Being-with GalleryGardi:
A meshwork learning in galleries and museums

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Abstract

Being-with GalleryGardi: A meshwork learning in galleries and museums

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This study investigates a transnational walking art practice known as *GalleryGardi* applied in local engagements, an event of being-with entanglements of body-object-space in meshwork connections. This inquiry is focused on how embodied knowledge forms within this pedagogical event that takes place in the context of galleries and museums. Through embodied experimentation, a corresponding relation is formed among body-object-space as an event of being-with, opening a creative space to embrace the unknown, the unpredictable, and the might-be-possible—both ontologically and epistemologically—in our dynamic socio-material encounters. The meshwork thinking in this study allows for the entanglement of theory-methodology-practice in a way that no single thread of the study is given precedence over another; threads (textual and visual) are knotted together to create a comprehensive expression referred to as GalleryGardi, constituting an event of being-with. Adopting meshwork thinking, the methodological movements of this study intersect with an arts-based research approach to community-based participatory practice, informed by walking and visual ethnographies. This dissertation addresses the significance of affective moments in walking, embodied experiences, co-conservations, being a community, vernacularity, and attentionally of body-object-space correspondence through a co-creative doing-making-meaning.

Inspired by eight weeks of walking in Montreal's art museums and galleries, this thesis is structured as a series of threads of inquiry, each of which serves as movements of our walks, encounters, and moments of exploration and intuition. This inquiry reveals GalleryGardi's potential to be adopted as a transnational art practice and ~~of~~ its capacity for being-with those who collaborate and correspond, in which ethics of care are activated, not only for ourselves, but for others in proximity. Such practice allows us to attune to the relationality of our bodies with artworks and space of galleries and museums toward a human-non-human entanglement. The transnational movement of this artful practice from its origin in Tehran, Iran to Montreal's art scenes opens possibilities for investigating the pedagogical and educational capacities of the public space of museums and galleries in an alternate way, grounded in trans- practices: that is, respectful of diversity in language, race, gender, and ethnic backgrounds.

Key words: GalleryGardi, Transnational, Event of being-with, Walking, Meshwork, Museum

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Land Acknowledgement

I/We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

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List of Abbreviations

GalleryGardi	GG
Arts-based research	ABR
Community-based participatory research	CBPR
Montreal Museum of Fine Arts	MMFA
Museum of Arts and Crafts of Quebec	MUMAQ
Montreal Contemporary Museum	MAC

Prelude: Being-with GalleryGardi as meshwork learning

> The limbs and muscles of the body, the stones and timbers of the cathedral, the voices of choral polyphony or the members of the family: these are not added to but carry on alongside one another. Limbs move, stones settle, timbers bind, voices harmonize, and family members get along through the balance of friction and tension in their affects. They are not 'and . . . and . . . and' but 'with . . . with . . . with', not additive but contrapuntal (Ingold, 2016)

This dissertation draws inspiration from Tim Ingold's notion of the meshwork[1] of connections, which holds that all beings—human and non-human—are lines of movement that are intertwined as threads. As Ingold (2016) illustrates, "in the meshwork, lines are joined not 'up' but 'with'" (p. 12). Similarly, with GalleryGardi, the relations of body-object-space unfold during the process, and ebb and flow in a messy way. To embrace this messiness and attempt to make sense of it, or in other words to make sense-non-sense, I adopted the notion of meshwork thinking with the key connotation of being-with as a necessity of existence and as a way of knowing. Being-with emerges through encountering the affective moments of embodied experience and a corresponding relationship with body-object-space. In terms of these connections and relationships, Higgins and Madden (2018) acknowledge "we always already find ourselves with/in" as we are deeply entangled with diverse beings (p. 6). The connections and ways-of-being-with in the context of meshwork enable me to relate various theory-practice-methodology dimensions in this study as well as to understand the GalleryGardi experience in

[1] Tim Ingold's philosophy adopts the phrase "meshwork of connections" instead of "network of connections." There is a world "known as the web of life... behind the conventional image of a network of interacting entities, what [he] call[s] the meshwork of entangled lines of life (Ingold, 2011, p.63).

