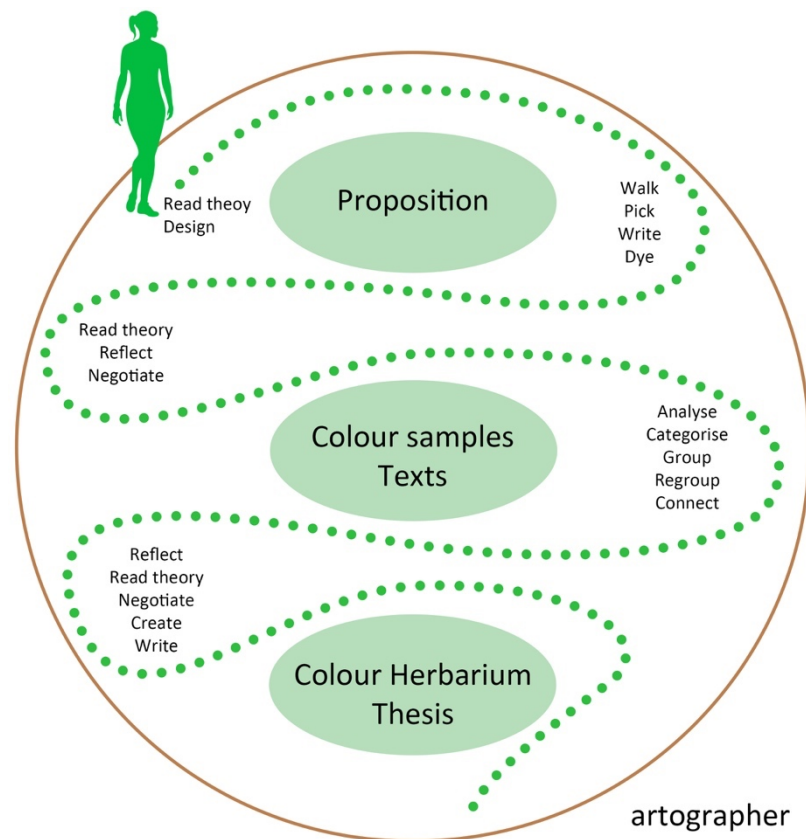


Figure 3.1 A stylized model of the way through my research design

Because originally I had planned to walk my predetermined paths to collect plants to dye a colour resource for the future, a didactic tool in teaching sustainability in textile subjects. To use texts as a way of logging the plant properties, and to treat the colour samples as units in a filing system – within a strict quantitative research design. But starting the process of picking plants, I quickly observed that I could not displace the deep connection that occurred when being present *in* the meeting and gathering of these materials in nature – being with nature by walking and choosing plants, and then dyeing with them. Being within these attentive time-consuming processes, it also

became clearer to me that my three roles as artist, researcher and teacher follow me all the time, in what I do and what I think. My initial planned strategy with walking, picking, writing and dyeing stayed with me, but the content of my writing, reflections and negotiations shifted from the strict quantitative research design into a combination of quantitative and qualitative research – as the focus of the inquiry shifted. My research question changed from just wondering about the colour potential in the slow process of botanical dye, to what emerged in me by this repetitive engagement with walking and dyeing with local plants.

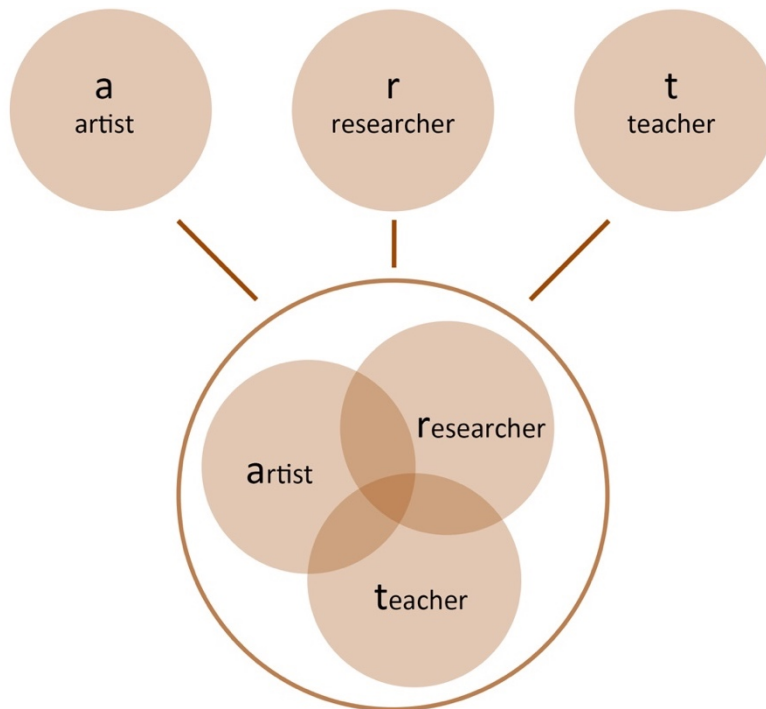
In addition I find Springgay and Truman challenging the gap between methodologies and method, and data and research, in the contexts of recent and emerging worldviews, in their article *On the need for methods*. They do consider methods essential for *thinking-making-doing*. But rather than approaching research and methods as predetermined events of gathering data accompanied by analysis, they suggest the concept of methods as part of the practices' ecology – “that methods are generated both as means to produce, create, and materialize knowledge and practices [...] and activation of knowledge at the same time” (2018c, p. 211).

And I further note that Springgay and Truman consider that research is about being in the middle, “as immanent modes of thinking-making-doing come from within the processes themselves, not from outside them” (2018c, p. 206). To know this middle in advance is hard, one has to be situated. With the term *speculative middle*, as an event rather than a place – concerns, frictions and (in)tensions incessantly emerge. And “regardless of what methods are incorporated, they:

- a. cannot be predetermined and known in advance of the event of research
- b. should not be procedural, but rather emerge and proliferate from within the speculative middle, as propositions, minor gestures, and in movement
- c. should not be activities used for gathering or collecting data. Instead methods must agitate, problematize, and generate new modes of thinking-making-doing
- d. methods require (in)tensions, which trouble and rouse ethical and political matters” (Springgay & Truman, 2018c, p. 211).

### 3.1 Artography

I wander into my (re)search with artography as a living inquiry – a holistic presence. It is a practice-based inquiring process within arts and education. Artography recognise the practice *of*, and lingers *in* the liminal spaces between **a**rtist and **r**esearcher and **t**eacher (Springgay, Irwin, & Kind, 2005, p. 902) (Figure 3.2).



*Figure 3.2 Artography visualised. The holistic and reciprocal meeting between the merging roles as an artist, researcher and teacher*

When I collect and reflect I consider how to use the colours I find artistically, I wonder about potential for new knowledge and I consider how I may transfer what emerged in my inquiry to my students with my teaching. Artography almost simultaneously require the (re)searcher to take the role of the participant, the observer, and the interpreter throughout actively engaging with people and place (Ernstman & Wals, 2013, p. 1650), as it is both the continuous inquiry into the work of art-making, research and teaching, and the continuous event of perception (Triggs, Irwin, & Leggo, 2014, p. 23).

Rita Irwin is one of the artists/researchers/teachers in the evolving process of artography. And the terms' written form has shifted. It has been rendered as a/r/tography with the slashes denoting the a from artist, r from researcher and t from

teacher, intending to both divide and double the word – to make it mean at least two things. Springgay, Irwin and Kind (2005, p. 904) refers to what might appear between multiple points of orientation, and the play with words hinting at the meaning negotiation between and within these orientations. The slashes were not intended to be one or the other, they suggested relational movement – simultaneously or shifting between the (in)tension of the roles, as a third space in-between identities (Sinner & Irwin, 2022, p. 173).

The term has also experienced experimentation with the adding of identities or ways of informing, such as *c/a/r/ography* – with *carte*, the notion of the map included (Cutcher & Irwin, 2017, s. 2), and considering the possibilities between the identity constructs, the dash has been used in *a-r-tography*. But like Sinner and Irwin, I call for a focus on the fluidity between and among the three participating roles – “the openness to the in-between of all our relations” (2022, p. 173) – within the form *artography*. Emphasising the sensorial possibilities this approach brings, as a mode in the *including middle*, embracing the fullness of the living inquiry (Sinner & Irwin, 2022, pp. 173-174).

“When *a/r/tography* first was conceptualized, *renderings* were presented as a way to understand concepts as methods: a way of disrupting taken for granted social science methods” (Leggo & Irwin, 2018, s. 51). Springgay, Irwin and Kind (2005, pp. 900-908) describes six renderings of artographic approach in their article *A/r/tography as Living inquiry Through Art and Text*, offering possibilities of space to engage, explore and become. They are, as I interpret them:

- *Contiguity*: implies the connection between the textual and the visual, the meeting of art and graphy as extendent and complementary
- *Living inquiry*: acknowledges the liminal spaces between artist, researcher and teacher, and inquiry as embodied continuous encounters.
- *Metaphor and metonymy*: linked to the friction and intertwined relationship of substitutional expressions, embracing the possibilities within the different meanings and complexities.
- *Openings*: about the multiplicity, entanglement and reciprocity of invitations within the porous and open middles and in-betweens, both sensual and textual.

- *Reverberations*: call attention to the vibrating movements allowing and pushing possibilities of shifting understandings.
- *Excess*: the potential within abundance, and the loss of regulation and control, emphasising the sensuous and intimate of knowledge – the movement towards anything, the re-imagining.

These renderings are to be perceived as methodological concepts “intended to perform alongside each other as provisions of immense opportunity for re/writing research and culture that exists at the intersections of knowing and being” (Springgay, Irwin, & Kind, 2005, p. 900) – a possibility of what it is and what it might be.

While traditional research answer to specific preformulated questions, the shifting process of inquiry and evolving questions informs the direction of an artographic inquiry, as the artographers “recognize the need to pay attention to tangents, to interruptions, and to unsettling conversations” (Irwin, et al., 2006, p. 11) in an active and shifting inquiry (Leggo & Irwin, 2018, s. 12). Like I did, shifting my focus during my (re)search.

Drawing on mathematician and philosopher Alfred North Whitehead’s process philosophy and propositional thinking and doing, several artographic projects use *propositions* for engaging-with (Lasczik, Hotko, Cutter-Mackenzie-Knowles, & McGahey, 2022, ss. 1064-1066). Propositions are event oriented, and may be speculative. “They are not intended as a set of directions nor rules that contain and control movement” (Springgay & Truman, 2018c, p. 204) (Springgay & Truman, 2018a, p. 14). A proposition connects the actuality and “draw our attention to potentials, and [...] the potential for attending, to attunement, for insight somewhere between actualities and potentialities” (Leggo & Irwin, 2018, s. 52). Creating openings, propositions are notions to act upon, in the move of becoming. And in my inquiry I draw from this use of proposition, and create my own with the intention of enabling new possibilities for insight – to be(come) aware.

Irwin (2013, ss. 202-209) describe three lines of becoming, in her article on *Becoming A/r/tography*, within a dynamic process of knowing set in motion. *Becoming-intensity*, *becoming-event*, and *becoming-movement*, are lines with no point of start nor end, as they linger in the middle – in the space in-between. Irwin emphasises that it is

no being without becoming, and that the boundaries of the three momentum lines are blurred with entanglement. They are about “the capacity to affect and be affected through the dynamic movement of events with learning to learn” (2013, s. 206) and it is about the potential and the possibilities within, and beyond, the multiplicity of events – across time and space.

“Understanding ourselves as constituted through experience, a/r/tography does not live outside or separate from the experience of inquiry” (Springgay, Irwin, & Kind, 2005, p. 902). With artography as a lived inquiry, it is both professional and personal aspects in life. Attuned to identity, memory, storytelling, reflection, and interpretations, the intra-connected role of the artist, researcher and teacher “re-represent their questions, practices, emergent understandings, and creative analytic texts as they integrate knowing, doing, and making through aesthetic experiences that convey meaning rather than facts” (Springgay, Irwin, & Kind, 2005, p. 903).

As I embark on my journey, I do so with the certainty of being uncertain. I feel my ground shifting as I move forward. The process of letting go of my control – the one I like to embrace myself with in the need of having a fixed point of goal, is hard. I start to move with the expectations of second thoughts, of both certainty and doubt, of disorientating, of epiphanies. It feels overwhelming, because like Ernstman and Wals expresses, it is like “planning for the unknown – going in uncertainty” (2013, p. 1647), with the ability of staying in the process.

### **3.2 Methods for generating empirical material**

The understanding of how knowledges may emerge in our present everyday society, and their implications, is important to how we seek further understandings. And professor Sarah Pink emphasise that “how we might work towards achieving environmental sustainability, the questions of how practises and places are constructed, how they change and shift over time, or how they are maintained are pertinent for scholars and applied researchers across different sectors and academic disciplines” (2012, p. 1). And within my inquiry, drawing from environmental and sustainability questions, the various approaches have emerged from different research traditions.



I consider methods for generating empirical material with some of my preliminary questions in mind. Like if getting to know ones local environment and material potential, and experiencing the time-consuming processes of making can promote an awareness and care for both products and the places we live? And whether this in turn may affect future consumption?

By drawing on the use of event oriented propositions to create openings in artography, I construct my own proposition to follow every day for a period of one hundred days:

**Walk the path, pick a plant, write a text and dye with the plant.**

Open to the experience of possibilities within this limiting circular repetition, my intention is to address my inquiry from different perspectives. Like Jakobsen (2021, pp. 255-256) consider the importance of merging insights from and knowledge of different causal relationships to draw plausible results and explanations, I both move, physically collect, mentally percept, and process, with my three roles as an artist, researcher and teacher – simultaneously or inattentively negotiating – as me. I let myself sink into the process.

My proposition opens up for both qualitative and quantitative aspects. Like Robert E. Stake shortly summons, “qualitative studies are best at examining the actual, ongoing ways that persons [...] are doing their thing” (2010, p. 2). It draws from human perception and understanding of situations and social contexts. While the qualitative studies are based on quantifiable data and patterns to understand the general and generalizable, rather than the specific and concrete (Jakobsen, 2021, p. 260).

In the process of predetermining paths to walk my proposition I choose from familiar pathways, tracks, and streets from my day to day life. As I naturally and randomly shift between the place I live, where my great-grandmother lived, and the place I grew up, where my parents live, in my everyday life – it is with two different alternating paths I move with my proposition to have continuation (Figure 3.3). To be able to follow my proposition every day for this period. One path is within my vicinity at the Norwegian west coast and one path is within my childhood vicinity near the capital city, situated in the Eastern Norway, almost 330 miles (53 Norwegian mil) apart. When I

later refer to them, the path where I live is Path 1, and the one from my childhood is Path 2.



*Figure 3.3 From my two vicinities. The pictures at the left are from my vicinity at the west coast of Norway – Path 1 in place 1. The pictures at the right are from my childhood vicinity near the capital city in the Eastern Norway – Path 2 in place 2*

The two paths differ in the balance between human inhabited and uninhabited areas. In this aspect they are opposite. While path 1 only relate to a small amount of housing, path 2 mainly relates to large areas of homes – as the first relates to surrounding farmland and the other to a city. But they also have their similarities. They are approximately the same length and have similarities in shape. Both have nature and residential areas, forest and open spaces, and they relate to land and water. They have paths of various qualities, some created by feet marking the ground over time, some

processed as hiking trails and some are streets for driving home. They are both oriented in about the same high above the sea level. And when wondering around in my two paths, slowing my pace, stopping and picking flowers and plants on my way, I may meet locals wandering – humans, pets and others. Both my two different paths sometimes cross with roaming paths of the local animals, like various kinds of deer and sheep living in the areas.

I first attended my proposition the 19<sup>th</sup> of June, and ended the 29<sup>th</sup> of September spending 4.5 to 5 hours every day. About one third of the time each on walking, writing and dyeing. And although the overall structure of my (re)search is systematic in its' repetitiveness – by walking one hundred walks, picking one hundred plants, writing one hundred texts, and dyeing one hundred times – the walking, picking and writhing mainly hold qualitative aspects, while the dyeing also has quantitative aspects. The different constants and variables help me focus, to stay in my inquiry.

### 3.2.1 Walking paths

Following my proposition, by literary putting my body into the research (KABK, 2020, p. 9) and moving is essential to my inquiry. Walking my vicinities in my everyday life is usually eighter about being together with someone and having conversations in movement, or exercising my body by moving rapidly, enabling the flow of the speed.

But when I first moved here, where I live now, I wandered – into nature and residential areas – like the flaneur strolled his city, like I did as a child at home. Aimlessly. Walking in a slow pace to map the many unfamiliar paths with my body. Strolling the early lumbermen's main working tracks to get an overview. Walking the tracks of the hikers. Borrowing the paths from deer. Gradually the landscape become a part of me, my knowing. My body became the compass to guide me through forests, hills and open landscape. Maybe they became too familiar in a sense. Since I zoomed out, and gradually changed away from the attentive presence and voyage of discovery. May walking this proposition regenerate my attentiveness to my surroundings, my familiar places? Solnit emphasis that

“to make walking into an investigation, a ritual, a meditation, is a special subset of

walking, physiologically like and philosophically unlike the way the mail carrier brings the mail and the office worker reaches the train. Which is to say that the subject of walking is, in some sense, about how we invest universal acts with particular meanings” (2001, p. 1).

There are different ways of considering walking in research. Walking may be the event of sharing knowledge, walking itself may be the event of data gathering or walking may be the result of research. Or rather, walking becomes an interwoven “event of research where the generation of research and its knowledge dissemination cannot be separated out” (Springgay & Truman, 2018c, p. 212). Walking as a practice of being *inside* a research event, attending to the *how* of research by walking and reflecting *with*” (Springgay & Truman, 2018c, p. 204).

May empty handed, daily and intentionally walking, enable the be(come)ing in familiar surroundings – to (re)witness, to (re)experience, to (re)discover – to make chance encounters?

### 3.2.2 Picking plants

To pick a plant during my walk, may give walking a perspective in addition to being with the place and perceiving the surroundings just as they appear – to walk together-with an intention, to tune the attention in to noticing plants. Not merely to focus on plants, but to bring this attention to forth at the start, in the middle, at the end, or to follow me along the way – as it appears naturally, together with my shifting attentiveness. By stopping to study, and to pick, it may also make the walking even more physically connected, to make it tactile.

There are three constraints in the choosing of a plant. The first is not to move away from the path to find it, all the plants are to be within my reach – with my feet on the path. The second is to pick the first plant that intuitively draws my attention. The third constraint is connected to the gathering of different plants, so if the first plant that draw my attention has already been picked in previous walks, I have to pick the first *new* plant that draws my attentive presence every day – and just enough to dye with.

### 3.2.3 Writing texts

Allowing myself to tune in during my walk, I did not carry anything with me, so I wrote my texts immediate after walking. As I started my inquiry with just the intention to pick plants and make a colour recurse for the future with botanical dyes, it is the focus of the plant meetings that characterise my writing. I wanted to log what I remembered from becoming aware of, or picking, the plant while walking. With this focus as a starting point I wrote with no other exact limitations or process of evaluation. To just let my perceptions and thought flow through my finger and leave marks in my log – like my feet have left visible and invisible traces of my movement in the ground from walking. My intention of this writing is to experience my path, the plants and our vicinity in a different way than of walking. To fragmentally (re)live my experience in the moment after, and to leave a physical trace I can revisit. As a part of be(come)ing in past, present and future.

### 3.2.4 Dyeing with the plants

Every day I walk, I bring with me a new plant home. To pick the plant of the day, is not with the intention to preserve it in the traditional way, pressed in an herbarium. But as my artistic expressions with materials are a cohesive and reciprocal part of the walking period, I am to transform a small bundle of wool yarn with my plant – my little material souvenir of the day. To make a projection of the plant on wool. An herbarium of natural colours on natural fibres – a kind of colour herbarium for the future. And by doing so, (re)living my walk in yet a different manner.

Although my embodied experience is central at the dyeing pots, it is the quantifiable systematics of natural science that comes forth as the most significant in this part of the inquiry. Every day during the hundred days I dye the exact same amount of yarn, pre-treated in the same way, with the exact same amount of plant. The small woollen bundles weigh 4.7 grams, and consists of nine lengths of yarn, each two meters long. Four times this weight, 18.8 grams from the plant of the day, goes into the dyeing pot. It is brought up to 90 degree Celsius, and then the pre-soaked bundle of yarn goes in. It all stays for one hour, while the temperature is kept at this point. Then I rinse the yarn in water and hang it to dry.