Montreal as an extension of its initial movement in Tehran. My weekend co-walks in Montreal's galleries are a continuation of my weekend co-walks in Tehran's GalleryGardies, across time and space, generating another layer of meshwork in the process. Meshwork thinking helps me to connect them transnationally as a whole, collective practice.

Chapters formation: It is crucial to clarify a few specifics related to the creation of chapters, ideas, and concepts, as well as how they have been joined together, to explain and understand the verbal and visual components of this exploration. To begin with, our weeks of walks in galleries and the museums of Montreal as a community, which created threads of correspondence with body-object-space, offered the idea for devising the chapters into threads of inquiry. Being-with GalleryGardi, according to Ingold (2011), has been "understood as a texture of interwoven threads" (p. xii); this meshwork learning develops through both individual and collective weaving of socio-material threads, creating dense knots of encounters. Figure 3 in the methodology section visualizes how, during different stages of this study, knots of knowing have been formed through our movements.

Although the threads of this study have been divided into different categories for the convenience of reading and writing, Ingold asserts that the meshwork connections lack clear distinctions because new lines (threads) are always emerging during the folding process in the context of the GalleryGardi event. As a result, there are numerous overlaps between them since without overlaps, GalleryGardi's domain would not be made from the intertwined strands of being-with. I employ Ingold's interpretation of the crease in a sheet (Vinzent & Ingold, 2017) to illustrate how the threads of my inquiry are interlaced. Vinzent and Ingold state that the crease cannot be differentiated from the sheet or the sheet from the crease, that the beginning and the ends of each crease are indistinguishable, and that they all emerge in the movements. Examples

of the creases in GalleryGardi that are translated into threads for this study include opening threads about what GG is, walking threads, threads of methodology, conversations, correspondence, and threads of being-with. For instance, the threads of walking have lingered across all phases of the study: when we went through the galleries, while reading and writing about walking in theory, and when experimenting with generating photos and videos. Moving beyond the temporal and spatial limitation in meshwork thinking, and thinking transnationally, even my GalleryGardi in Montreal museums and galleries can be considered a continuation of the GalleryGardi experience in Iran in a corresponding relation. In addition to this prelude, there is an afterwards to remind us that the thread of GG in meshwork connections is continuous. There is no conclusion or end, only a beginning from the ending of each thread.

Collaborations: The GalleryGardi practice took place over the course of two months by walking and visiting seven galleries and museums in Montreal. The invitation to participate in GalleryGardi was circulated among the Concordia Department of Art Education community of students and recent alumni and has been extended to their friends and families. Because of this, attendance at each walk differs. It is necessary to justify the difference between 'collaborators' and 'attendees,' two terms referring to those who contributed to this activity. Participants who signed the consent forms and agreed to have their information included in the study are called collaborators, while those who participated but did not sign the forms are described as attendees. Even though attendees' input was not part of this study, I acknowledge their presence because it has contributed to creating a sense of community in our practice. Rana Jreidini, Shaghayegh Darabi, Melika Abbasi, and Lu Liang participated in this inquiry; I have called them collaborators as I believe they actively co-created with me in the configuration and realization of GalleryGardi as an event of being-with. In the writing and artmaking process of the dissertation,

I directly incorporated the collaborators' materials (interviews, images, and videos). This co-creative process developed what Wenger et al. (2015) referred to as "knowledgeability" in a landscape of a practice that has the potential to bridge the gap(s) between theory-methodology-practice. The conventional notions of knowledge transmission and knowledge exchange need to be disregarded for my process of knowledge co-creation to take place. Instead, this must be seen as a much more collaborative endeavour in which collaboration and dialogue are crucial elements (Guldberg, 2017).

Visual threads: The visual threads in this inquiry include most of the collected photos and videos—even if they are repetitive, faded, unnecessary, or irrelevant—to reveal that every single moment and correspondence is significant in our human-non-human entanglement. Consistent with other threads in this study, the movies and images in this installation were threaded together to create GalleryGardi. The only changes made to the collected images and videos were the adjustment of their contrast and colours. Some frames have been left empty and blank to symbolically articulate the affective moments of our experience that have not been recorded and captured. These parts demonstrate that just as text alone cannot fully capture all our experiences and encounters, neither can images. Each chapter's/thread's opening features a piece of the visual threads, and there is also a PDF file including all visual threads pieces at once as the artful rendering of this study. Because I want to encourage readers to move through the photographs and videos at their own pace without being given a path or instructions as to where and how to start, I have not separated them into categories or otherwise organized them. The result is an expression of the meshwork. Similar to how we move among GalleryGardi threads, this results in messy moves between the images and videos.

Equity, diversity and inclusion (EDI) in GalleryGardi: As an adopted practice from a different context, GalleryGardi provides opportunities for a dialectical space that embraces and promotes diversity, inclusiveness, and accessibility as it is defined by the Social Science and Humanities Research Council (SSHRC) by emphasizing embodied experience. Focusing on the correspondence of body-object-space in museums and galleries creates a space where every individual is treated equally regardless of their identity, gender, nationality, ability, ethnicity, age, and social status. Since GalleryGardi is defined in terms of the relationality formed throughout encounters, it can be experienced in a variety of ways that are appropriate for different conditions and situations. Different ways of knowing and being can potentially become possible in this way. This helps to focus on our pedagogic intent of ensuring that everyone has an equal opportunity to benefit from GG and how to develop effective interventions to make change possible.

Introducing threads of this inquiry and questions

In this study, I investigated how the pedagogic dimensions of a particular socio-cultural practice in Iran, known as GalleryGardi (GG), presents a forum for innovative exchange when engaging transnationally in the world of contemporary art via galleries and museums. By walking in Montreal museums and galleries, I explored how GG as a "translocal" practice (Antoinette, 2014) has the potential to be adopted across national boundaries (Sefton-Green, 2017). Antoinette (2014) has explained that in the new globalized world, practices "experienced a renewed capacity for multiple, fluid, and shifting patterns of 'translocal' movement across a variety of spaces … they continued to be marked by real experiences of belonging and attachment to particular localities and not, as some would have it, to be participants in a new free-floating, nomadic existence" (p. 240). Antoinette further adds that local practices "could no longer be adequately framed via bounded notions of place as they increasingly came to be, if not wholly deterritorialized, at least differently deterritorialized" (p. 241) as we adopt them in various locations and contexts.

This practice strives to find how intellectual exchange takes place when agents of pedagogic change—artists, researchers, teachers, students and citizens—visit community learning spaces that hold the potential to activate greater cross-cultural understandings in informal contexts. I examined how GG creates new possibilities of being-with entanglement: 1) as an event of knowledge creation through walking as an embodied and sensorial practice; and 2) as a way of mediating co-conversations, community engagement, social interactions, and the correspondence of body-object-space (Sinner, 2021a; 2021b; Sinner & Yazdnapanah, 2021). GG is a processual walking practice that resists "the pre-determination of outcomes … [rejecting] a

normative production of the good," valuing the emergent, and the creating of potentials (O'Neill & Wilson, 2010, p. 18). I adopted the notion of correspondence rather than intra-action because Ingold (2016) suggests correspondence as a way of relationality formed between lifelines in meshwork connections. He explains that the entities (human-non-human) are "in answering – or responding – to one another, they co-respond. I propose the term correspondence to connote their affiliation. Social life, then, is not the articulation but the correspondence of its constituents … Correspondence, in this sense, is the process by which beings or things literally answer to one another over time, for example in the exchange of letters or words in conversation, or of gifts, or indeed in holding hands … The theory of correspondence I propose here is not new. It was already adumbrated a century ago in the writings of the pragmatist philosopher and theorist of education John Dewey (1966). For Dewey, it was axiomatic that for life to carry on, it must be lived with others. Since no living being can perpetuate itself indefinitely, or in isolation, every particular life is tasked with bringing other lives into [their] being and with sustaining them for however long it takes for the latter, in turn, to engender further life" (Ingold, 2016, p. 14).