I prepare all the hundred wool yarn bundles, one for each day, in advance of the proposition period, using yarn made from wool with sheep's natural pigmentation (Figure 3.4); one natural white yarn from the race Norwegian white sheep (Norsk kvit sau), one yarn from the race Norwegian fur sheep (Norsk pelssau) with naturally variegated grey wool, and one mixed yarn, creating a lighter shade of grey.



*Figure 3.4 The three different yarns*

Treating the yarn with mordants improve colour intensity, binding ability, and stability, and may also affect the colour result. This can be done in advance, at the same time, or after dyeing with plants and other natural materials. The wool is mordanted by soaking the yarn in water with dissolved metal salts, it is then heated, and kept at approximately 90 degrees for an hour to promote the chemical process. The mordant penetrate the

fibres and form salt bindings; metal oxides. The yarn stays in while the mordant water cools down, stimulating the increase in mordant absorption. When the dyeing occurs, the salt's metal molecules forms a binding with natural materials from the plant – and makes a kind of metallic varnish – crystals we perceive as colour. These bonds are fixed, and thus cannot be removed by washing. But exposed to light and air, they may change over time. This chemical process differs with plant based fibres, such as linen and cotton, because of difference in fibre structures (Haukeland, 1989, pp. 34-40).

I want to explore the result of alum, iron and tin. There are other mordants, but the environmental footprint makes them unsuitable, and some natural materials even bring components with mordant properties themselves. Alum and tin do not affect the colour of the wool, while iron give it a hint of rusty colour – both in appearance and smell. I mordant with the following proportions:

- Alum: 16% of the yarn weight
- Iron: 4% of the yarn weight
- Tin: 3% of the yarn weight (+ 20% Creme of Tartar, regulating acidity)

I have yarn in three different combinations of the wool's natural colour; light, naturally pigmented grey, and a combination of the two. Each of the yarn colours are mordanted with each of the three mordants, resulting in nine different combinations (Figure 3.5). Mordanting in advance, enables me to gather the different pre-mordanted samples in small bundles consisting of all the nine possibilities. When dry fixed, the different mordants will not affect each other in the dye bath.



*Figure 3.5 Mordanting. From the left: alum, iron, and tin*



Each and every one of the two meter long yarn samples must be marked in order for me to have control over which mordant the small pieces of yarn is pre-treated with. For this marking to remain during the dyeing, a knot system at the end of each piece is used:

- Alum: no knot
- Iron: one knot
- Tin: two knots

After knot marking all yarn samples, I finally may collect one of each and make the bundles of nine various combinations (Figure 3.6 ~~Feil! Fant ikke referansebildet.~~).



*Figure 3.6 A little bundle a day for one of the weeks, each length are to meters long. Three different shades of wool yarn are pre-treated with three different mordants, creating nine different factors*

Now, able to test nine colour potentials within the plant of the day, just in one small dyeing pot, the hundred days enable me to dye and mark nine hundred samples for my colour herbarium. And I am also saving reference samples of yarn with the three natural pigmentation of the wool (Figure 3.7).





*Figure 3.7 Reference samples, creates an illusion of the colour samples. From the left: natural white from Norwegian white sheep (Norsk kvit sau), mixed and naturally variegated grey from Norwegian fur sheep (Norsk pelssau)*

### 3.2.5 Documenting

Parallel to the proposition, I make documentations through a set of limited, but tangible categories:

- **Photography:** I walk my proposition empty handed, besides a camera to take a photo of the plant I pick, on site. I wish to percept my journey without any disruptive gadgets between me and my surroundings. So, instead I make some extra trips to take photos of the path for documentation in this thesis. I also take

a photo of each of the dye results. Both the photo of the plant and the photo of the dye result are marked with number 1-100 and the name of the plant, to reference the sequence of the proposition. In addition, I take a few photos to convey parts of the process of preparation and inspirational inputs during the period of my (re)search.

- **Map:** In advance, the paths are marked as lines in digital maps. At the end of each proposition day, the spot where the plant was picked is marked with a dot and a number, referring to the sequence of the walk, 1-100.
- **Tag:** In order to organise and separate every colour sample after dyeing, I cut out paper tags, inspired of the egg-shaped tags I remember from the shops as a child. By making the hole in the tag large enough to thread the yarn through, it becomes an integral part of the small skeins at the end of the day. In addition to the name of the plant, the nine combinations of samples are marked with the wool's original colour and the mordant after this system (Figure 3.8):

Mordant	Wool	Natural white	Mix	Natural grey (mørk)
Alum (16%)		Alum - N	Alum - X	Alum - M
Iron (4%)		Iron - N	Iron - X	Iron - M
Tin (3%)		Tin - N	Tin - X	Tin - M

*Figure 3.8 The markings on the sample tags*

- **Digital log:** The one hundred editions of the proposition are gathered and collected chronologically in a digital log. Each day I add a page containing the photo of the plant, the text, the photo of the dye result, and the map with path and plant spot of the day. The logging is given a title according to the number in the sequence of proposition repetitions, 1-100. In addition, the name of the plant in Norwegian and Latin, the date, and the day of the week, are logged. The log also contains inspirational art and crafts meetings, and different reflections during the research period of this inquiry.
- **Log books:** At one point it became necessary for me to process on paper, as I found the digital format extensively limiting and hard to process. I regretted giving myself the challenge of only using the digital format. I missed my

embodied relationship with my own reflections – as the pencil would have wandered over the white surface – creating physical traces of reflections. The digital one feels more abstract. I missed the ability to meet with them by slowly turning the pages afterwards – sensing them with my hands – without the light from the computer screen flicker in my eyes. So, parts of the digital log was printed and integrated with an analogous log of parts of my artistic inquiry.

### **3.3 Methods for analysing empirical material**

As an artographer – an artist, a researcher and a teacher – I percept and reflect with my perspectives as one. I carry them all with me, always. And it is challenging to separate the different empirical material by different perspectives or categories, it feels contrived – like a forced stylised way of thinking. They intertwine, both my linked roles and all the empirical impressions and expressions affect each other.

But they may be separated by how the physical traces appear to me, like what is left afterwards; my haptic feeling of steps on the path and their presence in the ground, printed words on my computer, dots and numbers on digital maps, photos in files and colours on pieces of yarn and fabric – in addition to all my embodied thoughts, memories, epiphanies and reflections. Or, as the previous subchapter show, they may be separated by the various actions of the proposition; walking, picking plants, writing texts and the dyeing with plants. And how do I perceive all of this? Make a system to draw some lines and answers?

I narrow it down to (re)visit and (re)discover the written texts in the log, and the colour samples. Photos, tags, marks on maps, dates, numbers and names are considered as part of the structure in separating them sequential and internally.

#### **3.3.1 Texts**

My texts are qualitative empirical materials in my inquiry, and Springgay and Truman notes that “Walking-writing is a practice of invention, when the movement of thought is more-than a moment of walking, thinking, or inscribing” (2018b, p. 131). As a way of processing my different texts in a holistic manner, I gather them in one document with

each day's text as separate subchapters, to (re)visit and (re)discover them by reading them all as one continuous experience. First I read them with an open mind, just to revisit.

Inspired of the Decentring Durability project's introduction of fourteen intra-related features that may affect the lifespan of clothes, I especially drew upon the five features *place, pride and guilt, care, community, and temporality* as the most central aspects relevant to my research.

- **Place:** Using what is to hand together with place variation of climate, resources and culture
- **Pride and Guilt:** These emotions are socially and culturally situated and intrinsically related to people's personal values.
- **Care:** Durability in clothing relies on care and a commitment to care.
- **Community:** Belonging to something larger can offer a strong foundation for material, relational and traditional cultural understandings of clothing durability.
- **Temporality:** Concepts of time changes between cultures, and time alters relationships, capacity and understanding.

I then try to categorise my texts using these five as categorial codes of content, but they fall short. They do not transfer directly into my context of inquiry. Rather, I use them as an inspiration when reading my texts yet again – with the intention of finding my own distinguished features or aspects. By noting key words in the margin of my texts, summarising what I seem to become attentive of and reflect upon, I outline several sets of features from my walks.

These features I further group, regroup, and play with, making different operational aspects of the process of be(come)ing aware of what happened during my walks. To perceive the conspicuous, emphasised plurality and sought to recognise dominant narratives and the processes by which they are constantly re-produced.

Here is an example of how a text might be written and how I not key words:

Walk 76. Monday the 5<sup>th</sup> of September. Path 1. *Succisa pratensis* – Devil's Bit Scabious.

The edge of the old forest road has been honoured with blue dots. On stems. The blue buttons nod their heads, just a little, in the low morning light. They have spread out like an airy blanket over the moss. The small blue flowers are dense on the buttons, gradually transforming the button into a compact gem. While the stamens stretch out into the open air. It makes them all look soft and furry. A rich variety of insects float through the air. Hovering above the flowers. It is the butterflies, in particular, who are harvesting the blue buttons right now. They move elegantly from flower to flower. Always choosing the ones that have opened the most. The ones that probably have the most nectar. I pick some, a little apart, so as not to create open spots – without flowers. It seems to be the phase for the blue and purple colours. The yellow and white flowering is fading. Just some last ones left – who wants to extend their blooming. Now thistles, devil's bit scabious, and heather dominate the colour theme, together with the greens. The harebells are also still flowering. These blue tones do not shine as brightly as the previous yellow, but there is something about this low and soft late summer light that elevates these colours. The quiet elegance. The energetic spring and summer atmosphere has calmed, and a kind of soothing existence prevails. As an mutual agreement to enjoy the last warmth. I have not noticed this colour change so consciously before. Not in this way. When I turn down onto a hiking path used by several people, I discover that the edges have been cut down. Again. Headless stems remain. No flowers to enjoy. No bloom to harvest nectar. The flowers lie half withered on the ground. All the blue dots. Detached. As a trace, gradually waiting to be erased from our consciousness – as nature takes it back to make use of the potential in other ways. Nature is complex. But what will it be without the ability to serve the nectar-seeking insects?

appearance

shape

interaction

interference

phase

colour

phases

interference

reciprocity

### 3.3.2 Colour samples

The colour samples are quantitative empirical materials in my inquiry. They enrich the experience of walking, but also form the basis of my artistic expressions. To evaluate the results, they may be categorised by different properties. Such as the colour on different shades of natural wool pigmentations, and how both the colour of the wool and the colour from the plant interact with the different mordants.

### 3.3.3 Artistic creation/expression

As the process of projecting the plant on wool and creating colour samples also form the basis of my artistic expression, evaluating them in a different way than just by the colour result itself is central to me. By exploring and sorting them by various principles I may percept them differently, and then find my way of making an archive out of my botanical colours. Perceiving them as nine hundred individual samples they may be sorted by:

- Chronology
- Alphabetic plant names (Norwegian and Latin)
- Colour of the flower
- The two different paths
- Chronology by map spot in the different paths
- Plant family
- Wool pigmentation
- Mordant
- Colour result (warm – cold and tint – hue – tone)

Finally they will be used to create an installation to express my project, and as a possibility to visit the characteristics of this inquiry – both the quantitative and the qualitative, and the experience of walking.

### 3.4 Considerations

Because artography is relatively new, Assistant Professor Callie Spencer Schultz and Associate Professor Eric Legg (2019) wanted to consider what it *is*, *does* and *why*. And they emphasise that artography as a methodology “does not provide a list of methods, rules, or steps for the researcher to follow in order to reach ‘valid’ conclusions; instead, a/r/tography encourages a ‘living’ form of inquiry which is fluid, adaptable and ongoing” (Schultz & Legg, 2019, p. 244). They wonder what the price of such an open and moving living inquiry is, and suggest that some of it lies in the tension field of the blurriness. But here there is a challenge, as it also is within this field of tension that artography opens up the fertile opportunity to dwell – to linger – creating a *space-between* where new knowledge can arise.

But in the context of a master's thesis it is nevertheless crucial to show connections with and ability to apply methods, and to consider aspects of credibility, reliability and validity. And the relationship between proximity and distance can be challenging as a researcher in an artographic inquiry, including the risk of mixing intention and observation. My experiences may have limited validity if they become too personal, but as subjective experiences they may have transferable value to others when negotiated in the context of theory and other research. Within this is both the relevance the results may have, and the context in which they may be valid. Validity is also linked to with whether my inquiry is congruent in what it purports to be, and what it really is (Halvorsen, 2016, p. 40).

My inquiry combine quantitative and qualitative research methods. A large part of the (re)search is fundamentally characterised by me as the subject. With my walking, picking, writing and artistic practise I gather empirical material of qualitative nature – within my preconceptions, my experiences and my perception. But by my dyeing pot I collect empirical material of quantitative nature – by meticulous use of quantities, measures, temperatures and time.

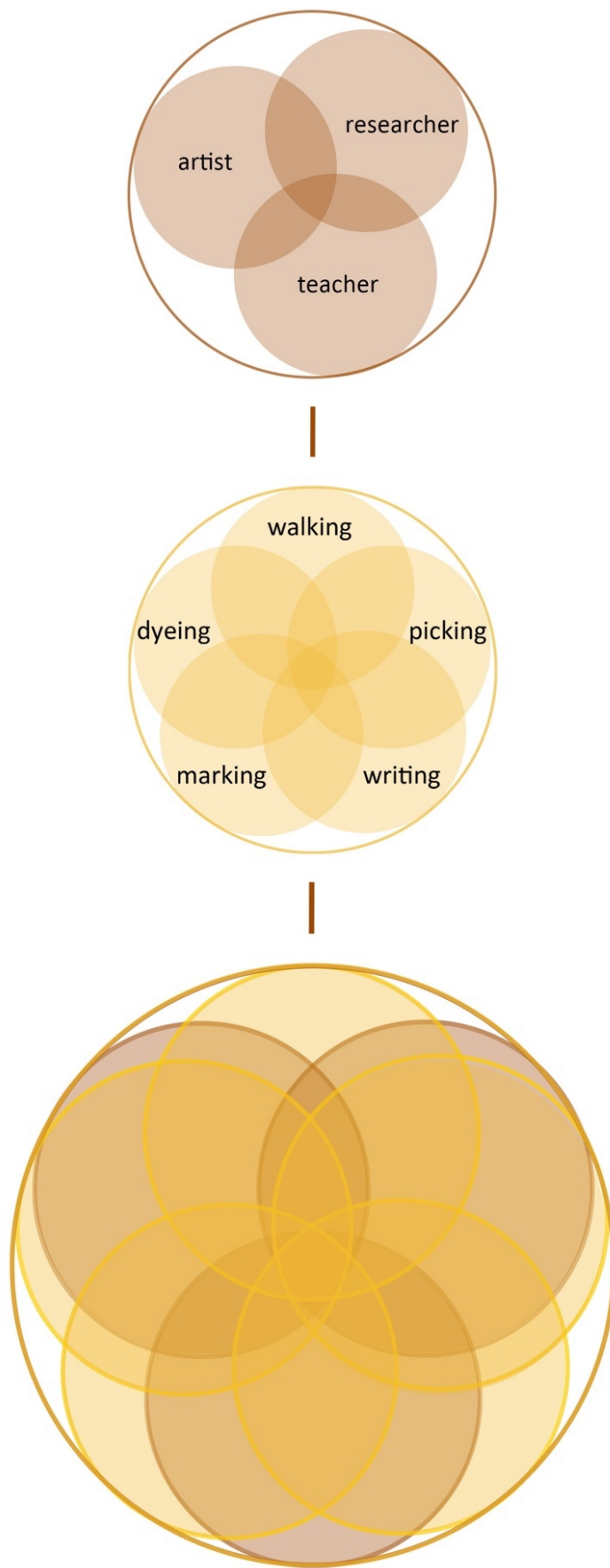
The reliability of the empirical materials and this research are largely linked to the degree of transparency with the methods I use, that I am aware of my role as both the researcher and research object – and the following implications for both empirical material, reflections and negotiations. And in order to enable transparency, I have implemented systematics and translucency in how I carry out my inquiry and render my

documentation, and I display how I evaluate and negotiate different results. But transparency is also about showing how I reconsider, reject and change when shaping my inquiry.

As the empirical material of quantitative nature is rigidly governed by numbers and forms, with little influence from me, it is when systematising, interpreting and presenting findings that I need to seek objectivity. The empirical material of a qualitative nature is more vulnerable to my subjective influence, and the reliability may increase with more data to draw from – like by doing my preposition over a certain period. Additionally, it is maybe by transferring some of the constants that are so central in objective quantitative research, to create systematic frames for the subjective quantitative research, that both enables me to carry out my (re)search with sensual openness towards my surroundings and at the same time become aware of what may arise.

On the next page I have tried to visualise the entanglement, and tension, with my three roles within artography and my various methods within my inquiry (Figure 3.9).





*Figure 3.9 A model of the tension and entanglement of my roles and my methods*







# 4

Results:

## **Rambling the colour herbarium**

Together, my research question *What emerged from repetitive engagement with walking and dyeing with local plants?* and my proposition *Walk the path, pick a plant, write a text and dye with the plant*, holds intentions and call for me to pay attention to my actions.

The actions of my inquiry became mutually dependent, intentionally holistic, both in enabling the activities themselves, and in enabling meaning negotiation. As I walk my two familiar paths every day for a fixed period, picking a *new* plant every time, I write texts and create colour samples as representations of my experience. In this chapter I present the findings in my voyage of discovery through these textual fragments and colours.

## 4.1 Texts

When walking with the intention of picking a plant, the botanical attention become a central part of the walking experience. This perspective of perceiving is naturally reflect in my texts. And this is where the story begins, as I walk out from my own house, with empty hands and only a camera hanging on a strap...

### *Walk 1.*

*There is a quiet intermediate phase of the flowering in this part of the trail. A few weeks ago, it almost burst with spring enthusiasm. Lily of the valley, may lily, chickweed and violets. But now the area is like a green fluffy cushion – again. Moss and heather are still a little hesitant. It has been a dry spring. The fresh damp green colour hasn't quite caught on, even the grass hesitates. Above the tufts, deflowered lily of the valley remains. With just their leaves. The dominant sweet scent is gone. But the pair of leaves take me back, remind me of it. The scent. I picked a gorgeous bouquet some weeks ago. A bouquet to spread the fragrance by my work table – like I used to do in my childhood. Picking lily of the valley together with my father. I remember. Just with my father. But most likely my mother and siblings were there too. Even though, it is my dad who is the person in my memories. The memories of how we lay in the ground – smelling the forest. And chatting. And thinking. And lingering. Open to all the sensory impressions. And I suddenly remember the dark viper on the side of the road. I don't think it has anything to*

*do with the lily of the valley. But rather, from one of our many trips. All these condensed moments. How we observed all small and grand wonders of nature.*

*Sunday the 19th of June. Path 1. Convallaria majalis – Lilly of the valley.*

And then, after several walks, it all comes to an end – walking out of my house with the same proposition for one last time, still empty-handed:

*Walk 100.*

*It is a quiet period of the day, this time between lunch and dinner on a weekday. The way I like it when I walk my path, as I let my body sink into the experience. Letting the breath calm and the pace slow. Autumn is really on its way now. The rows of flower stalks thin, and the grass along the path bends away. The foliage gradually sheds and makes other growths visible, and opens up the forest. The fading leaves cover something, but highlights something else. A small juniper is in the process of establishing in the transition between path and forest. It has, so far, allowed itself to be overshadowed by all the lush green all around, but now it is coming forward. Claiming attention. A new shift has occurred. Earlier I became aware of a change in colour among the flowers. Then came the shift to a sea of green hues, and now the brown tones show themselves. Once again, nature changes colour. And in all the darker earthy shades, the evergreen stand out as a contrast. Those shades who previously were a subtle backdrop of the ecstatic colour explosions of summer. I feel trapped in the melancholy of this being my last walk. Feeling a little lost. Uncertain. As if I can't quite imagine how I'm going to get on without these walks. I get restless already, as I move closer towards the end. May I just stop here - so it doesn't end at all?*

*Thursday the 29<sup>th</sup> of September. Path 1. Juniperus communis – Juniper.*

Now the walking of my two paths is done.

It has been a while since all my texts were written. I have moved within literature and wondered about strategies, until it is time to (re)visit my continuous story with the intention to (re)discover what emerged within the period between the first walk of the proposition, and the last. I have gathered all textual fragments of my continuous writing experience into one long story, as I had planned. I have tried to code my texts using the

five features I drew upon from the Decentring Durability project; *place, pride and guilt, care, community, and temporality*. But they do not transfer directly into my context of inquiry. Considering my research question; *What emerged from repetitive engagement with walking and dyeing with local plants?* I use them as an inspiration.

By noting key words in the margin of my texts, outlining several sets of features from my walks – I emphasise what I seem to be attentive of and reflect upon, directly and by reading between the lines. Key words and features like *memory, phase, frustration, nature, rhythm, interplay, change, care, time, smell, interfere*, and so forth. These I further group, and regroup, and play with, making different operational aspects. To perceive the conspicuous, emphasise plurality and sought to recognise dominant narratives, through processes where they are constantly re-produced.

From reading and analysing my texts, the distinct features of my experiences can be condensed into *four central aspects* of what emerged, which in various ways affect the process of be(come)ing aware:

- Interpersonal entanglements
- Memories and associations
- Change and human-environmental interference
- Ecological reciprocity

In the next subchapters they are rendered in the context of my texts.

#### 4.1.1 Interpersonal entanglements

Reading my texts I see that moving together with and among others affects me in various ways. It influence the way I walk, as well as my thinking.

While walking with the intention of picking a plant, my attention towards them naturally have an impact. I tune in to their presence. Directing my gaze towards them, and not merely on the path in front of me, help me slow down. I have to walk at a slower pace to prevent tripping. By picking plants I also have another physical consideration. I walk the rest of the path with one hand closed around the stem, and I feel the wight of something small and light, or something bigger and heavier.



Conditioned by the length of the stem and the size of the flower, it sways as I walk. Sometimes attuned to me, but often with their own rhythm. And the imbalance from long stems disturbs my pace a little.

The phases in social life, other people's pattern, also play a part in my walking and picking experience. Such as, times of the day when there is lots of activity in the path and its surroundings, or times of the day when it is quiet intermediate moments. In the same way, there are also various periods during the week, and during the season. And they differ from Path 1 to Path 2. At weekends, I generally meet more people on both my paths. Some just walk past me, but others like to stop for a chat. Like one Thursday afternoon when a lady stopped by my side, as I was kneeling down to pick my souvenir of the day. She pondered the small bouquet of untidy and lithe flower vines in my hand, and asked me:

*Walk 26.*

*" [...] 'Do you know what I do with the little ones who are like that? I hang them a little high... put the glass with them a little high, so that I can see them from underneath'. I smile and nod, not having the heart to tell her that they are to be boiled in a pot. That these are not to be enjoyed as a visual upgrade of a room. 'Yes, that was a good idea. A good tip', I reply. She nods back, happily. 'I hope they smile for days!' she says and strolls on. I chuckle a little to myself. From a good feeling [...]"*

*Thursday the 14<sup>th</sup> of July. Path 2. Lotus corniculatus – Birdsfoot Trefoil.*

I reflect on this generosity by bestowing me her attention and blessing me with her wishes. I carry with me such moments, and every time I see the yellow tufts of these flowers I think of this chance encounter. They are valuable in life. For this woman to grant me with the ability to smile every time I pass these common wild flowers is wonderful.

When I walk with plants in my hand, some people give me wondering looks, while others just smile at them. Perhaps it is, sometimes, caused by the slightly untraditional choice of flowers and other plants I carry with me. But it is one thing to walk along with a plant in my hand. The sight of someone kneeling to pick flowers on the side of the road, or even from the ditch, often seem to attract more attention.

Certain days I am more affected of this attention. Like one Thursday morning when I studied a tiny flower in a small ditch (Figure 4.1), and had knelt down to look closer and was poking the gravel a little, when I became aware that I was being watched:



*Figure 4.1 Walk 72. Medicago lupulia – Black Medick*

*Walk 72.*

*“In my side view, I can observe a lady that has stopped with her scooter. On her way out of the driveway, from a house on the other side of the street. It seems as if she is waiting. Measures me at a safe distance. I continue what I am doing. Allowing her to await and observe. I wonder what she is wondering? I try to turn my attention back to this yellow clover. [...] As I get up, I remember the lady again. I turn in my walking direction, and she rushes to accelerate her electric little scooter. She crosses the road*

*diagonally above me and takes off in the opposite direction of me. She looks away, as if to hide the fact that she has been sneaking a peek at me”.*

*Thursday the 1<sup>st</sup> of September. Path 2. Medicago lupulia – Black Medick.*

At first it feels demanding to keep kneeling, discovering and marvelling at a plant when you are being watched. The early days of my proposition, incidents like this led me to seek out quiet times of the day to walk. Just to get used to the proposition itself first, without additional tensions by feeling and reflecting on other people's encounters with me. It was enough to feel my own connection with the path, plants and its surroundings.

But eventually I got used to it, and gradually I also grew accustomed to the idea of this being a part of the nature of the inquiry. That I did not have to walk my proposition as if I were in a controlled vacuum, as life and all kinds of encounters happen all around. They affect my way of walking, but are also part of the holistic experience with the paths and the plants that make me aware in my journey of becoming. And maybe, just maybe, it was I who gave others a little moment to ponder in everyday life.

#### **4.1.2 Memories and associations**

Reading my texts I also become aware of the many associations and memories that are in play, they influence my reflections and perceptions on my way.

Walking familiar paths brings back various memories and past experiences. Adventuring the same places, smelling the same scents, listening to the same sounds are concrete qualities that set my mind in motion. They trigger my senses, which find connections that are strong within me. They draw from each other and evolve as I move forward. Like one Saturday when I came across some irises that I used to pick as a child. My first embodiment was the overwhelmingly tall flower stems, and the scent of the dazzling sumptuous flowers. I draw a deep breath just by seeing them from a distance, and further remembered:



Walk 14.

*“They were a little difficult to reach, because they grew on the border between land and water, and even preferably with their feet in the water. And I can feel the discomforting memory of stepping out into this indeterminate landscape of transition emerge. The undefined soft bottom of the pond. The water that did not reveal what may be hidden in its mud. [...] But now the path is a bit different here, and I do not have to relive this unsettling feeling of the murky bottom of the pond.*

*Saturday the 2<sup>nd</sup> of July. Path 2. Iris pseudacorus – Yellow iris.*



*Figure 4.2 Walk 14. Iris pseudacorus – Yellow iris*

Though I am able to pick my beautiful yellow iris (Figure 4.2) with my feet in dry ground, just the sight of the flower is enough to make me recall the feeling of my bare feet and the smooth warm mud between my toes. It affect both my body and my breath, as if it was in this moment I was standing with my feet in the mud – several decades later.

When wandering along the only pond nearby my childhood vicinities, I think of my father and the different stories he has told me so many times – like his memories of the places I pass by. They merge with my memories from the same spots, as if his memories became part of mine and my way of perceiving my surroundings, my world. It is kind of challenging to tell them apart; if that serves any purpose. He still tells me some of them. And it is like I expand my association triggers, by nourishing my memories and creating stronger links between them through the vivid narratives of others.

Moving back to childhood comes natural to me when I walk, especially revisiting my early vicinities with my proposition the first times. But by walking the paths repeatedly, I become aware that I both retain my previous associations and memories, and develop them when I (re)turn, as a kind of duality. Like the recollection of my father's memories merged with my early memories; my own early and present experiences also link together – almost as a present past.

One Thursday morning in early autumn. The clouds have taken a break after days with rain, and the ground is starting to dry a bit. Conscious links between recurrent experiences emerged as different scents of the upcoming season appear:

*Walk 93.*

*“Walking in a cover of partial dry maple leaves creates the ultimate smell of fall. [...] I don't quite know how to describe it. It fragrances the walk with the joys of childhood.[...] But they are not here with me now. Not at the feet of these maple trees. [...] Here is a different kind of maple than in my childhood realm. It [...] robs me of this almost ecstatic joy over the appearance of sycamore. But these maples still transport me back through a memory of the experience. From just the shape of the leaves on the ground? Or rather the sound of them – dry – makes me feel the scents and see the colours.*

*Thursday the 22<sup>nd</sup> of September. Path 1. Acer pseudoplatanus – Sycamore maple.*

I try to reason with the vividness of my past memories of a sycamore maple – with the smell I feel through my nose due to the sound of them, but really is not there. I am aware of the tension between my past experiences awoken by my associations, and my present knowledge of the maple that is her with me right now. Rather than denying one over the other, I consciously let them become my new united frame of reference – as a repertoire of multiple associations linking different memories and knowledge together

But associations and memories are also linked to the present day by day experiences. I have walked the same path the day up front. I see and experience the same as the day before. Or do I? The memory of the day before make me experience something differently. I have predisposed expectations of what I will encounter from the last days. But it also is something different about the present day. It can be a new atmosphere, like the temperature or the light. It could be the time of day – my circadian rhythm. It could be other aspects within me. Expectations and experiences merge, and become my new associations and memories. And I bring them with me to evolve – again and again – as I revisit my path to negotiate new meaning day by day

### 4.1.3 Change and human-environmental interference

Walking my paths, small or grand changes and human interference also affect me in different ways. I observe them, they make me wonder or they make me frustrated. They engage me in various ways - engage me to reflect.

My previous years with specialisation in natural science has given me experiences with various projects with nature. Like the time we, in high school biology, were commissioned by the local municipality to map a small pond that was far into the process of becoming overgrown. We divided the vegetation, creeping closer to the water centre, into zones. Meticulously noting which plants were growing within each meter belt from the small centre of the water. Fascinated, we observed how the surface undulated beneath our footsteps in the innermost zones. The plants had formed a kind of floating mat, which gradually had spread out at the water surface. While further in, more solid ground was established as dead plant material accumulated during years of growth. The pond became overgrown from the surface and down, allowing the water to retain some of its domain in a hidden world below. At least for a while.

As I walk my childhood vicinities, three decades later, I reflect of this as I observe that a new type of grass – a really tall one – has begun to bloom by my pond one Monday afternoon:

*Walk 51.*

*“Earlier, they were not to be found here, but now they have gradually increased in number. Parts of the vegetation around the water have slowly changed over several years, and makes me think of a project I was involved in. [...] Now I am reunited with a number of these plants. Plants that were new to me then, because they did not grow here, where I lived. In recent years, several of them have started to appear along my pond too. Including this common reed. [...]”*

*Monday the 8<sup>th</sup> of August. Path 2. Phragmites australis – Common reed.*

This discovery makes me wonder about change in nature. Would this process of growth and overgrowth happen naturally? Off course, nature adjusts and changes, it has done so for centuries – for ever. But which changes are due to nature’s own slow evolution, and which are due to human interference? A pond grows over from low circulation and the consequences that entails for the water climate. Small changes have ripple effects and create more change over time. This happens as a natural process of nature itself, but also may be accelerated by human interference.

In my walks I come across small everyday human-environmental interferences repeatedly. Like one early Monday morning (Figure 4.3), when I linger over the blue dots on stems spread out like an airy blanket over the moss – nodding their heads a little in the low morning light:

*Walk 76.*

*“A rich variety of insects float through the air. Hovering above the flowers. It is the butterflies, in particular, who are harvesting the blue buttons right now. [...] Always choosing the ones that have opened the most. The ones that probably have the most nectar. [...] When I turn onto a hiking path used by several people, I discover that the edges have been cut down. Again. Headless stems remain. No flowers to enjoy. No bloom to harvest nectar. The flowers lie half withered on the ground. [...] Detached. As a*



*trace, gradually waiting to be erased from our consciousness – as nature takes it back to make use of the potential in other ways. [...]*”

*Monday the 5<sup>th</sup> of September. Path 1. Succisa pratensis – Devil's Bit Scabious.*



*Figure 4.3 Walk 76. Succisa pratensis – Devil's Bit Scabious*

This is one of many incidents. What one maybe call innocent, or thoughtless. With the intention of clearing alongside a path, important nutritional basis is removed from various species. As life is about coexistence, to find a balance for all living species – including humans, some interference are going to happen. But these flowers did not block any path.



Similar, another day, I discovered the irradiating lack of flowers on all the melancholy thistles. I did not pay attention to them because they had not yet bloomed. But because they were beheaded. Not due to cleared access of the path; the rest of the tall voluminous plants were still there. Only the beautiful violet crowns were gone. From being full of buzzing bees and other insects the day before, there were almost no flowers left along this part of the path – and little buzzing insect to be seen. It all felt strangely quiet.

By digging and turning earth, by moving it from one place to another, by clearing areas and changing the landscape, by developing settlements and wider roads, we constantly contribute to extensive and rapid changes. While walking I see various deer living in people's gardens because the forest areas they used to live in, when I was a child, have been cut down and developed. I see ponds change because the streams that brought new fresh water, have no room between new homes, and have changed their paths. I see foreign plants invasively take over areas they did not previously grow. And I see small insects search for nectar when all the flowers in an area are cut down.

#### **4.1.4 Ecological reciprocity**

But from walking my paths and reading my texts I also see nature's own fantastic ability of reciprocity. How it interacts within micro and macro systems.

I see intricate interactions between plants to provide those who need, with more of the life-giving energy from the sun. While the yellow iris, I revisited earlier, has stiff leaves that stretch straight up towards the light, other plants are allowed to use them as climbing frames. The smart tufted vetch and meadow vetchling crawl over the ground until they find the iris leaves. Then they begin their meandering journey up between the leaves, gently winding their thin tendrils around the patient iris for support. On their way up they decorate the iris with blue and yellow flowers, attracting more insects.

Some flowers have fascinating and clever patterns, just to lure insects and lead the way for them to find their nectar. And to show their gratitude, the insects carry their precious seeds to create the next generation, as pollen is flown in for the next flower to use. But many of the insects are large compared to individual flowers.

The flower and the insects have numerous ways to adapt to each other. Like these two (Figure 4.4) that I observe in the morning dew, one damp Wednesday morning, when I consider a fascinating thick flower stem:



*Figure 4.4 Walk 60. Prunella vulgaris – Heal-all*

*Walk 60.*

*“And the thin stem beneath doesn't seem to be made to carry the upper part. But it clearly has its own ability to find balance. The flowers are popular with morning joyous bumblebees, flying from flower trumpet to flower trumpet. Again I experience that the world of physics is being challenged. Because the bumblebees are literally hanging from the tiny flowers. [...] A bumblebee does not weigh much, in my human proportions, but compared to these delicate flowers it appears like a giant. Another factor is the*

*bumblebee's ability to strength and acrobatics. How do the thin legs carry it? And perhaps most of all, how does the bumblebee manage to hug the flower so gently – to reach the nectar without squeezing it? [...]"*

*Wednesday 17<sup>th</sup> of August. Path 2. Prunella vulgaris – Heal-all.*

I remember how these flowers adapted to the lawnmower, as they also grew in our lawn. How they stayed below the top of the grass and avoided getting cut.

Throughout the whole period of my proposition, I experience this interaction between plants and insects, and between the plants themselves, on my walks. But, what was not as apparent – until I start reading more thoroughly into my texts – are the different phases. The seasons, with winter, spring, summer and autumn, and all that entails, I of course already knew about. But what I have previously experienced as a continuous period of flowering in the summer season, also seems to be divided into different phases. By logging the various plants, I gradually become aware of phases where certain colours are more dominant. Periods of the rose-red hues, the yellow, the white, and the bluish-purple ones, before everything quiets down and the green hues are allowed to shine. Of course, there are flowers that do not follow these phases, as they really stand out in the crowd. So nature clearly has its strategies. With all its obvious and subtle variations.

One Monday afternoon, as I optimistically have taken the chance of walking without my rain jacket, I notice that the harebells have begun to make their modest appearance by one of my ponds. And I linger on the sun and water:

*Walk 44.*

*The sun peeks out between the clouds, but the sky tells me that it will not last for long. Dark clouds loom further out. [...] The buds stretch expectantly towards the sun, which now has started to playing hide and seek behind the clouds. Again. While an open flower bell has realised that it is wise to turn the face down if it is to avoid filling the entire flower with water in no time. The first rain drops hit the green bell mount and float quietly down the blue bell. The drops hang by its blue tips for a brief moment. Before they let go, and plunge down towards the ground".*

*Monday the 1<sup>st</sup> of August. Path 1. Campanula rotundifolia – Harebell.*

In both my paths I observe variations in the vegetation at only a short distance. The influence of the sun, how trees and houses create shade and whether the ground has pits that can collect the raindrops for longer access to moisture. In elevated areas with a lot of sun, there are few plants, and those who live there are often low or have small leaves and open flower crowns. In areas who are both shaded most of the day and shaped like a pit in the landscape, there is an abundance of lush plants.

## 4.2 Colour samples

During the period of my proposition, I transform my little material souvenir of the day, a new plant. The plant changes from its original and tactile form to a projection on wool yarn when I process it in my dye pot. With this gesture, I both experience the walk in a new way and search through artistic creation. My botanical colour samples merge my walking, picking, writing, and dyeing, with the photos of the plants, the spots on the maps, the dates, the plant names, and the number sequence.

Within my proposition a colour palette of the local flora develops. By using different naturally pigmented wool and mordants, I dye a bundle with nine different combinations in one dye pot. Wondering whether one plant may result in different shades or colours.

The result of the plants colour projection may be categorised by:

- the wools natural pigmentations
- the mordants

The plants I use are not picked from knowledge of traditionally used plants for botanical dye. So with a trust in serendipity as a kind of method, the plants who follow me home often show unexpected results. The link between the colour of the flower and the colour result on the wool yarn is, to put it mildly, unpredictable. Perhaps it is the different types of grass that bring the most unexpected results, when red, pink and blue

tassels of grass result in various shades of green. And roots from one plant growing just a few meters from my childhood home result in a rather bright red.

In this thesis I present fragments of the result by showing one random week of my proposition, the seven dye pots in week number nine:

Week number 9. Walk 51 – 57. Monday the 8<sup>th</sup> to Sunday the 14<sup>th</sup> of August:

Walk 51: *Phragmites australis* – Common reed (Path 2)

Walk 52: *Fragaria vesca* – Wild strawberry (Path 1)

Walk 53: *Hypericum pulchrum* – Slender St. John's Wort (Path 1)

Walk 54: *Hypericum maculatum* – Square Stemmed St. John's Wort (Path 1)

Walk 55: *Epilobium augustifolium* – Fireweed (Path 1)

Walk 56: *Solidago virgaurea* – European goldenrod (Path 2)

Walk 57: *Solidago canadensis* – Golden rod (Path 2)

The photos of the colour samples, on the following pages, are accompanied by the photo of the plant and the spot where it was picked. The texts appear repetitive, but informs about the characteristics of the various samples.