Respectful of language, race, gender, and ethnic backgrounds, for this research, I followed the framework of this popular social movement originating in Tehran, Iran, where GG events are held weekly, and artists, teachers, and students walk from one gallery to another individually and collaboratively to engage with the exhibition, to meet and communicate with others, and talk and dialogue about art and culture in a collective process. By demonstrating that ideas and "advances can be [in motion] and form part of the 'internationalization' of educational thinking" (Philips & Ochs, 2004, p. 775), GG attempts to build new relationalities and find new ways of connecting and corresponding to materials through an aesthetic experience (Fróis & White, 2013; Lachapelle et al., 2003; White, 2011a; 2011b). Individuals opt to undertake GG—

strolling and chatting about art—for a variety of reasons, including personal choice, artists, exhibition types, and people they could meet. GG arguably generates a space of public pedagogy in the process, in which educational freedom can appear as it "enacts a concern for publicness" (Biesta, 2012) and democratizes through dynamic socio-material encounters. As an emergent mode of public pedagogy, GG embraces the educational goals of equity, diversity, and inclusivity to establish new norms and values by drawing on the concept of being-with in a meshwork learning, and in its potential to democratize and decolonize art curriculum through transnational engagement with the space of galleries and museums. Expanding GG beyond its origin contexts, practicing and experiencing it in a different context provides a chance to re-think and re-view what count as knowledge and learning in pedagogical events and curriculum. The postcolonial ways-of-being (Higgins & Madden, 2018) in GG provides an opening for new and creative understandings of knowing that enable us to investigate new possibilities through embodied encounters.

This opportunity was created because GG originally emerged from the heart of art communities within cultural institutions: it was not guided, organized, or directed by the institution but by the people who attend, thus allowing the GG event to be independent and autonomous, free of any specific institutional mandates and political influence. GG is a complex, grassroots public movement converging laterally with public engagement in the form of physical, psycho-social, and aesthetic encounters (Lachapelle et al., 2003). As a form of artful self-governance, GG arguably underlies the process of experiencing and encountering without the interference of an organization or operation. This allows an opportunity for collaborators to pay attention to their being—joined not up/and/of but 'with,' "alive and open to a world in

continuous birth... Beings do not propel themselves across a ready-made world but rather issue forth through a world-in-formation, along the lines of their relationships" (Ingold, 2011, p. 63)

Under the umbrella of a meshwork of connections (Ingold, 2007, 2010, 2011), I was able to adopt a blended methodology of an arts-based approach (ABR) to community-based participatory (CBPR) research mixed with walking, qualitative, and artistic methods. Drawing on the embodiment and relationality of body-object-space and its effect on the GG event evokes the idea of meshwork, in which the connections between diverse beings (human-non-human) cannot be traced as linear connections but as flows of movements, revealing the relationality of our everyday life woven with our surroundings. In addition to this material entanglement in the GG practice, I further employ the idea of meshwork to connect the practice, theory, and methodology used in this inquiry to describe my non-linear movements between paradigms. As Ramsden (2017) articulated the idea, I aim to weave "different strands of theory and practice intersecting in new ways to create new meanings" (p. 56). This clarifies the messy movements among various phases of theoretical framework, methodology, interviews, images, videos, and reviewing the literature, and justifies the decisions made in the adoption of methods and approaches to illustrate our experience of GG. This messiness in my movements as a researcher, teacher, and artist are interpreted as "movement along the paths [which] is creative: this is to read creativity 'forwards,' as an improvisatory joining in with formative processes" (Ingold, 2011, p. 3). I called these movements *messy* not because they are not trackable, but rather because the connections do not follow a logical and predetermined path from point A to point B (Vinzent & Ingold, 2017). These connections are improvisatory and unfold during the process of meaning-making. Such inquiry is guided by three core research questions: *Does GG generate emergent possibilities of being-with through meshwork connections? How does GG operate as a*

walking embodied sensorial practice in gallery spaces? How does GG function as transcultural and transnational practice in Montreal museums and galleries?

In accordance with the GG framework, we attended GG every week for two months, visiting seven galleries in Montreal as a group of three/four/five. The invitation to join GG was made accessible to anyone who wanted to join (see threads of methodology and methods for further explanations). The walks began at Fonderie Darling (week 1), MUMAQ (Museum of Arts and Crafts of Quebec) (week 2), McCord Stewart Museum (week 3), Montreal Museum of Fine Art (weeks 4 and 7), Arsenal Art Contemporary Gallery (week 5), Montreal Contemporary Art Museum (week 6), and PHI Centre (week 8). As well as considering the diversity of artwork presented and the geographical accessibility for co-creators of this study, I selected these well-known sites in Montreal because of a pilot project of GG that took place in an undergraduate community course I taught, ARTE 432. This preliminary introduction of GG served as a guide to developing the practice more fully in my dissertation and mapping how an event with art can be adopted and integrated into diverse socio-cultural and conceptual contexts across learning borders. During the process, I examined how this adopted practice can generate possibilities for a dialectical and fertile space that embraces and activates diversity where being-with is a potential and potent force. Regardless of co-creators' identity, gender, nationality, abilities, ethnicity, age, and social status, this event provided an engaging way-of-being to explore and to gain knowledge authentically by removing systemic barriers to cultural institutions like museums and galleries, and focusing on how equal opportunities in knowledge creation can be established in GG practice.

Figure 1:

A piece of visual threads

Opening threads: GalleryGardi potential

Sourcing GalleryGardi

The term 'GalleryGardi' is composed of two concepts: 1) the Gallery, a building designed for the display of art; and 2) Gardi, which in Farsi refers to the act of walking and visiting a place (Saleminejad, 2019). As no academic literature is available on the emergences of GG events, I rely on my own observations and experiences of engaging in GG in Iran, as well as all available non-academic reference sources published after the inception of this event in recent years—such as art journals, gallery websites, and brochures—to generate a vivid description of GG events, which takes place in informal contexts and educational settings. The precise details of how GG emerged as a practice are unclear; however, there is a written record of the term 'GalleryGardi' appearing in a special section of a magazine called *Tandis* nearly 15 years ago (Nazari & Soghrati, 2008). In this magazine, an author writes a review paragraph about multiple exhibitions and art activities they attended. Based on my experience, GG has been practised as a weekly socio-cultural activity since that time, and it takes time for an event like this to become a habit of mind. Thus, I believe its origins cannot be traced solely to this reference in a magazine, but that the magazine is an indicator of the pulse of movement emerging informally within a community of practice. As a grassroots practice shaped by the community, GG resonates with our everyday life because of the flexibility, spontaneity, authenticity, and authority in the places we choose to attend, the companions we keep, and the exhibitions we walk within. I believe that encountering astonishment (not surprising) within the boundaries we set (art and cultural), like the possibility of meeting new people, engaging with unwanted artwork, compelling conversations with strangers, and even attending the seemingly unrelated CafeGardi after the GG

help establish GG's longevity, maturation and thickness over the years. I selected the word ‘astonishment’ for the encounters in GG because Ingold (2011) believes that in meshwork connections, there is astonishment rather than surprise. He explains the difference:

> There is a difference, here, between being surprised by things, and being astonished by them. Surprise is the currency of experts who trade in plans and predictions. We are surprised when things do not turn out as predicted, or when their values – as experts are inclined to say – depart from ‘what was previously thought’. Only when a result is surprising, or perhaps counterintuitive, are we supposed to take note. What is not surprising is considered of no interest or historical significance [however, in meshwork thinking] even the ordinary, the mundane or the intuitive gives cause for astonishment – the kind of astonishment that comes from treasuring every moment, as if, in that moment, we were encountering the world for the first time, sensing its pulse, marvelling at its beauty, and wondering how such a world is possible. (Ingold, 2016, pp. 63–64)