Walk 51: *Phragmites australis* – Common reed



*Figure 4.5 Phragmites australis – Common reed.*

*In the top photo, the colour samples are grouped by mordant:*

*The three samples at the left side are pre-treated with alum.*

*The tree samples in the middle are pre-treated with iron.*

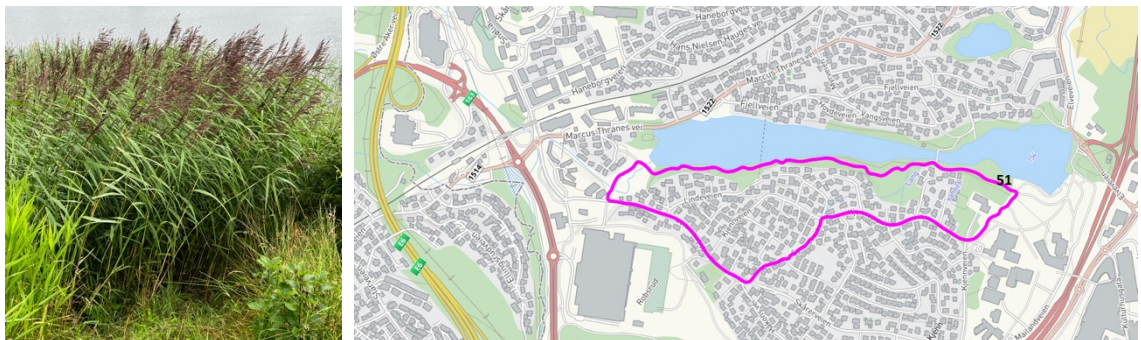
*The tree samples at the right side are pre-treated with tin.*

*In the bottom photo, the colour samples are grouped by the wool pigmentation:*

*The tree samples at the left side are natural white wool.*

*The tree samples in the middle are natural white and natural variegated grey wool.*

*The three samples at the right side are natural variegated grey wool.*





Walk 52: *Fragaria vesca* – Wild strawberry





*Figure 4.6 Fragaria vesca – Wild strawberry.*

*In the top photo, the colour samples are grouped by mordant:*

*The three samples at the left side are pre-treated with alum.*

*The tree samples in the middle are pre-treated with iron.*

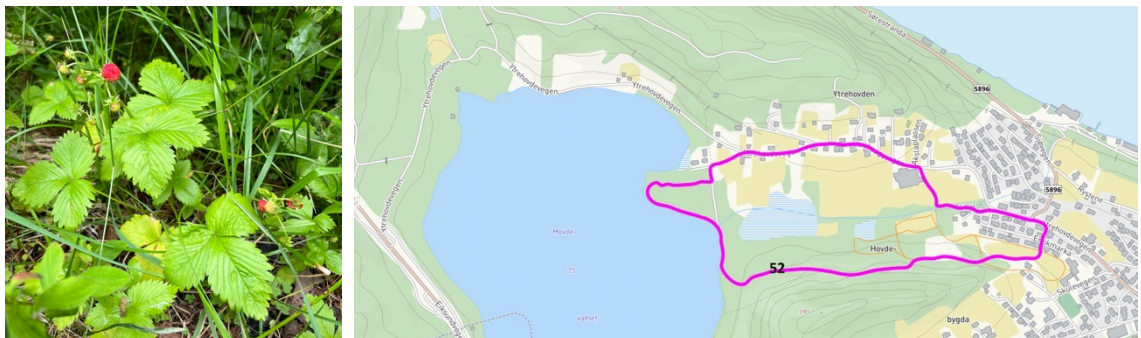
*The tree samples at the right side are pre-treated with tin.*

*In the bottom photo, the colour samples are grouped by the wool pigmentation:*

*The tree samples at the left side are natural white wool.*

*The tree samples in the middle are natural white and natural variegated grey wool.*

*The three samples at the right side are natural variegated grey wool.*



Walk 53: *Hypericum pulchrum* – Slender St. John's Wort



*Figure 4.7 Hypericum pulchrum – Slender St. John’s Wort.*

*In the top photo, the colour samples are grouped by mordant:*

*The three samples at the left side are pre-treated with alum.*

*The tree samples in the middle are pre-treated with iron.*

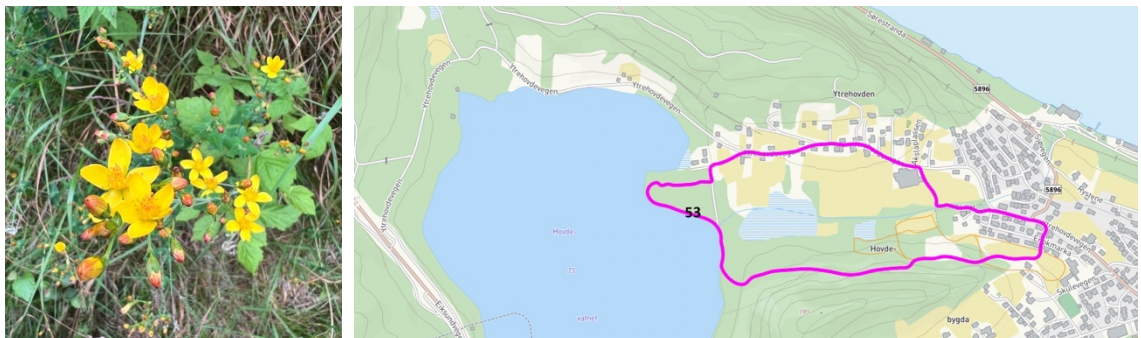
*The tree samples at the right side are pre-treated with tin.*

*In the bottom photo, the colour samples are grouped by the wool pigmentation:*

*The tree samples at the left side are natural white wool.*

*The tree samples in the middle are natural white and natural variegated grey wool.*

*The three samples at the right side are natural variegated grey wool.*





Walk 54: *Hyperikum maculatum* – Square Stemmed St. John’s Wort



*Figure 4.8 Hyperikum maculatum – Square Stemmed St. John’s Wort.*

*In the top photo, the colour samples are grouped by mordant:*

*The three samples at the left side are pre-treated with alum.*

*The tree samples in the middle are pre-treated with iron.*

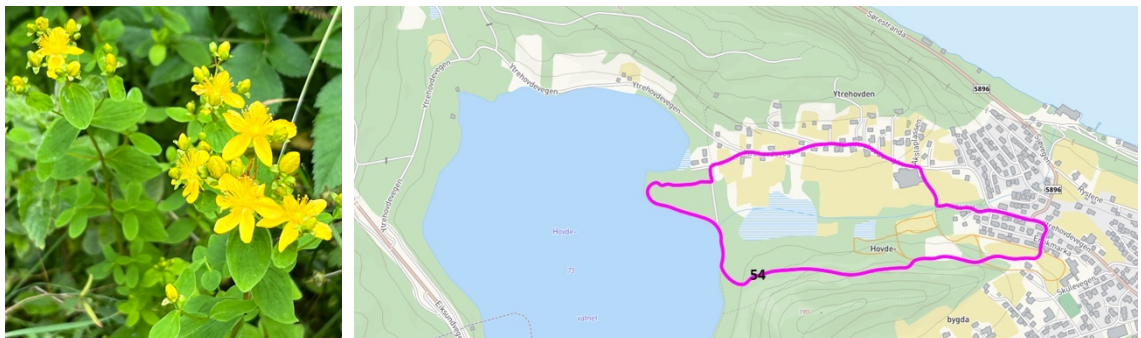
*The tree samples at the right side are pre-treated with tin.*

*In the bottom photo, the colour samples are grouped by the wool pigmentation:*

*The tree samples at the left side are natural white wool.*

*The tree samples in the middle are natural white and natural variegated grey wool.*

*The three samples at the right side are natural variegated grey wool.*





Walk 55: *Epilobium augustifolium* – Fireweed



*Figure 4.9 Epilobium augustifolium – Fireweed.*

*In the top photo, the colour samples are grouped by mordant:*

*The three samples at the left side are pre-treated with alum.*

*The tree samples in the middle are pre-treated with iron.*

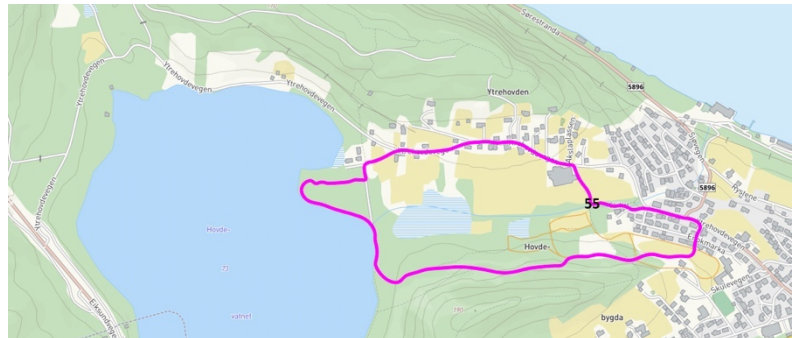
*The tree samples at the right side are pre-treated with tin.*

*In the bottom photo, the colour samples are grouped by the wool pigmentation:*

*The tree samples at the left side are natural white wool.*

*The tree samples in the middle are natural white and natural variegated grey wool.*

*The three samples at the right side are natural variegated grey wool.*





Walk 56: *Solidago virgaurea* – European goldenrod





*Figure 4.10 Solidago virgaurea – European goldenrod.*

*In the top photo, the colour samples are grouped by mordant:*

*The three samples at the left side are pre-treated with alum.*

*The tree samples in the middle are pre-treated with iron.*

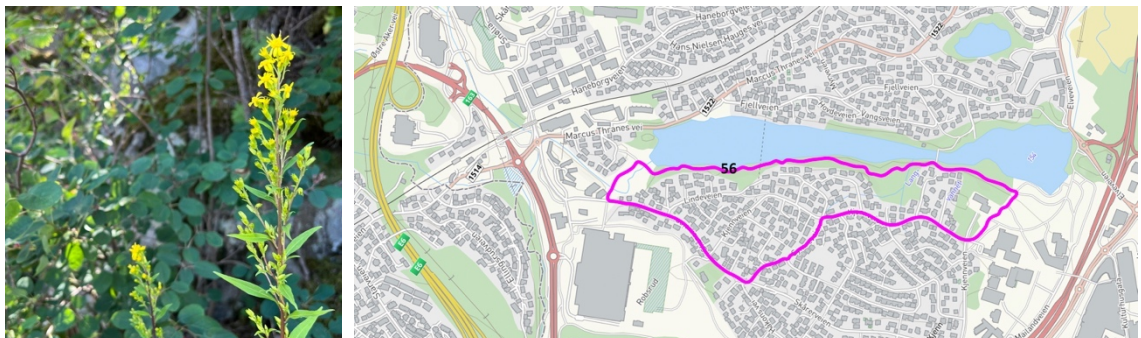
*The tree samples at the right side are pre-treated with tin.*

*In the bottom photo, the colour samples are grouped by the wool pigmentation:*

*The tree samples at the left side are natural white wool.*

*The tree samples in the middle are natural white and natural variegated grey wool.*

*The three samples at the right side are natural variegated grey wool.*



Walk 57: *Solidago canadensis* – Golden rod



*Figure 4.11 Solidago canadensis – Golden rod.*

*In the top photo, the colour samples are grouped by mordant:*

*The three samples at the left side are pre-treated with alum.*

*The tree samples in the middle are pre-treated with iron.*

*The tree samples at the right side are pre-treated with tin.*

*In the bottom photo, the colour samples are grouped by the wool pigmentation:*

*The tree samples at the left side are natural white wool.*

*The tree samples in the middle are natural white and natural variegated grey wool.*

*The three samples at the right side are natural variegated grey wool.*



The natural pigmentation of the wool affect the result. It leads to various shades of the colour, as it gradually turns darker with darker pigmentation. Some yellow hues appear green with the dark grey wool.

In general, the usage of iron as a mordant turned the colour darker, or created various grey and brown shades – or even an almost black result. Alum is known not to affect the colour result, only improving the absorption of dye and improving durability. While mordanting with tin generally seem to result in brighter colours, and often creates warmer yellow colours.

When dyeing with nature, specific characteristics of the place and location can affect the colour result. Such as the conditions in which the plant grows and within which the stage it is. If one use water directly from nature, these properties will also affect, especially the values of acidity. But during my period of this proposition, I have not picked the same plant in different places, nor used anything other than tap water. As I do not have results that are of such a comparative nature, this is not part of my basis for evaluation. But I do wonder what results such an inquiry would bring...

### **4.3 Artistic creation**

I started of my (re)search wondering what to expect from colour in textile production. With the intention of focusing on nature's colour potential and the slow process of dyeing natural textile fibres with natural colours. Like my great-grandmother I wanted to pick plants, process and dye with them. I wanted to make a natural colour resource for the future – a kind of local colour herbarium. Although processing the plants by dyeing with them follows me along the way as a mean of revisiting my paths, it is both my way of processing and my way of expressing – with a material that is a cohesive and reciprocal part of my whole inquiry.

By transforming and projecting a small bundle of wool yarn with my souvenir of the day, my plant, nine hundred colour samples form the basis for further artistic inquiries. Like my great-grandmother told me her own story with nature in the starry *bed* (old traditional Norwegian name for duvet covers) she wove – the tapestry hanging in the parents hallway, I feel the urge to express my own journey of the proposition and inquiry. My story.



With the inquiry's combination of the particularly systematic quantitative and the intuitive qualitative characteristics, I want to facilitate an experience of both these differences. They meet in something common – my colours – as my colour herbarium is something that gives me a way of looking at my inquiry, a standard to measure things by – another mean in my process of be(come)ing aware.

#### 4.3.1 Colour Herbarium – the systematic experience

A traditional herbarium has pressed and dry plants categorised with their Latin names. With my colour projections I create a different kind of herbarium, while the plants have been replaced with their colours represented on wool yarn, the use of Latin names are the same – together with local names. But how to organise it all?

The colour samples may be sorted and organised by various categories:

- Chronology
- Alphabetic by plant names (Norwegian and Latin)
- Colour of the flower
- Divided by the two different paths
- Chronology by map spot
- Plant families
- Wool pigmentation
- Mordant
- Colour result (Groups of colour. Warm – cold and tint – hue – tone)

Like in the previous subchapter I present the result of this inquiry by showing samples from one week of my proposition, the seven dye pots in:

Week number 9. Walk 51 – 57. Monday the 8<sup>th</sup> to Sunday the 14<sup>th</sup> of August.

Again, the texts next to the following images seem repetitive, but inform about the characteristics of the various samples when they are sorted and (re)arranged.

Organised by chronology



*Figure 4.12 Chronology*

*From the top:*

*Phragmites australis – Common reed*

*Fragaria vesca – Wild strawberry*

*Hypericum pulchrum – Slender St. John's Wort*

*Hyperikum maculatum – Square Stemmed St. John's Wort*

*Epilobium augustifolium – Fireweed*

*Solidago virgaurea – European goldenrod*

*Solidago canadensis – Golden rod*

Organised alphabetic by Norwegian names





*Figure 4.13 Alphabetic by Norwegian names*

*From the top:*

*Hypericum pulchrum – Slender St. John's Wort*

*Hyperikum maculatum – Square Stemmed St. John's Wort*

*Epilobium augustifolium – Fireweed*

*Solidago virgaurea – European goldenrod*

*Solidago canadensis – Golden rod*

*Fragaria vesca – Wild strawberry*

*Phragmites australis – Common reed*

Organised alphabetic by Latin names



*Figure 4.14 Alphabetic by Latin names*

*From the top:*

*Epilobium augustifolium – Fireweed*

*Hyperikum maculatum – Square Stemmed St. John’s Wort*

*Hypericum pulchrum – Slender St. John’s Wort*

*Phragmites australis – Common reed*

*Solidago canadensis – Golden rod*

*Solidago virgaurea – European goldenrod*

Organised by the colour of the flower



*Figure 4.15 By the colour of the flower*

*Yellow flowers (left row, from the top):*

*Solidago canadensis – Golden rod*

*Solidago virgaurea – European goldenrod*

*Hyperikum maculatum – Square Stemmed St. John's Wort*

*Hypericum pulchrum – Slender St. John's Wort*

*Red flowers (right row, from the top):*

*Epilobium augustifolium – Fireweed*

*Phragmites australis – Common reed*

*White flowers (right row, bottom):*

*Fragaria vesca – Wild strawberry*



Divided by path





*Figure 4.16 Divided by path*

*Path 1 (left row, from the top):*

*Hypericum pulchrum – Slender St. John's Wort*

*Epilobium augustifolium – Fireweed*

*Fragaria vesca – Wild strawberry*

*Hyperikum maculatum – Square Stemmed St. John's Wort*

*Path 2 (right row, from the top):*

*Solidago canadensis – Golden rod*

*Solidago virgaurea – European goldenrod*

*Phragmites australis – Common reed*

Organised by chronology by each path



*Figure 4.17 Chronology by each path*

*Path 1 (left row, from the bottom):*

*Fragaria vesca – Wild strawberry*

*Hyperikum maculatum – Square Stemmed St. John’s Wort*

*Hypericum pulchrum – Slender St. John’s Wort*

*Epilobium augustifolium – Fireweed*

*Path 2 (right row, from the bottom):*

*Solidago canadensis – Golden rod*

*Solidago virgaurea – European goldenrod*

*Phragmites australis – Common reed*

Organised by plant family



*Figure 4.18 By plant family*

*Grass family – Poaceae (left row, top):*

*Phragmites australis – Common reed*

*Evening Primrose family – Onagraceae (left row, middle):*

*Epilobium augustifolium – Fireweed*

*St John's-wort Family – Hypericaceae (left row, from the bottom):*

*Hyperikum maculatum – Square Stemmed St. John's Wort*

*Hypericum pulchrum – Slender St. John's Wort*

*Mint family – Lamiaceae (right row, from the top):*

*Solidago virgaurea – European goldenrod*

*Solidago canadensis – Golden rod*

*Rose family – Rosaceae (right row, bottom):*

*Fragaria vesca – Wild strawberry*



Organised by wool pigmentation





*Figure 4.19 By wool pigmentation*

*Natural white wool (top row, from the left):*

*Hyperikum maculatum – Square Stemmed St. John’s Wort*

*Fragaria vesca – Wild strawberry*

*Solidago canadensis – Golden rod*

*Hypericum pulchrum – Slender St. John’s Wort*

*Phragmites australis – Common reed*

*Epilobium augustifolium – Fireweed*

*Solidago virgaurea – European goldenrod*

*Mix of white and grey wool (middle row, from the left):*

*Hyperikum maculatum – Square Stemmed St. John’s Wort*

*Fragaria vesca – Wild strawberry*

*Solidago canadensis – Golden rod*

*Hypericum pulchrum – Slender St. John’s Wort*

*Phragmites australis – Common reed*

*Epilobium augustifolium – Fireweed*

*Solidago virgaurea – European goldenrod*

*Natural grey wool (bottom row, from the left):*

*Hyperikum maculatum – Square Stemmed St. John’s Wort*

*Fragaria vesca – Wild strawberry*

*Solidago canadensis – Golden rod*

*Hypericum pulchrum – Slender St. John’s Wort*

*Phragmites australis – Common reed*

*Epilobium augustifolium – Fireweed*

*Solidago virgaurea – European goldenrod*

Organised by mordant



*Figure 4.20 By mordant*

*Alum (top row, from the left):*

*Hyperikum maculatum – Square Stemmed St. John’s Wort*

*Fragaria vesca – Wild strawberry*

*Solidago canadensis – Golden rod*

*Hypericum pulchrum – Slender St. John’s Wort*

*Phragmites australis – Common reed*

*Epilobium augustifolium – Fireweed*

*Solidago virgaurea – European goldenrod*

*Iron (middle row, from the left):*

*Hyperikum maculatum – Square Stemmed St. John’s Wort*

*Fragaria vesca – Wild strawberry*

*Solidago canadensis – Golden rod*

*Hypericum pulchrum – Slender St. John’s Wort*

*Phragmites australis – Common reed*

*Epilobium augustifolium – Fireweed*

*Solidago virgaurea – European goldenrod*

*Tin(bottom row, from the left):*

*Hyperikum maculatum – Square Stemmed St. John’s Wort*

*Fragaria vesca – Wild strawberry*

*Solidago canadensis – Golden rod*

*Hypericum pulchrum – Slender St. John’s Wort*

*Phragmites australis – Common reed*

*Epilobium augustifolium – Fireweed*

*Solidago virgaurea – European goldenrod*



Organised by colour scale – tint, hue and tone



Figure 4.21 By colour scale - tint, hue and tone

Tint (top row, from the left):

*Hyperikum maculatum* – Square Stemmed St. John’s Wort with Alum

*Fragaria vesca* – Wild strawberry with Tin

*Fragaria vesca* – Wild strawberry with Alum

*Hypericum pulchrum* – Slender St. John’s Wort with Alum

*Solidago virgaurea* – European goldenrod with Alum

*Epilobium augustifolium* – Fireweed with Alum

Hue (middle row, from the left):

*Solidago canadensis* – Golden rod with Tin

*Hypericum pulchrum* – Slender St. John’s Wort with Tin

*Epilobium augustifolium* – Fireweed with Tin

*Solidago virgaurea* – European goldenrod with Tin

*Solidago canadensis* – Golden rod with Alum

*Hyperikum maculatum* – Square Stemmed St. John’s Wort with Tin

*Phragmites australis* – Common reed with Alum

Tone Tin(bottom row, from the left):

*Hyperikum maculatum* – Square Stemmed St. John’s Wort (with Iron

*Hypericum pulchrum* – Slender St. John’s Wort with Iron

*Phragmites australis* – Common reed with Iron

*Phragmites australis* – Common reed with Tin

*Solidago canadensis* – Golden rod with Iron

*Epilobium augustifolium* – Fireweed with Iron

*Fragaria vesca* – Wild strawberry with Iron

Organised by colour scale – warm and cold





Figure 4.22 By colour scale - warm and cold

Yellow scale (left row, from the top):

*Hyperikum maculatum* – Square Stemmed St. John’s Wort (with Tin

*Solidago canadensis* – Golden rod with Alum

*Epilobium augustifolium* – Fireweed with Alum

*Solidago virgaurea* – European goldenrod with Alum

*Hypericum pulchrum* – Slender St. John’s Wort with Alum

*Fragaria vesca* – Wild strawberry with Alum

*Fragaria vesca* – Wild strawberry with Tin

*Solidago virgaurea* – European goldenrod with Tin

*Epilobium augustifolium* – Fireweed with Tin

*Hypericum pulchrum* – Slender St. John’s Wort with Tin

*Solidago canadensis* – Golden rod with Tin

Brown to green scale (right row, from the top):

*Phragmites australis* – Common reed with Alum

*Phragmites australis* – Common reed with Tin

*Phragmites australis* – Common reed with Iron

*Solidago virgaurea* – European goldenrod with Iron

*Solidago canadensis* – Golden rod with Iron

*Hypericum pulchrum* – Slender St. John’s Wort with Iron

*Hyperikum maculatum* – Square Stemmed St. John’s Wort with Alum

*Hyperikum maculatum* – Square Stemmed St. John’s Wort with Iron

*Fragaria vesca* – Wild strawberry with Iron

*Epilobium augustifolium* – Fireweed with Iron

It is really interesting to consider how the herbarium changes by the way it is organised. Different potentials appear depending of what context one may draw results from. But in the master's context of facilitating a systematic experience of the colour herbarium – my walking, picking, writing, dyeing and logging – I consider a chronologic rendering as the most relevant.