In the context of everyday life and as a form of public pedagogy, the term ‘GalleryGardi’ commonly refers to the act of going to the galleries on a particular day of the week. In Iran, Friday is considered part of the weekend, similar to Canada’s Saturday, and Friday is the designated day for GalleryGardi. Moreover, most exhibition openings take place on this day due to the lighter foot and car traffic compared to weekdays, when transportation is difficult in a large city like Tehran. GG has grown in popularity over the last 10 years in particular; it is increasingly included in various Farsi brochures, websites, and booklets—including Galleryinfo (https://galleryinfo.ir/), Pishnegah (https://www.instagram.com/pishnegah/?hl=en), and GalleryGardi Schedule). These are published by galleries and online art platforms regularly as a reference for GG attendees to help them identify their preferences and navigate times and

locations. Some art educators and gallery owners even offer group visits to facilitate critical collective discussions about the exhibitions, artworks, and artists. GG does not occur in a specific region, however; instead, galleries have recently been clustering in or near two districts (out of 13 in Tehran) in the core of the city for better access by gallery visitors (Figure 2).

Figure 2*:*

Map of galleries in Tehran, Iran, GG in 2022

Note: Retrieved from https://galleryinfo.ir/Galleries/fa/117/1

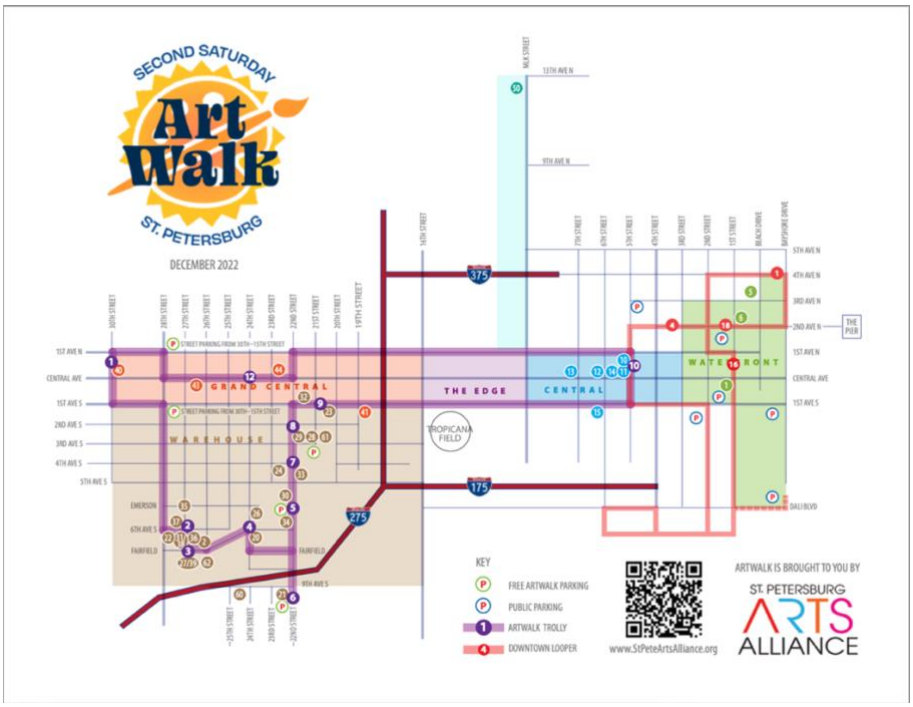
Similar events around the world

Similar events occur around the world under a variety of terms, sometimes with the same objective and sometimes with a particular vision for the event. In the United States, to promote local art galleries, the First Thursday Gallery Walk was initiated in the 1980s in the Pioneer Square district of Seattle for the public to visit art galleries and to explore and interact with the artworks displayed. Although individuals attend such events with diverse motivations, the opportunity to see art for free is enough of an incentive for the general public. At first, this event was organized by gallery owners to attract collectors and expand the art market, but it has