#### 4.3.2 Colour Herbarium – the fortuitous walking experience

The urge to express my journey in a different way, one that enhance the experience of walking, lead me to challenge the strict and systematic colour herbarium.

I use the same technique, the same mordants and concentrations, and a selection of the same plants. But instead of small systematic wool yarn samples, I now use sixteen lengths of thin silk fabric. The purpose of using silk is that this is light weighted and a material that will pick up changes in the air flow and move with it, with the intention of creating associations with movements – of the walking, the breathing air, the rustling plants, the wrinkling water, and people passing by.

Like the yarn samples have three different mordants, the silk lengths get areas with each of the mordants. But the size of the areas is divided randomly when I dip in the mordant bath, and the mordant sequence is also different for each piece of silk. Once the fabric is dyed, it is random which of the length ends up in which dye pot – the whole process is left to serendipity, like the gathering of plants in my walks.

Hanging these lengths slightly apart creates the opportunity to walk through and between natures colour potential. It moves when you move. And along the way new experiences appear behind the next length of silk fabric, as it does when walking my paths.





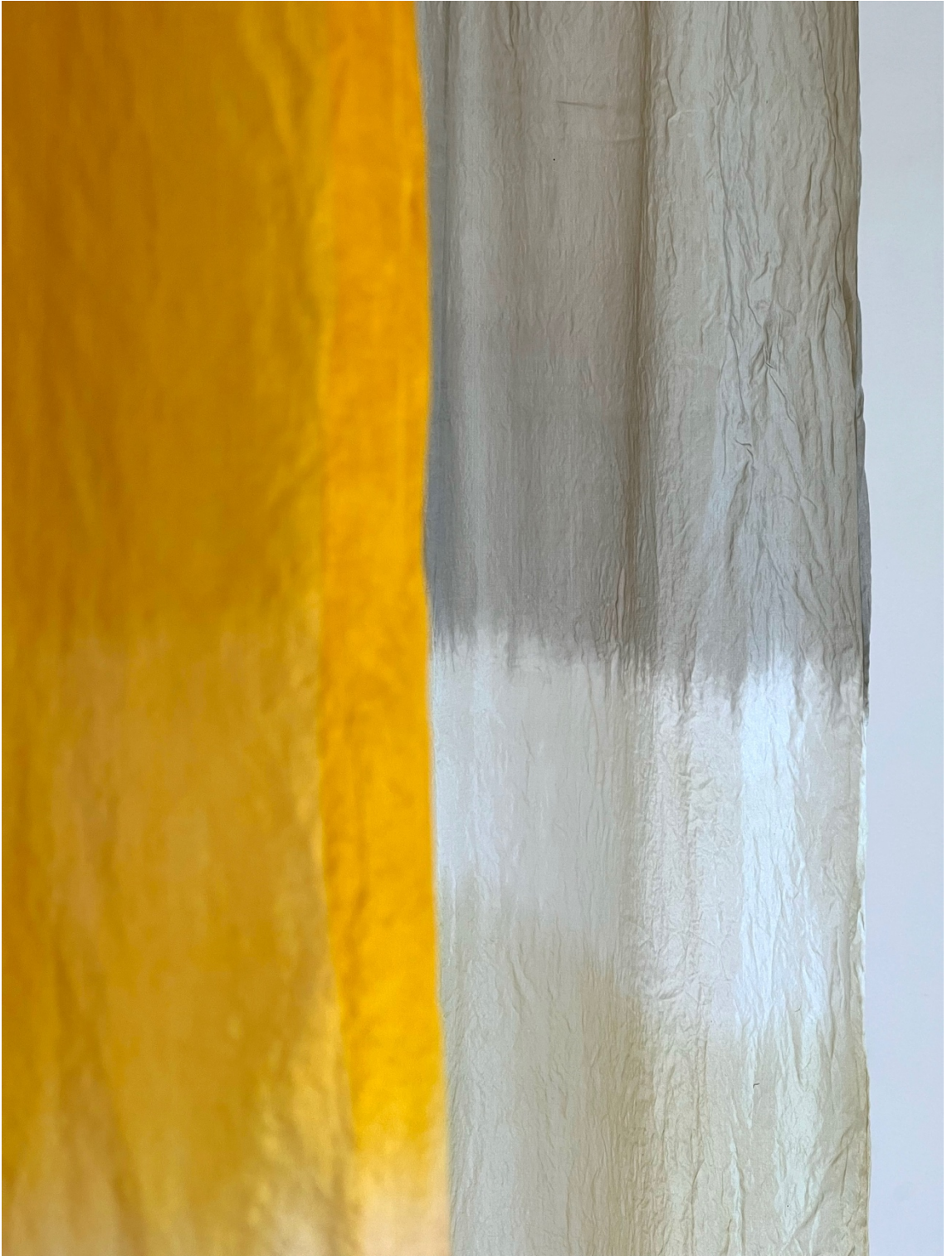
























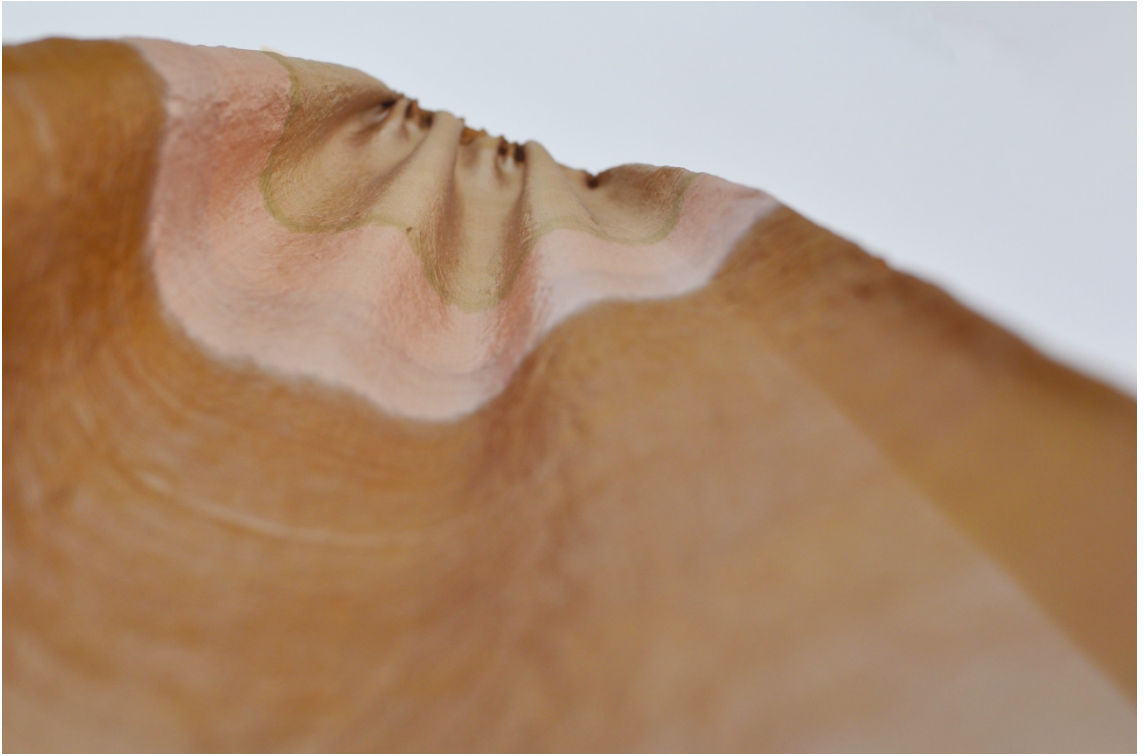












These two different renderings of the colour herbarium share the basis of multiple temporalities. The colours themselves portray various fragmented moments of a hundred day long story. They (re)present the colour of the plant at one exact moment. And through sorting and grouping, they represent new stories. In addition, the final installation of *the Colour Herbarium – the systematic experience* and *the Colour Herbarium – the fortuitous walking experience* will introduce its own moment, as it is also time specific, and will be archived in yet a new way afterwards.

The colours themselves are not just transformations of the different plants, they also undergo their own transformation – as botanical dyes have various durability. Some colours fade more easily than others, and over time the colour herbarium constantly evolves.

#### **4.4 Time and rhythm**

I have sorted, grouped and categorised the result of my dyeing, and explored them artistically. I have previously considered various aspects that have an impact on the process of becoming aware during my walking-writing practice: *Interpersonal entanglements, Memories and associations, Change and human-environmental interference, and Ecological reciprocity*. But there are features that are consistent throughout my entire (re)search, across my actions and reflections. Features that may be considered as fundamental to the inquiry, but also as one additional aspect in becoming aware – the significance of *Time and rhythm*.

Time and rhythm can be considered as a methodical move. With the principle of the profound slow actions, to (re)live the time-consuming processes of making from early times, and to repeat them over a period in order to gain understanding. And it is here, within the intention of understanding, awareness through and of the methodical implications may – or may not – be gradually developed. By facilitating presence, something has emerged based on the methodology – by carrying out the intention of being in the inquiry. It is by staying with my proposition, that I have really become aware of the various aspects of time. Enough time to be able to complete the entire propositions period, enough time to create and express with my hands, enough time to



make discoveries, enough time to evaluate them, and enough time to reflect on my evaluations.

Time is also about getting into a rhythm, my own lived pace, tuning the everyday into the act of walking and tuning myself in during the walk. To have enough time to be present, not only being within the path – but to be present within me. To slow down the pace with which I move my body, the rhythm of my feet. To slow down my breath and the rhythm of my heart. To slow down my stream of thoughts; thoughts of my everyday chores, the eternal juggling with time – the time as chronos. To free myself from the puzzle of time schedules, enabling myself to still my mind and tune in to be here and now.

I reflect on this need and ability to stay with my methodical elicited new pace. As I move away from the pavement I have been following along a busy street, I pass a small footpath bridge surrounded by trees on my way. All sounds from the everyday city life disappear around me one Sunday before dinnertime:

*Walk 71.*

*“[...] The wind [...] comes in undulating breaths. Long puffs that slowly build up, and subside just as gradually. Like a smooth continuous inhale and exhale. It fills up my ears. Occupy the entire soundscape. The tall grass moves to the rhythm. [...] I still wander slowly. Stay with my pace. I am curious as to what flower this is. But still do not change my pace. They will be there when I arrive. [...] There is something very satisfying about being able to leisurely stroll along at this pace. [...]”*

*Sunday the 28<sup>th</sup> of August. Path 2. Stachys palustris – Marsh Woundwort.*

I am aware of the fact that this happens as a result of creating space to be in the intention of inquiry. I am paying attention to the methodical aspect as well as reflecting on the implications. Because of the intention of making enough time, I find *my* time – within me. First as a kind of intentionally slowing down, but further as an intrinsic need to stay in my emerged pace.

Although I am aware of the aspects of time and pace, it is also the aspect of presence. Because what does it mean? Being present. I am here, walking my path. I am present – as my feet touch the ground and make their visible and invisible marks. They

create a trace of my walk in the path. I am here, as the plant in my hand is a living proof of my physical presence. Like the trace and the spot on the map, markings of where I have been walking and where I have been picking my plant. But with time there is also the possibility to find my presence with and within.

When walking through a field of reeds one Thursday afternoon (Figure 4.23), the path has been created as an elevated footpath through the surrounding wet terrain, and I find myself reflecting on the ability to tune in and be present – in me and with the place:



*Figure 4.23 Walk 47. Molinia caerulea – Purple moor-grass*

Walk 47.

*"[...] I have stopped moving – with the notion of being in a transitional phase. [...] The body relates to the undulating movement – in front of me and next to me. I extend my hand to the side and embody movement, concretely, so directly transmitted from the reed. I stay like this for a while. Still, but moving with. Together. Allowing myself to just keep standing. To just linger. And during these walks, I have gradually grown accustomed to people passing my. I let them just come and go around me. [...]"*

*Thursday the 4<sup>th</sup> of August. Path 2. Molinia caerulea – Purple moor-grass.*

Within my inquiry, and the two different features time and rhythm, lies the feature of repetition. It is the repetitive actions of my proposition, and it is the repetitive actions within my artistic expression. A kind of profound systematic repetition. Continuous various recurrences.

When I one single time experiment with changing one factor, something occurred. I was wondering if that would do anything to the experience. So one walk I reverse the circular direction. Even though it is at the intermediate quiet time of day, between the early birds at the path and the people who walk a bit later in the morning, it feels like I am not getting into my mode. Not until I have come far. In this direction, I start walking in the most inhabited part of Path 1. And I am not able to shake of this restless feeling of activity. It follows me for a large part of the walk, and I just long for the walk to start properly – to be able to move away from buildings and into nature. So when this is not fulfilled I get restless. I am not as present or attentive. I pass without realizing, without being aware. It is a strange experience. Because when walking Path 2, where such a large part is inhabited, I do not have these expectations and challenges. Throughout my inquiry I have been challenged – as I shift when my focus shifts. I am gradually becoming aware of what emerged from my repetitive engagement with walking and dyeing with local plants. With my walking-dyeing practice I find a chapter of a local colour herbarium, and a way to express the contrasting experience of my (re)search journey. I find the significance of the ability to tune in with the help of *Time and rhythm*, and that this is pervasive and it enriches all my various processes. With my walking-writing practice, I find that I become aware of *Interpersonal entanglements, Memories and associations, Change and human-environment impact, and Ecological*

*reciprocity*. I become aware of how the various aspects affect both me, and each other, in an entangled movement through the inquiry. And I may summon up the five aspects like this:

- **Interpersonal entanglements:** (Internal). Is about what happens when meeting plants, the surroundings, and other beings on walks, and when processing materials. It can be about people's phases, times of the day when the paths are quiet or times when there are lots of people. Or it can be about how the feeling of contact affect how one acts and evaluates.
- **Memories and associations:** (Internal). Is about associations that are created, related to memories that are triggered and old experiences that come into play. It can be associations created by concrete materials, plants, the place, sound, smell, the atmosphere and transitions. It can be reflections over these memories, and what triggers them.
- **Change and human-environmental interference:** (External). Is about how places change, both because people build out, trample down, plant, dig and move earth, and changes in climate, and how our production may affect. It can be linked to water, food sources and places of residence. And is linked to balance in ecosystems and biodiversity.
- **Ecological reciprocity:** (External). Is about how nature itself interacts within the ecosystem. It can be about how plants, animals, water and insects affect each other, how they live in phases and adapt – in terms of both appearance, growth and lifestyle.
- **Time and rhythm:** (Methodological and internal). Is about the profound slow actions, repetition and revisiting. It can be about how slowing down to find a rhythm, own lived pace, can lead to gradually developing the ability of paying attention over time. It can be related to place and creating with materials. It can be about how temporalities may be linked to rhythm and transitions.









# 5

Discussion:

## **Wandering with discoveries**

In this chapter I wander my discoveries, linking them to my theoretical framework and methodological framing, by considering my process of becoming aware and three different domains of awareness; ecological awareness, didactical awareness and methodological awareness.

My (re)search evolved from concerns for the environment, and from some of my questions regarding sustainability, reduced consumption and durability of textiles, as I was lingering on my great-grandmother's starry *bed* – a woollen duvet cover hanging as a tapestry in my parents' hallway. I was wondering what it was about this tapestry that made me care so much for it – as the everyday necessity it really was? What made my family treasure it?

My great-grandmother and her family did not have a lot of clothes in their wardrobe, and she took care of the ones they had. She was aware of the scale of natural resources they required and the time it took her to create them. She knew that by taking good care of them, her family could use them for a long time – which in turn required less material resources and time to make new ones. By washing and rinsing them carefully, she extended their life. By repairing when there was a hole, she extended their life. By adding an extra piece of fabric as bodies changed, she was able to refit and extend the life of these clothes. By taking care of usable parts of clothing that someone had outgrown or worn out, she could sew new from several parts. And of the parts that were the most worn out, she cut strips and wove rag rugs, to make the floors warmer in the cold winter.

As an artist, a researcher and a teacher in this inquiry, I did not wonder about the methods of mending or otherwise taking care of our clothes, nor what features are in play in the concrete acts of expanding a garment's durability – like when Fletcher and Fitzpatrick (2022) examined ways of sustainable clothing practices and ideas outside the Euro-American context in The Decentring Durability project. They found that the durability of clothing often is personal and informal, and linked to both cultural expectations and the capacity of independent acts. This made me wonder how we may make a shift from the ever-growing fast consumption of our Western neoliberal societies to day? How do we, teachers, motivate each student to personally engage and change their ways of consuming? How can teachers trigger students' thoughts about durability of their clothes?

There is little doubt that young people are already aware that the world they are inheriting is dirty, full of waste, air polluted, struggling with global warming and ecosystems out of balance, as the media and activists repeatedly show us the dangers and disasters. The strategy of shocking into response can be overwhelming, and may result in a form of self-protective distant behaviour in order to get on with everyday life. So, I wondered if taking a step back from the overwhelming news about the environmental challenges, and getting to know one's local environment and material potential – a kind of gentle listening to the Earth – can promote an alternative. Whether experiencing the time-consuming processes of making in art and crafts may make us feel connected and able to nurture the places that we live.

In this inquiry, it was with my own engagement I observed, reflected, and negotiated, as I wondered:

### **What emerged from repetitive engagement with walking and dyeing with local plants?**

Artography is a form of living inquiry that it is “concerned with creating the circumstances to produce knowledge and understanding through inquiry laden processes” (LeBlanc, Davidson, Ryu, & Irwin, 2015, p. 367). In my project I facilitated such living inquiry by a proposition to myself:

### **Walk the path, pick a plant, write a text and dye with the plant**

I wanted to explore the openness and complexities of my own process of becoming aware. To invoke, to provoke, and to evoke own new experiences and reflections. Irwin (2008, p. 26) emphasises that artists and artographical practices seek to challenge the taken-for-granted ways of knowing, and that artographers understand that their three roles are merged and embedded in their knowing and doing. It is not a living inquiry that is formula based, but rather enhancing the fluid intra-connections between theory, practice and poesis, to allow for deeper and new understanding to emerge with time.

In my journey of wondering and making connections throughout my inquiry I became aware of the complexities of these aspects. The reading-writing practice was just one feature of my way of be(come)ing aware. My artistic practice was another, as it

was not only a product that showed the result of a process of inquiry, but was also an intrinsic way of learning through my hands and other embodied perceptions.

## 5.1 Becoming aware – Moving with my proposition

As I walked my proposition repeatedly, I wondered about many things. By walking, I literally put my body into research. But though there are many aspects related to the bodily action of walking practice, it was the link between walking and thinking that was reflected in my writing. Like thoughts in motion rather than thoughts of motion.

Solnit (2001, p. 4) write about walking's peculiar utility for thinkers – as a way of considering walking as a visual activity. By walking leisurely and enabling both the ability to see and to think about what is seen, the new can be assimilated with the familiar. Considering the difference between walking as travelling across land and walking as movement within, she poetically describes that

“The rhythm of walking generates a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts. This creates an odd consonance between internal and external passage, one that suggests that the mind is also a landscape of sorts and that walking is one way to traverse it. A new thought often seems like a feature of the landscape that was there all along, as though thinking were traveling rather than making. [...] It is the movement as well as the sights going by that seems to make things happen in the mind, and this is what makes walking ambiguous and endlessly fertile: it is both means and end, travel and destination”

(Solnit, 2001, pp. 3-4).

In my walking experience I found these links between observing and considering what I observed, as many of my notes shifted between portraying my surroundings and rendering my thoughts. The balance of seeing and thinking vary from walk to walk, as the focus of the inquiry evolved and shifted – but also due to my daily mood and ability to tune in.



Writer and journalist Ferris Jabr (2014) enhances that walking at our own pace creates a mutual link between the rhythm of our body and the rhythm of our mind. The pace of my feet naturally fluctuated with the cadence of my mood and thoughts as I walked. But by consciously speeding up or by slowing down my feet, I could change the pace of my thoughts. Like Solnit (2001), Jabr (2014) considers the advantages of a walking-thinking practice as our attention is free to mind wander when we stroll, because the act of walking does not demand much conscious effort for the most of us.

By fixing my gaze on plants when I walked, my pace naturally slowed down to avoid tripping – with the effect of also calming my mind. I noticed the ability to linger. To linger with what I saw, what I thought and what I felt. I let thoughts and questions get their space, let them come and go – to shift as they occurred. And like there is a link between cadence of mind and feet, Lee and Ingold (2006, p. 70) consider that the experience of the environment is also affected by variations in pace. Slowing down enabled me to pay attention and become aware of my surroundings and experiences. Springgay and Truman (2018a, p. 15) emphasises that *slow* not necessary is about speed, but rather slowness to creating openings where different kinds of awareness can unfold.

These various links between feet, thoughts and attention revealed themselves in my walking. But there was also a profound relationship between the walking-thinking practice and the writing-thinking practice. Sitting by the desk, processing my walks and texts, the similarities between walking and writing comes apparent. Both are physical and mental. When walking a path, my mind had to construct a mental map of where I wanted to go, and then translate this plan into repetitive footsteps. Similar, when I write, my mind has to review my inner landscape and transcribe the path I chose to take into thoughts that guide my hand. “Walking organizes the world around us; writing organizes our thoughts” (Jabr, 2014). And during both my walking and writing my mind wanders.

When I (re)visited my walking through the texts in my proposition I saw movement – a transformation. A shift in the way I perceived my surroundings, a shift in what I wrote about, and also a shift in how I wrote about my experiences. I gradually changed from portraying plants to wondering and reflecting about the environment, with an awareness about consequence. And now, when I write about my texts I reflect

on my own reflections. I am transforming from who I was when I started to who I am now. And the associations and memories of my great-grandmother followed me along the way.

By intuitively collecting my souvenir of the day, the plants represented another way of making sense of the environment around me, different from writing. I reflected with sensory experiences – with my haptic relationships with the plants and my embodied entanglement with the colours. I saw, I heard, I smelled, and I felt. I was present, I was attentive, and I was aware. I intentionally observed and questioned. These moments of creation, these various meditative moments of flow, also represented a significant feature of my inquiry – the transitional phases. These in between moments where different aspects met and created tensions, when understandings emerged to inform my reflections.

Pink (2015) considers that the everyday ways of being, experiencing and knowing “are not just related to the past and the present, but rather they are part of the ways in which the future is present in our lives as we live them, and as we ongoingly slip over the edge of the present into the future» (2015, p. 193). By walking my paths I felt an ongoing negotiation of the past, present and future with my associations and reflections. My childhood memories became linked to changes I discovered and to reflections of the future, and by revisiting the next days I felt the presence of the ongoing future. When I created my colour herbarium I felt connected to my great-grandmother's story, as we both had wandered with nature, picked plants nearby and dyed yarn, but far apart in time. Her story had merged with mine, as I stood on the threshold of what might come. Her past ignited my (re)search for the future, as I may inspire my students from my transformed attention and my experiences change how I teach textile subjects.

When I systematically processed the yarns samples in *the Colour Herbarium – the systematic expression*, I reconnected to my experiences with nature. When I sorted them over and over again, in various categories, my thoughts wandered. I reflected on the implications of creating this colour resource. The possibilities for alternative colours on textiles and their effect on nature. The presence and embodied connection also made me feel an urge to artistically revisit the perceptions of my paths that were slightly less meticulously precise. I wanted to embody the engagement of being in the

midst of my proposition, to express the duality of my inquiry – to portray the continuous movement.

In *the Colour Herbarium – the fortuitous walking experience* I relived the various embodied rhythms of my lived pace. The feeling of walking my paths in different days and the experience of serendipity from picking plants followed me into lengths of light weighted silk creating associations to the undulating path, the movement of the air, water, plants and other beings. And this (re)search had similarities to experiences Charlotte Jul (2020, p. 9) writes about sensory awareness. It was about *seeing* how the colours interacted with each other – but also with me. It was about *observing* how simple panels could become complex expressions of my vicinities – but also me. It was about *feeling* how the perceptions settled in me – how present I became. It was like experiencing the past of my proposition, the presence with materials, and the feeling of future.

## 5.2 Ecological awareness – Moving with Earth

When I revisited my empirical material I wondered what emerged from my repetitive engaging activities. In the previous chapter I condensed and summoned five aspects that I became aware of when I moved with my proposition: *Interpersonal entanglements, Memories and associations, Change and human-environment interference, Ecological reciprocity and Time and rhythm*. They may intertwine and affect each other in various ways. Influenced by them, I experienced and moved, both with my body and with my mind. I gradually shifted my attention during my walking, picking, writing and dyeing, and I became more aware by (re)visiting my texts. In this chapter I revisit these awarenesses by considering the implications in a broader context, linked to my theoretical framework.

First, I walked my paths with my gaze fixed forward, getting to know the broad lines and contours of the path I had chosen. I followed the undulating curves of the path I was walking, by preparing and shifting my body to walk slightly uphill or downhill. At the same time I followed the meandering turns, by slightly tilting my body from side to side. I calibrated to the double curves – as the path moved along the landscape. When repeating the movements of the same path the next day, and the next again, my body

knew and I gradually became more receptive to the subtle aspects. I started to see past the grand shapes and eye-catching colours of flowers along the path. I saw the small ones, gently reaching up to catch a glimpse of the light below the tall ones. I saw nature's various reciprocities – water, sun, air, plants, insects and other beings. I perceived nature's wonders and I gradually saw the small changes.

The consequence of what I picked started to tickle me. Until the last weeks of my repetitive walks, I only picked plant parts that naturally withers in the fall and become replaced with new growth the next spring. But, during the last few days, I picked parts that were significant for the next season's growth, from nine different plants, like the evergreens and heather. And I became aware of yet another aspect of picking plants for botanical dye. It is not just about what the content of my textile dye is, or how gently I pick when I choose to use natural materials, but what I choose to pick also has an impact on nature's own balance. These small amounts I picked might not have an impact, but if this is on the path of changing away from the polluting chemical dye industry, the consequence of which plants are picked, how they are picked, and where they are picked, must also be aspects to consider.

I am feeling the shift of my inquiry, the transformation within me. When I relate to my dyeing pots I reflect on the contrast to the experimental disciplines with highly technical material conditions where researcher does not need to be in contact with living beings whose lives they are interfering with. When I now pick and experiment with dyeing, I am feeling more like the ecological aware field ecologist Næss (1976, p. 276) describes. A field ecologist who works with simple means and depends a lot on own empathy of the life and living of animals and plants – of the whole environment.

When I now kneel down to pick a plant, at the end of my (re)search, I do so with a desire to make the least possible intervention. Minimal damage. I pick a small stem here and there, so as not to remove a whole plant. I make sure to pick few flowering stems so that nectar-seeking insects do not struggle to find flowers. I think about biodiversity, trying to choose alien or invasive plants who threaten other's natural habitat. I pick only what I need, and I give back the left over plant material from my dye pot, as energy for microorganisms and new growth. I am grateful for the opportunity to borrow their dye potential.

Although these are very small tokens of appreciation, I may draw on Kimmerer (2014) considering that our existence depends on gifts from other beings. Gratitude is based on this deep knowledge, and “this human emotion has adaptive value because it engenders practical outcomes for sustainability. The practice of gratitude can, in a very real way, lead to the practice of self-restraint, of taking only what you need” (Kimmerer, 2014, p. 20). She emphasise that in a consumption-driven society the act of practicing contentment is radical.

With their Earth Logic Plan, Fletcher and Tham (2019) introduced six holistic landscapes to navigate towards putting the Earth first, and the first one is LESS. Within this landscape one “develops the thinking and practise of living with fewer fashion goods and materials” (2019, p. 44). They reconsider the aspect of ever expanding *growth out of growth* in fashion industry today, and emphasise that strategies like material substitutes and recycling have led to more resource use – not less. So LESS call for a movement away from procrastination, and enhance that it is important to reflect on the fact that in periods in history with fewer material resources, people were still clothed. The ability to care for and to keep on using existing clothing are expressions of this way of Earth Logic.

Being within my vicinities when gathering my materials, and further experiencing the various time-consuming steps of dyeing textiles, resulted in a greater connection to my colour samples – and with them I reconnect to my vicinities. I can just try to imagine how I might feel about my clothes, if these samples were just one small step in the even longer process of making my own clothes from scratch – like my great-grandmother used to do. In her book about dyeing with plants, Professor Eva Lutnæs also enhance that she has become extra fond of the garments where surrounding nature has left its mark (2015, p. 9).

Earth Logic’s second landscape – LOCAL – favours the use of place-specific knowledge, community self-reliance and nearby resources – with the key word *localism*. Localism arises from inside communities when “smaller, local scales change the influence that people have over decisions that affect their lives, and [...] recognition that a community’s well-being depends on the health of the ecosystem it lives within and witch is the best place to understand and affect” (Fletcher & Tham, 2019, p. 49). When Klepp, Haugrønning og Laitala (2022) consider the understandings of *local clothing*, they



find an important obstacle to this reorganisation – that we lack a language that “covers local forms of production as an alternative to current clothing production” (2022, p. 29). They suggest a understanding of local clothing like the term local food, with implications of production methods, quality, distribution and history.

Professor Giancarlo Gola and Associate Professor Lorena Rocca emphasise that commitment, involvement and interest in our community is linked to the degree of individual and personal attachment to a place. “Environmental psychologists have shown that people develop an attachment to a place, developing characteristics similar to those of interpersonal relationships» (2021, p. 82). And as my (re)connection within me and with my environment increases during the process of inquiring my vicinities material potential, I become more aware of the links in Fredriksen’s (2020, p. 3) five holistic spheres of connectedness from my methodological framing; the personal, the familiar social, the reachable, the inter-species, and the global, as the connection between the mind, body and environment are inextricable.

By considering the environment, not as a bounded place, but rather as broad undefined areas of entangled pathways and interactions (Ingold, 2007, p. 103), the third landscape in Earth Logic may come into play – PLURAL. It is about creating a future where “a diversity of voices is interdependent with opening up language and ways of knowing” (Fletcher & Tham, 2019, p. 53). It is about decentring and to *grow* fashion from nature and the craft of use. PLURAL enhances new relationships with the more-than-human, because the human interest really not lie in the human-centredness. This way of Earth Logic involves nature-based perspectives and indigenous ways of learning.

It makes me look back at the chain-reaction Kimmerer considers in *paying* attention as a form of currency in a more-than-human world (2014, p. 20). Because paying attention has really led me to wonder, it has created new relationships, and is becoming an intention of doing. I have done so with what Fredriksen (2016a, p. 107) elevates as three mutually supportive forms of attention in the process of meaning negotiation; external attention to physical materials and environments, internal attention to our own senses and awareness of our reasoning of past and present attention, and intersubjective attention to others.

Kimmerer (2014) emphasise that it is within ourselves we need to change, we need to change in heart – to move towards a “life-centred worldview in which an ethic

of respect and reciprocity can grow” (2014, p. 22). But like Næss (1976, p. 305) considers, I find that it takes time to readjust, as it takes time to develop the sensitivity to nature to such an extent that it fills the mind, and it takes time to move into new landscapes – like Earth Logic. One of the *First People’s Principles of Learning* teaches us that “Learning involves patience and time” (2007). And in addition, Kimmerer enhances that we do not have to invent, we already know the ancient ways of aligning ecological ways of knowing by starting to reclaim them (2014, p. 23).

“There was a time, not so long ago, when to be human meant knowing the names of the beings with whom we cohabit the world. Knowing a name is a way we humans build relationship” (Kimmerer, 2014, p. 20). And I wonder if many of our Norwegian accents may be one of several useful guides in our path to the more-than-human.

Because, now living in a rural part of the Norwegian west coast, my accent differs from my childhood accent – when growing up as a young girl near the capital of Norway. These two areas relate to nouns in a different way. For instance, when speaking of plants I used the term *it* in the singular bound form as a child, but for the last three decades I have gradually adapted my new regions tongue. I now speak of plants in a female form, shifting from the neutral *it* to a female *she*, as almost every noun is either female or male here. This small, but significant, difference has its effect on how I think of them, not as neutral objects – but as individuals of their own. Like a plant next to me, when *she* gently strokes my leg as I pass or, sometimes, when *she* reluctantly clings to my wool sweater when I come to close. It makes me shift back from my growing distance; back to my close intra-actions with them, like with a child’s view – moving together with them in common ground.

### **5.3 Didactical awareness – Moving inside and outside**

Within different boundaries, many people live distant from their outdoor surrounding large parts of the day – inside homes, the office, the car, the classroom. “On foot, you stay connected, as walking is about being outside. While you walk, your body occupy all the spaces between the boundaries, one lives in the whole world – rather than being distant” (Solnit, 2001, p. 7). With my project, I have found the importance of

connectedness with my surroundings. As a teacher I reflected on the transferability of my experiential learning through walking and the closeness to the materials I used, and the didactic implications.

My slow basic actions invited and enabled me to travel deeper, into myself and my thoughts. By continuously repeating, exploring, and negotiating, I have made new discoveries about the environment, social aspects and myself along my path. I have begun to see myself in a new way, not only as an independent individual in a human society, but as part of a mutual existence – in the more-than-human. It has, and still is transforming me worldviews. With important physical and attentive presence with my surroundings, and by using my hands to create with materials from these moments, I consider the importance of the aesthetic learning processes in the context of learning about the environment and sustainability.

During my walking research I experienced increasing attention to the *little* things, reminding me that every child is already like a detective when moving around. When walking with children, part of the focus is often teaching them rules of safety and to behave sensibly attentive to traffic and others passing. With my project, I was reminded of the significance of also creating openings for other qualities when moving – in rural areas as well as in nature. As a teacher I want to enhance the importance of continuing to sense the movement of air, the various familiar and strange smells merging on the way, small raindrops finding their way down to the ground via swaying leaves of dandelions peeking up from the asphalt, or directing attention to the treasure hunt it is keeping an eye on what might appear at the edge of the ditch. I want to create openings to be aware of the various small wonders – to become ecological aware.

In their study Horton, Christiansen, Kraftl, and Hadfield-Hill reflected on how walking practices *matter* to children and young people, and their attention to place when *just* walking. They found that the aimless wandering around, was more important than walking as an instrumental means of getting from one specific place to another. Walking was a central part of their daily routine, and an important part of nurturing friendships. It was also an important way of knowing their community. The participants in their study had “remarkably acute observations of flora and fauna” (2014, p. 108), but also reflected on garbage and pollution – and was proud to share various details of routes and secret places. And I see the similarities with the five aspects I found by

analysing my empirical material – of what I became attentive to when moving in my predetermined paths; *Interpersonal entanglements, Memories and associations, Change and human-environment interference, Ecological reciprocity and Time and rhythm.*

I reflect on whether we, teachers, can be inspired by children's forms of attention in our teaching. To praise it as an important way of meeting the world around us. To nurture it to be a continuous useful trait, which then evolves rather than becoming suppressed on the young people's way to fit into an adult well-organized predictable world. Is it not the curiosity that is one of our driving forces – all throughout life? A driving force which can motivate when students are stuck within a challenge, and gift them the ability to – out of curiosity – seek their way past obstacles. And maybe enabling movement into the landscapes of Earth Logic.

In an interdisciplinary context, one way to enhancing the importance of this attentiveness and curiosity can be to set aside time when children and young people arrive at school and let them share what they became attentive to along their way. By letting conversations develop between them, these various aesthetic stories can become the starting point for new narratives on the way to scholarly knowledge. By letting some of these small or great wonders be the initiators of various topics during the day, meaning negotiation is linked within familiar contexts – to make sense on a more personal level. "A potentially abstract topic thereby becomes rooted in the lifeworld [...] and thus starts to matter" (Ernstman & Wals, 2013, p. 1657). Because even if not everyone in the class took part in the original events, they are part of the narratives created in the classroom.

In their study Ernstman & Wals argue that a "context-responsive approach addresses a void that can be found in the current ESD-discourse [education for sustainable development] which pays little attention to reflection-in-action, dialogical understanding, connecting with 'place' and deriving meaning from contextual engagement" (2013, p. 1657). By considering ways in which artists connect to place and derive meaning from situations, valuable ideas for teachers to work with sustainability can be provided – and enable ways to (re)discover and (re)connect to the places we live, which have concrete meaning. To create local meaning negotiation instead of routinely adopting ready-made teaching materials when educating for sustainable development.

H. Illeris (2012) introduced four cornerstones in Nordic art education's relationship with the environment and sustainability, where the fourth cornerstone is *community-oriented visual practices*. She considers these practices to have the potential to inhabit or enact environmental sustainability by working with the experimental and performative art forms in an educational setting, by framing and staging alternative forms of communities using various forms of relationships as a kind of materiality – to stimulate environmental-friendly behaviour. This aesthetical way of exploring is one of the Art and crafts subject's contributions, “not necessarily at the essential level of being, but first and foremost at the performative level of doing” (Illeris H. , 2012, p. 89).

But what about the strong tradition of making in the Norwegian schools subject Art and crafts; the learning of techniques and the development of material understanding? How do these aspects come into play in this context? Are they outdated? The slowness of my inquiry, the time-consuming process of searching for and examining the colour potential with local botanical dyes created openings for reflection of the purpose of these traditions, as we – in Western neoliberal societies – can just buy what we need.

I find that rather, they are to be considered as a means – important didactical tools – to develop understandings and perspectives on our consumption. To stay with the time-consuming process of making is one of the core values of taking a step back in my inquiry. To experience the slowness and connectedness in the gathering of materials as just one small part of a larger process. Then to prepare. To create. And to gather more. To take part of this continuous circulation. To un-hurry the processes and make with the lived pace of the techniques. To experience the real time. Sometimes maybe just a small part, and other times the whole process of making clothing or other necessities. The experience and knowledge of techniques and materials (re)present a way of being in the midst – a way of doing rather than just thinking of. It represents a first-hand knowledge of the value.

During and after my proposition I reflected on this necessity of doing – walking with, being with, and making with my hands – rather than just thinking of these actions. I considered some of the abstract learning within a classroom, in contrast to learning in situ – in the midst of things, where our natural environment and materials are. And I find Professor and philosopher Anthony Weston (2004) also questioning the



contradiction in learning about the wonders of nature, but not being able to experience them, as teaching mainly is done inside classrooms.

“After all, for one thing, environmental education is about *nature*, [...] so to try to teach *this*, of all things, in the classroom, as another book subject in its own separate curricular and thoroughly human-centred architectural niche, is [...] to make the very place where children are sent to discover the Earth to the one place in the world where the Earth barely shows up at all” (Weston, 2004, s. 34)

In this context the classroom is an artificial setting, where words often are what we do. As part of a long-term vision of reconstructing the social context of the school itself, Weston wondered what would happen if teaching went wild.

I draw on Weston’s question and ponder ways of enabling teaching in the Art and crafts subject to *go wild*. How to bring nature into the classroom or even *wilder*; to move with the surrounding environment, creating openings for young people to collect from and connect with their vicinities. How to intra-act with the more-than-human others, both outside and inside the classroom – “to make their acquaintance” (Weston, 2004, s. 44) like I have done in my project.

By adapting these processes of making to use locally available materials, we can make the subject *go wild* today. Instead of skipping important first-hand knowledge of material origins by using fast purchased materials, the search and gathering of materials can become a significant part of the student’s learning process. Here it is important to consider the time spent on this search as valuable both as the aesthetic learning experience it is, and as the creative process it is to consider different materials from nature.

The process of going out and choosing what, how and why is also a great opportunity for reflection, by the students for themselves or together. Art and crafts teacher Ragnhild Näumann, Associate professor Kirstine Riis and Professor Helene Illeris (2020) also emphasise the didactic openness, flexibility and awareness required of the teacher when involving the students in this process, as materials will vary from place to place, and from time to time. “But even if it is a demanding didactic situation, it will often be in the situational, dynamic interaction between practical work, aesthetic

experience and reflection that the greatest potential for embodied and transformative approaches to learning lies” (Näumann, Riis, & Illeris, 2020, s. 91, my transl.).

My walking, picking plants and dyeing with them are directly transferable to various learning situations. Schools situated in rural areas often have an easy access to nature, and the possibility to move out and pick various plants is rarely a challenge when it comes to accessibility. In urban areas, the task of finding stray plants can be considered a small journey in the area around the school – like a treasure hunt. In my project I found that it is fascinating how many plants find a way to establish even in the most barren places. It is also relevant to let students pick plants on their way to school, linking their routine walk to paying attention of what they pass on the way back and forth. By linking Arts and crafts with language subjects, students can explore and write various narratives in this context.

By an interdisciplinary approach between the Art and crafts subject with Natural science, extended attention can also be paid to the plants themselves. In natural sciences, the students can examine and log where and how the plants grow, their various characteristics and their place in the ecosystem. They can learn about how the plants' functions differ from ours, and whether there are similarities. And they experience this outside the classroom, being situated in the place they both live together – the young people and the plants. In Art and crafts, they dye with these plants, maybe even dye wool they have sheared themselves when meeting sheep in the surrounding nature or in visitation farms – open for the public to come and see, taste, sense, gather, sow and learn a whole lot about nature, food, animals and our forest.

Dyeing outside, when the sun warms the body or the rain drips from the sky, water from the brook that flows by can be used. Or the students may have logged the autumn's rainwater in containers over a period in Natural science – and then use this water to dye with. Afterwards, they reflect on what can be done with the residual water and the boiled plants from dyeing. From the dyed wool they can learn to prepare and spin yarn with a yarn spindle. Experiencing different parts of the slow process of making clothes, they use their yarn to weave bands with tablets or small heddles. Or they make textiles by felting the dyed wool – rather than spinning, depending on age or need for adaption. These different processes facilitate various meetings with the more-than-human, and can all be done outside in nature.

Many plants can be hung to dry and used when needed, as there is limited time for the subject in the timetable, or one wishes to expand access to dye material outside nature's growing season. In this way, the students also become aware of the interaction of the seasons and may reflect on availability. One key feature in this context is the feeling of connection – to the place, the material, the product – to make something (that is )meaningful (in order) to enhance care and a desire to increase durability of the products made, as learning is situated and personal. Another is, as I have mentioned earlier, to un-hurry some of today's efficient and goal-oriented focus.

These strategies differ from many of the different in-depth examples used when learning about the ecological crisis in environmental education, and Weston suggests that rather than using the impersonal form the *environment*, we maybe should start to call it by the *Environment* (2004, s. 35) – to call it by its name. With parallels to what I found, the core of *going wild* is to literary sense our connectedness with a diversity of others, and to become aware of various forms and shapes of awarenesses. “Wild is that unsettling sense of otherness, unexpected and unpredictable and following its own flow, but still a flow that is, in some not-quite-graspable way, ours too” (Weston, 2004, s. 45). And it represents a way of taking this step back, that I wondered about prior to my inquiry, to address the environmental challenges in a different way than to chock to respond. To promote an alternative awareness by a kind of listening to the Earth. To give it time and space.

I also wonder about the term educating for *sustainable development*, and rather considering educating for *ecological sustainability* in this context. I find that instead of the term education for sustainable development (ESD), so familiarly used in the political context to try to reconcile sustainability and economic growth, the term *sustainability didactics* (Kvamme & Sæther, 2019) was introduced by a Norwegian group of researchers to emphasise and create a distance to the teaching practice *in and for* sustainability. And H. Illeris, Nødtvedt and Skregelid also call for *sensuous* sustainability didactics in the art and crafts context (2022).

## 5.4 Methodical awareness – Moving within frames

My process of be(come)ing felt elusive when moving in the midst. It is by negotiating afterwards, when writing this thesis, I have really become aware of the methodological features of my inquiry, and their implications.

When being in the midst, my inquiry is methodically repetitive. In my two fixed paths I walked one hundred walks, picked one hundred plants, wrote one hundred texts, and dyed one hundred times. I also cut nine times one hundred exactly the same length of wool yarn, dyed each one of them with exactly the same amount of plant in exactly the same way, marked each one of them with the same label system, took one hundred photos of plants, and marked the spot of where each of the one hundred plants were picked in my maps. And then I categorised both my texts and colour samples by a system.

My engagement with the repetitiveness enabled me to slow down my lived pace. Like Springgay and Truman (2018a, p. 15) referred to slowness as openings to awareness, Vergunst and Vermehren (2012, p. 130) experienced the notion of moving slowly to open up for various experiences. Inspired by the concept of slow food, *slow down* became a concept for environmental awareness. And I relate to this with my *slow colours* – the time-consuming process of dyeing, and the other slow aspects of my process.

The repetitive slow way of experiencing was also present each day after dyeing, when I made small skeins of my colour samples. I folded the yarn double three times over, created a loop in one end and gathering the eight ends at the other. With the loop around my right index finger and the other ends in my left hand grip, I twisted my right hand in circles, around and around. The yarn got an overspin, and finally I folded it over one last time – creating my one skein. And then I did this eight more times every day, until I had created all my nine hundred little skeins of my finished colour herbarium. It is with a deep meditative state, a flow, that I did this. I thought of nothing else.

I see parallels to artist weaver Astrid Skibsted, who makes her yarn winding samples – a traditional way of sketching I have done numerous times when planning my colours before weaving. Anne Kirketerp, the woman behind craft-psychology, writes about the process of making these winding samples in Schibsted's book *The Yarn Winding Manifesto*:

“Making winding samples may seem like a simple activity! But it is not. It carries something rare within. It gives a wonderful sense of flow, a state where time flows (and flies) away for a while. [...] It is not difficult to make winding samples – it just requires focus and presence [...]. In addition to flow, the winding samples can do something else important. They provide small repetitive movements – which are good for our nervous system”

(Kirketerp, 2020, p. 4, my translation).

I consider the structural and significant design of my inquiry process. Both my texts and colour samples integrate parts of me and my vicinities. They enable me to see the various aspects of how I perceive my surroundings and my (re)search. But would I have become aware in the way I do without the tension between the objective systematics and the subjective renderings? What seems like a meticulously precise and strict repetitive design actually feels very open. Within these predetermined frames of stability there is a freedom that enables great unreservedness in other parts. As a contrast to what is settled, I can direct my attention at being present in my experiences and perceptions of doing.

Lee and Ingold reflects that «frequent repetition of the same route may lead the walker to notice tiny changes [...] and to construct an ongoing narrative of place through these experiences» (2006, p. 70). The same applies to my artistic inquiry with botanical dyes and my colour herbarium. The repetitive process with plants and wool produces a deeper connection and associations within me. With my loop walks I create a distinctive relationship with the surroundings of my path, and with my continuous dyeing I revisit them and amplify this interaction. It is like the rhythm of it all and “the surrounding social and ecological environment becomes part of this molecular experiment” (Rousell, Lasczik, Cook, & Irwin, 2018, p. 16).

These frames also help me to separate the various aspects of my empirical material when I revisit. They enable me to keep my focus within the open qualitative material, and to find a way to condense and elevate. I am able to move through, to reflect and to understand what I became aware of during my proposition. This

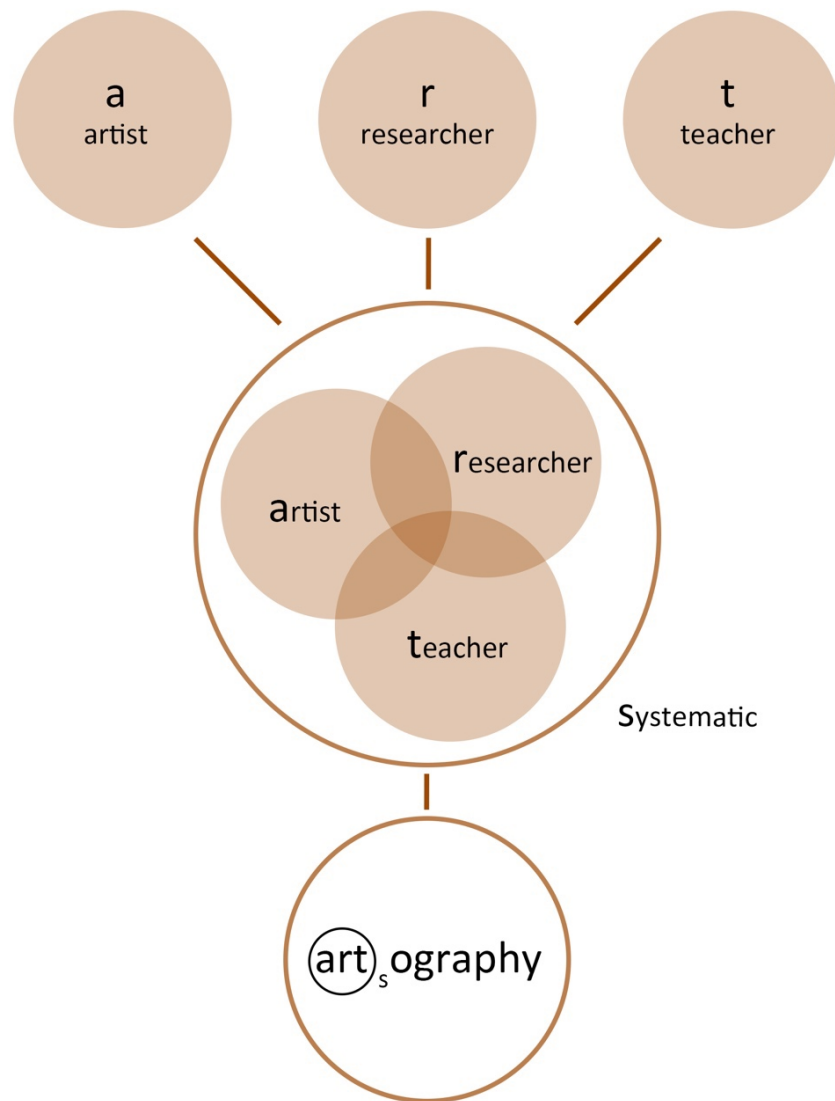


systematic design also guides me when I revisit my discoveries and negotiate my meandering journey throughout my inquiry – on my way to my various awarenesses.

With an artographic inquiry's intertwined roles of artist, researcher and teacher, and the entangled and adaptable intra-connections between theory, practice and poesis, it is this balanced tension between the systematic frames and the openness that enables my way of becoming aware. Aware of various possibilities, and the potential for new understanding that lies within the space in-between. Aware of all the important transitional phases when shifting between the different actions of my proposition, and shifting between meaning negotiations when writing and creative making with my hands in my colour herbarium. I become aware as a kind of systematic artographer.

This tension between frames and openness may also guide others on their way into both qualitative research and the living inquiry of artography. Creating systematic and strict frames can enable for deeper and new understanding to emerge with time, within one limited and small area at a time. Framing and directing attention to what appears to be a narrow area does not make an inquiry small – it just opens up the possibility to separate the small variations and see their significance in a larger context. By gradually shifting and opening up these frames, the path of becoming aware of the multiple forms of entanglements within the merging roles of artist, researcher and teacher, and the fluid intra-connections between theory, practice and poesis, can become less overwhelming.

In order to visualise the significance of the systematic framing when moving into artography, I have made an addition to the artography model from my chapter on methodological framing – the feature *systematic* embraces all three merging roles (Figure 5.1). It has also been enhanced in a written form, as (art)<sub>s</sub>ography. A circle frames the **a**rtist, **r**esearcher and **t**eacher. The **s** for **s**ystematic has references to the systematics of natural science – and is for that reason written as the lowered numbers in a formula. The use of a circular frame rather than a square one, visualises a greater fluidity than the square symbolises.



*Figure 5.1 The model considers the tension between frames and openness as a methodological tool enabling awareness in the process of becoming.*









# 6

Conclusion:

**Looking back on the meandering journey**

Looking back at the journey of my (re)search, I see that by shifting my inquiry from *just* walking and gathering plants to find the local botanical dye potential, to an artographic search for *what emerged from repetitive engagement with walking and dyeing with local plants*, I became and still are be(come)ing aware of complexities. I became aware of, and embraced, my intertwined roles as an artist, researcher and teacher, by not trying so hard to find the distinction between them and separating them in an inquiry. By enabling this greater fluidity and creating openings, allowed for my journey to become and continue as undulating and transforming.

Not only did I find a part of a local colour herbarium for the future by engaging with my lived pace and slow repetitive process of making, but I also found what I became attentive of and what affected my process of becoming aware – condensed into five different internal and external aspects. Finding these aspects enabled me to negotiate the process of becoming aware in the context of my theoretical framework and methodological framing, resulting in awareness in three different domains within my inquiry:

- Ecological awareness
- Didactical awareness
- Methodical awareness

It is the significance of doing and being with, rather than just thinking of, that makes out the core in my inquiry – the concrete rather than abstract knowledge, the important aesthetical processes within arts and crafts. And it is to un-hurry these processes.

But as this inquiry is grounded in my experiences and my thoughts of transferability in a school context, it does not enclose experienced perspectives on how to implement these lived pace engagements with our vicinities, with the local materials, and with the basic slow processes of making in this context's. The concrete *how* within my question – *How do we, teachers, motivate each student to personally engage and change their ways of consuming?* – that I pondered as an igniting purpose of my study, holds a potential for a later study. And *whether* my experience of taking a step back to slow down and be with and (re)connect to our environment – to go wild (Weston, 2004) – may affect others to generate greater care for both the places we live and the

products we own to transform future consumption in the Earth's interest, is also a question that still hangs in the air.

This research is closer to a conversation of my engagement, than conclusions, but it may open further possibilities. I again turn to Solnit (2001), considering that

“My circuit was almost finished, and at the end of it I knew what my subject was and how to address it in a way I had not six miles before. It had come to me not in a sudden epiphany but with a gradual sureness, a sense of meaning like a sense of place. When you give yourself to places, they give you yourself back; the more one comes to know them, the more one seeds them with the invisible crop of memories and associations that will be waiting for you when you come back” (2001, pp. 11-12).

And although this has been a demanding and soul-searching journey, it has also been wonderful and joyous. It is like I am not able to recall who I was when I started diving into this all-consuming search that has absorbed every aspect of my living being. Now, when I linger on my great-grandmother's starry tapestry, I realise that it is both the haptic experiences of her with nature and the time she spent, that make me feel so connected to it. And maybe it is all her stars in the sky I am looking at.

Walk 79.

*It is a quiet day along the water. Everything is so calm. The Air rests. The Water mirrors the Sky. And the Rain has stopped. There is not a human being to be seen. No cars to be heard. Nothing. Nothing but myself. I become aware of my steps. My breath. My leg that runs along the Heather by the narrow path. This part, where my path takes a turn out along the Water, is the only part of my entire circuit walking route that show the history of the Path as naturally emerged from feet repetitively moving along. He [the Path] has found his way alongside a small vault a couple of meters from the water edge – a natural dry transition between the Water and the Marsh within. The Path is the result of advantageous access of the Terrain. Heather has been trampled down from years of wandering. But just in the narrow path. Next to him, small tufts of various heather now touch my legs. [...] I wander in the company of my own sounds. In this peculiar silence. And I remember a little statement that once stuck with me: Silence is the absence of expected noise.*

*And back from my walking I try to find the source of it, but instead I find a small headline saying that: Silence is not absence, silence is the presence of what you lost in noise. A chronicle considering that silence gently forces us to face ourselves, and helps us begin the sorting of what belongs to us (Stavanger Aftenblad, 2017).*

*Thursday the 8<sup>th</sup> of September. Path 1. Vaccinium myrtillus – European blueberry*



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## List of figures

Figure 1.1 My great grandma's Starry bed, the decorative side .....	14
Figure 1.2 My great grandma's Starry bed, the everyday side .....	15
Figure 2.1 A simplified visualisation of my walks with literature .....	24
Figure 2.2 show fourteen perspectives that may influence cloth durability from The Decentring Durability project.....	26
Figure 2.3 shows the learning from five of the total of fourteen features in The Decentring Durability project.....	27
Figure 3.1 A stylized model of the way through my research design .....	53
Figure 3.2 Artography visualised. The holistic and reciprocal meeting between the merging roles as an artist, researcher and teacher.....	55
Figure 3.3 From my two vicinities. The pictures at the left are from my vicinity at the west coast of Norway – Path 1 in place 1. The pictures at the right are from my childhood vicinity near the capital city in the Eastern Norway – Path 2 in place 2.....	60
Figure 3.4 The three different yarns .....	64
Figure 3.5 Mordanting. From the left: alum, iron, and tin .....	65
Figure 3.6 A little bundle a day for one of the weeks, each length are to meters long. Three different shades of wool yarn are pre-treated with three different mordants, creating nine different factors .....	66
Figure 3.7 Reference samples, creates an illusion of the colour samples. From the left: natural white from Norwegian white sheep (Norsk kvit sau), mixed and naturally variegated grey from Norwegian fur sheep (Norsk pelssau) .....	67
Figure 3.8 The markings on the sample tags.....	68
Figure 3.9 A model of the tension and entanglement of my roles and my methods.....	75
Figure 4.1 Walk 72. Medicago lupulia – Black Medick .....	84
Figure 4.2 Walk 14. Iris pseudacorus – Yellow iris .....	86
Figure 4.3 Walk 76. Succisa pratensis – Devil's Bit Scabious .....	90
Figure 4.4 Walk 60. Prunella vulgaris – Heal-all .....	92
Figure 4.5 Phragmites australis – Common reed. ....	97
Figure 4.6 Fragaria vesca – Wild strawberry. ....	99
Figure 4.7 Hypericum pulchrum – Slender St. John's Wort.....	101
Figure 4.8 Hyperikum maculatum – Square Stemmed St. John's Wort. ....	103

Figure 4.9 <i>Epilobium augustifolium</i> – Fireweed. ....	105
Figure 4.10 <i>Solidago virgaurea</i> – European goldenrod. ....	107
Figure 4.11 <i>Solidago canadensis</i> – Golden rod. ....	109
Figure 4.12 Chronology .....	113
Figure 4.13 Alphabetic by Norwegian names .....	115
Figure 4.14 Alphabetic by Latin names. ....	117
Figure 4.15 By the colour of the flower .....	119
Figure 4.16 Divided by path .....	121
Figure 4.17 Chronology by each path .....	123
Figure 4.18 By plant family .....	125
Figure 4.19 By wool pigmentation .....	127
Figure 4.20 By mordant .....	129
Figure 4.21 By colour scale - tint, hue and tone .....	131
Figure 4.22 By colour scale - warm and cold .....	133
Figure 4.23 Walk 47. <i>Molinia caerulea</i> – Purple moor-grass .....	150
Figure 5.1 The model considers the tension between frames and openness as a methodological tool enabling awareness in the process of becoming. ....	175





## Appendix

Here in the appendix is a complete logging of various days from the period of my proposition, but it is just the days that I have quoted directly in the results chapter which are included here. They appear in the same order as in the thesis.

Appendix 1: Walk 26. *Lotus corniculatus* – Birdsfoot Trefoil.

Appendix 2: Walk 72. *Medicago lupulia* – Black Medick.

Appendix 3: Walk 14. *Iris pseudacorus* – Yellow iris.

Appendix 4: Walk 93. *Acer pseudoplatanus* – Sycamore maple.

Appendix 5: Walk 51. *Phragmites australis* – Common reed.

Appendix 6: Walk 76. *Succisa pratensis* – Devil's Bit Scabious.

Appendix 7: Walk 60. *Prunella vulgaris* – Heal-all.

Appendix 8: Walk 44. *Campanula rotundifolia* – Harebell.

Appendix 9: Walk 71. *Stachys palustris* – Marsh Woundwort.

Appendix 10: Walk 47. *Molinia caerulea* – Purple moor-grass.

## Appendix 1:

Walk 26.

Thursday the 14<sup>th</sup> of July. Path 2. Lotus corniculatus – Birdsfoot Trefoil.

"It's going to be an odd bouquet!" I see a pair of shoes next to me – here I am kneeling down in my long dress, on the outer edge of the pavement. I am picking this day's eye-catchers. Birdsfoot Trefoil. In their low tufts with bright yellow flowers. I notice that some of the flowers appear to be more conspicuously orange. I look up at the lady, who has stopped besides me. With a smile. Then she continues: "You know what I do with the little ones who are like that? I hang them a little high... put the glass with them a little high, so that I can see them from underneath". I smile and nod, not having the heart to tell her that they are to be boiled in a pot. That these are not to be enjoyed as a visual upgrade of a room. "Yes, that was a good idea. A good tip", I reply. She nods back, happily. "I hope they smile for days!" she says and strolls on. I chuckle a little to myself. From a good feeling. Because, even though these small birdsfoot trefoil are not going to spread their happy yellow colour at me from a glass high up, I am going to carry this little moment with me every time I see the yellow tufts of flowers on the side of the road in the future. And maybe I'll pick another little bouquet of them later – and let them shine on me another day, thinking of this lady.



## Appendix 2:

Walk 72.

Thursday the 1<sup>st</sup> of September. Path 2. Medicago lupulia – Black Medick.

I have not come far before I see some yellow spots on the edge of the ditch Strange how the eyes and brain perceive before I see sometimes. Really look. Naturally my attention turns towards the yellow dots that I sense. They are really small. Only a few millimetres in size, but they radiates. These small yellow clover-like flowers in the ditch. There are few flowering plants just here now. Is it clover? It looks like it. But with a foreign colour. I kneel down to take a closer look. I take out my camera, make a photo and put it away before continuing. There are not that many of them in bloom right now. The stem lie close to the ground. I carefully lift one. And I become aware that I am being watched. In my side view, I can observe a lady that has stopped with her scooter. On her way out of the driveway, from a house on the other side of the street. It seems as if she is waiting. Measures me at a safe distance. I continue what I am doing. Allowing her to await and observe. I wonder what she is wondering? I try to turn my attention back to this yellow clover. As I believe it is. The stem is hairy. And the plant is a rosette of short leaves, in the centre, from which the stems come. They, the stems, are 10-15 centimetres long and follow along the shape of the ground. Almost clinging. They have to be carefully loosened. There are several similar rosettes nearby. I pick some stems from the various rosettes so it will affect the plants as little as possible. As I get up, I remember the lady again. I turn in my walking direction, and she rushes to accelerate her electric little scooter. She crosses the road diagonally above me and takes off in the opposite direction of me. She looks away, as if to hide the fact that she has been sneaking a peek at me.





### **Appendix 3:**

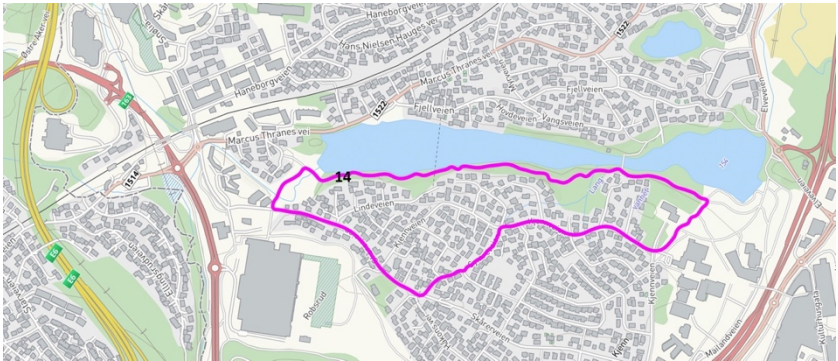
Walk 14.

Saturday the 2<sup>nd</sup> of July. Path 2. *Iris pseudacorus* – Yellow iris.

I wander my childhood scenery. Along the only pond we had nearby. Again, it is my father who comes to mind. His infectious attention to everything around, and the stories from his own youth in the same vicinities. His memories become a part of my way of perceiving my surroundings, my world. And in the middle of it all, the wonderful yellow irises appear. In front of me. Then and now. These sumptuous flowers.

Overwhelmingly large for a child to pick. I remember thinking it was amazing that they did not have their origin from any garden. That they just grew her, by the water, all by themselves – without anyone having planted them. They were a little difficult to reach, because they grew on the border between land and water, and even preferably with their feet in the water. And I can feel the discomfoting memory of stepping out into this indeterminate landscape of transition emerge. The undefined soft bottom of the pond. The water that did not reveal what may be hidden in its mud. I had a vivid imagination, as a child, interspersed with numerous stories growing up – including tales about the creatures of the water. But now the path is a bit different here, and I do not have to relive this unsettling feeling of the murky bottom of the pond.





## Appendix 4:

Walk 93.

Thursday the 22<sup>nd</sup> of September. Path 1. Acer pseudoplatanus – Sycamore maple.

Oppdatere om det ble en annen under memories and association

It smells like autumn today. Or really, it smells of leaves in the decomposition phase. After many days of rain, the clouds have taken a break. The ground gets a chance to dry a bit. And smells appear. Different smells. Scents of the upcoming season. Something that makes me relax. Take me back. Back to the time of wonder. When everything had the potential for new learning. When these conscious links between recurrent experiences emerged. The transition from fleeting experiences, to recognition, and further to attentiveness. Walking in a cover of partial dry maple leaves creates the ultimate smell of fall. To me. I don't quite know how to describe it. It fragrances the walk with the joys of childhood. Laughter. Quest. In the search of autumn's golden colours. But they are not here with me now. Not at the feet of these maple trees. Neither the smell nor the colours. Here is a different kind of maple than in my childhood realm. It took me a few years to realized that it wasn't just the climate her, that robbed me of this almost ecstatic joy over the flaming appearance of sycamore. . But these maples still transport me back through a memory of the experience. From just the shape of the leaves on the ground? Or rather the sound of them – dry – makes me feel the scents and see the colours.





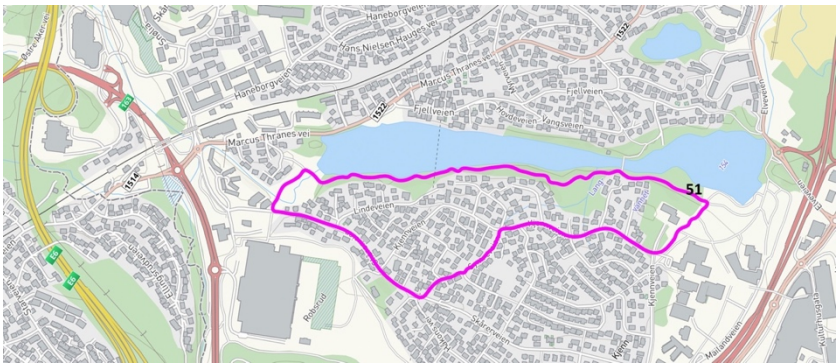
## Appendix 5:

Walk 51.

Monday the 8<sup>th</sup> of August. Path 2. *Phragmites australis* – Common reed.

Like the previous grass I picked, this also thrives with its feet in the water. I just passed them at first, because it was impossible to reach it without stepping of the path and into the water. But here, just beyond, I can just reach it by the walkway constructed on stilts into the water zone. The flower tussles are deep red and some of them are still unfolding. The straw rustles. And make the sound of bamboo in the breeze. I know these are common weed. Earlier, they were not to be found here, but now they have gradually increased in number. Part of the vegetation around the water has slowly changed over several years, and makes me think of a project I was involved in. A commissioned work when we mapped the flora and plant zones, at another small pond that was almost completely overgrown. Now I am reunited with a number of these plants. Plants that were new to me then, because they did not grow here, where I lived. In recent years, several of them have started to appear along my pond too. Including this common reed. Which in Norwegian has its name based on one of its areas of use, to cover a house. To make a thatched roof. But what colour do they give me? The surprise I got from the grass from a few days ago still lingers.





## Appendix 6:

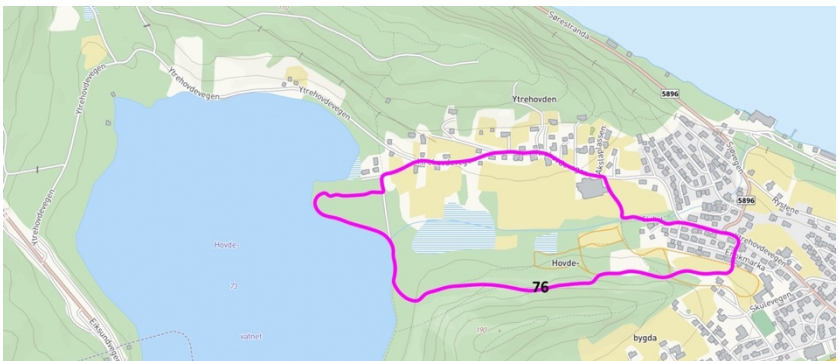
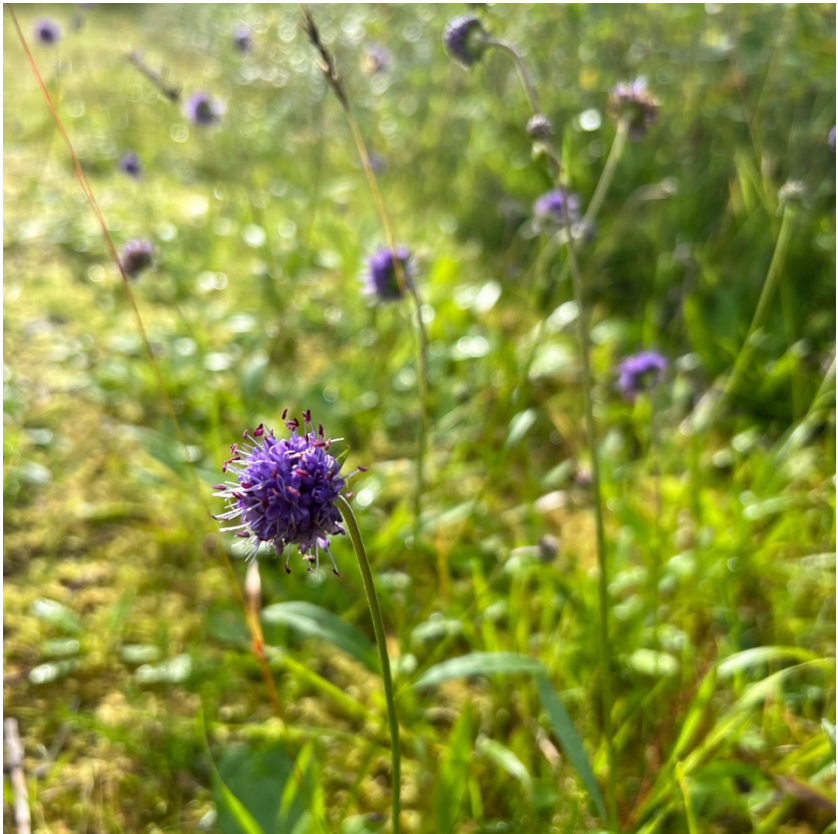
Walk 76.

Monday the 5<sup>th</sup> of September. Path 1. *Succisa pratensis* – Devil's Bit Scabious.

The edge of the old forest road has been honoured with blue dots. On stems. The blue buttons nod their heads, just a little, in the low morning light. They have spread out like an airy blanket over the moss. The small blue flowers are dense on the buttons, gradually transforming the button into a compact gem. While the stamens stretch out into the open air. It makes them all look soft and furry. A rich variety of insects float through the air. Hovering above the flowers. It is the butterflies, in particular, who are harvesting the blue buttons right now. They move elegantly from flower to flower. Always choosing the ones that have opened the most. The ones that probably have the most nectar. I pick some, a little apart, so as not to create open spots – without flowers. It seems to be the phase for the blue and purple colours. The yellow and white flowering is fading. Just some last ones left – who wants to extend their blooming. Now thistles, devil's bit scabious, and heather dominate the colour theme, together with the greens. The harebells are also still flowering. These blue tones do not shine as brightly as the previous yellow, but there is something about this low and soft late summer light that elevates these colours. The quiet elegance. The energetic spring and summer atmosphere has calmed, and a kind of soothing existence prevails. As an mutual agreement to enjoy the last warmth. I have not noticed this colour change so consciously before. Not in this way.

When I turn down onto a hiking path used by several people, I discover that the edges have been cut down. Again. Headless stems remain. No flowers to enjoy. No bloom to harvest nectar. The flowers lie half withered on the ground. All the blue dots. Detached. As a trace, gradually waiting to be erased from our consciousness – as nature takes it back to make use of the potential in other ways. Nature is complex. But what will it be without the ability to serve the nectar-seeking insects?





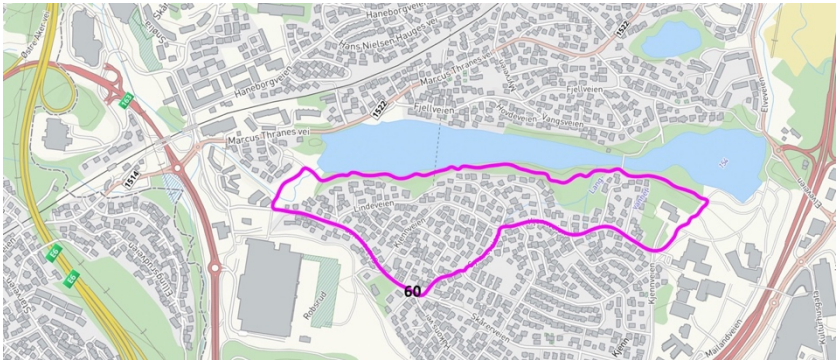
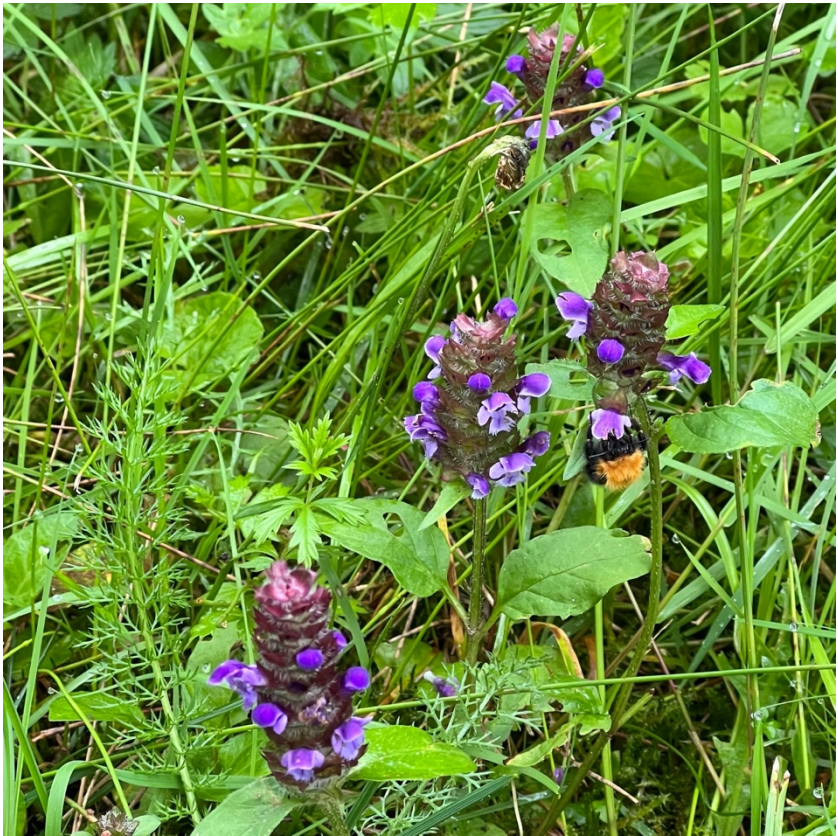
## Appendix 7:

Walk 60.

Wednesday 17<sup>th</sup> of August. Path 2. *Prunella vulgaris* – Heal-all.

It is damp after the night's rain. And quiet. The pavement is still moisty. In the morning dew, a distinctive blue one grows in the grass. With a fascinating thick flower stem, and small pretty trumpet-shaped flowers sticking out. Not in one level at a time. But the flowers seem to emerge randomly from the chunky upper part of the stem. There is something untidy about it all. And the thin stem beneath doesn't seem to be made to carry the upper part. But it clearly has its own ability to find balance. The flowers are popular with morning joyous bumblebees, flying from flower trumpet to flower trumpet. Again I experience that the world of physics is being challenged. Because the bumblebees are literally hanging from the tiny flowers. The flowers' ability to endure, not to let go, is fascinating. A bumblebee does not weigh much, in my human proportions, but compared to these delicate flowers it appears like a giant. Another factor is the bumblebee's ability to strength and acrobatics. How do the thin legs carry it? And perhaps most of all, how does the bumblebee manage to hug the flower so gently – to reach the nectar without squeezing it? I remember these flowers from when I was a child. They grew in the lawn. They avoided getting on top of the grass, because when they did, they were caught in the lawnmower. Beheaded. So they adapted, and stayed low in the lawn. Even then, the bumblebee's dance across the lawn from flower to flower was an object of attention. I loved to just sit and watch. Wondering. Lingering.





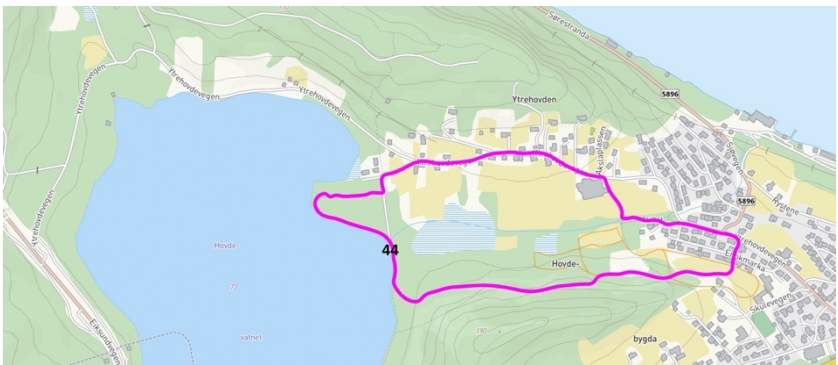
## Appendix 8:

Walk 44.

Monday the 1<sup>st</sup> of August. Path 1. *Campanula rotundifolia* – Harebell.

The sun peeks out between the clouds, but the sky tells me that it will not last for long. Dark clouds loom further out. But I have optimistically taken my chance, by walking away from my rain jacket at home. As I walk along the pond, I notice that the harebells have begun to make their modest appearance in the cropped green vegetation. The buds stretch expectantly towards the sun, which now has started to playing hide and seek behind the clouds. Again. While an open flower bell has realised that it is wise to turn the face down if it is to avoid filling the entire flower with water in no time. The first rain drops hit the green bell mount and float quietly down the blue bell. The drops hang by its blue tips for a brief moment. Before they let go, and plunge down towards the ground.





## Appendix 9:

Walk 71.

Sunday the 28<sup>th</sup> of August. Path 2. *Stachys palustris* – Marsh Woundwort.

When passing the bridge, all other sound disappears. Only the chuckle of the brook is heard. The wind blows in the foliage of the trees. It comes in undulating breaths. Long puffs that slowly build up, and subside just as gradually. Like a smooth continuous inhale and exhale. It fills up my ears. Occupy the entire soundscape. The tall grass that has already meet my dye pot, moves to the rhythm. And when the grass bends, violet flowers appear in sight. I still wander slowly. Stay with my pace. I am curious as to what flower this is. But still do not change my pace. They will be there when I arrive. Won't disappear anywhere. There is something very satisfying about being able to leisurely stroll along at this pace. Having a time set aside for just this. Walking my path with the plants

Up close, the many small trumpet-shaped flowers have patterns reminiscent of wild orchids. A study in violet drawings and hues – from white to deep violet. Also the stems in which the flowers are anchored are also purple in colour, and do not change to green until just below the bottom flower. As I'm going to pick a couple of stalks, I stab myself. I pull my hand back to me. Insect? No, it's the leaves that are shaped with little prickly lobes. I will try to sneak my hand between the foliage on the next attempt. They still sting me, but I'm more prepared this time.





## Appendix 10:

Walk 47.

Thursday the 4<sup>th</sup> of August. Path 2. *Molinia caerulea* – Purple moor-grass.

With my gaze fixed at the large blue water surface that appear, I am just vaguely aware of the undulating movements of the reeds I pass. Shifting my gaze to the side, I observe the same rhythm in the reed as in the water. I automatically take a deep breath and let it out, calmly. I have stopped moving – with the notion of being in a transitional phase. As a part of me is linked to the land and another is linked to the water. Or both at the same time. The ground, underneath my feet, is solid enough to carry me in dry land, but the reeds on both my sides have their feet in water. As in the shallow end of a pond. Like a half-overgrown swampland. A marsh. The body relates to the undulating movement – in front of me and next to me. I extend my hand to the side and embody movement, concretely, so directly transmitted from the reed. I stay like this for a while. Still, but moving with. Together. Allowing myself to just keep standing. To just linger. And during these walks, I have gradually grown accustomed to people passing my. I let them just come and go around me. They look at me, and sometimes probably wonder, and keep moving on. It doesn't worry me that much anymore. To a greater extent, I let my own thoughts, of what they think of me, pass. This, of course, depends on my day. But I have gradually developed a greater ability to be within my own presence. So, the movement in my hand – the tassels of the reed – have an indeterminate colour. A kind of shift between blue and brown hues. And with my newfound attention to grass as a colour potential, I pick a bunch with me when I'm ready to wander on.