evolved into an event for a broader public audience with cultural and artistic objectives. Moreover, the Pioneer Square gallerists collaborated to create the event, with an accompanying printed booklet published once a month, listing the exhibitions debuting on each First Thursday (Ballister, 2019). The St. Petersburg Saturday Art Walk Trolley in Florida is a similar event that takes place on Saturdays, when the Central Arts District is presenting the opening night of their most recent exhibition (https://stpeteartsalliance.org/artwalk). They released a brochure in advance to inform their audience about the timetable, locations to visit, travel tips, and the specific areas they would be exploring (Figure 3).

Figure 3*:*

List and schedule of Second Saturday Art Walk



Note: St. Petersburg Saturday Art Walk for Holidays guide, 2022. https://stpeteartsalliance.org/artwalk

These walks are known as Art Walks. In Canada, art walks also take place as part of a host of festivals like Nuit Blanche/Light Night events and other late-night cultural activities, which have become popular in Canada and the US as well as in European cities over the past 20 years (Evans, 2011). Nuit Blanche was initiated first in Paris, but during the past two decades, Nuit Blanche-style events gained popularity and have been expanded across Canada in various cities, including Kamloops, Huntsville, Saskatoon, Antigonish, Edmonton, Toronto, and Montreal (Miliokas, 2017). Nuit Blanche is a multi-disciplinary art event that exhibits the work of national and international artists who work in a range of media and invites people to walk around the streets, galleries, and museums of their cities (Carmichael, 2012). Montreal has been hosting Nuit Blanche for nearly 20 years (see https://www.nuitblanchemtl.com), aiming to engage the public with art scenes through a vast and diverse range of events. This provides a fertile platform to develop GG walks in Montreal's galleries and museums.

These "White Night" celebrations are distinguished by illuminations on buildings and light installations, fireworks displays, late-night openings of museums and galleries and, occasionally, performing arts in facilities like parks and live events in public squares and waterfronts (Evans, 2012). Literally, Maclean (2014) explains contemporary art festivals like Luminato and Nuit Blanche intend to shine a light on the areas and spaces that remain unexplored, lighting up the city with art, despite disagreements about the inclusivity, exploring features, and success of these events to engage all classes of the public in terms of social, cultural, financial, gender, and ethnicity. This may be attributable to the fact that most events mentioned above are planned by governments or government-sponsored organizations, which has its own limitations and challenges.

Still, we cannot ignore the pedagogical value of all such events. An integral part of communities' everyday life, these popular events offer a site of socialization, communication, and possibilities for the emergence of resistance (Sandlin et al., 2011) especially when they are grassroots and come from the heart of communities without interference or influence of specific organizations such as GalleryGardi. This marks a clear distinction between GG and the events noted here, even though their formats may be comparable to GG. In Iran, GG constitutes a form of public pedagogy, and it occurs within art galleries and museums. However, GG shifts inquiry from the spaces "that are governed by institutional metaphors, memories, and hierarchies to spaces in which education and learning take on more performative, improvisational, [and] subtle … representations" (Biesta, 2012, p. 5). Although GG events take place in the context of museums and galleries, institutions created with an educational purpose (Sandlin et al., 2011), GG is more of a transitory, community-oriented practice, initiated individually and/or by groups, without the direction of a docent. GG offers learning engagement through critical making-doing-meaning enactments around the pre-existing relationality between body (GG attendees), object (artwork), and space (galleries and museums).

Being-together as a community

In my personal experience of GG, which began at the outset of the movement and culminated after a decade of engagement, individuals visited galleries and then wandered to the bookshops and nearby cafes, continuing a conversation inspired by art with others. This collection of actions based on a shared understanding builds a sense of belonging and fosters the development of communities where learning happens through conversations, distributed leadership, and correspondence with the environment. In our experience of GG in Montreal, our engagement also expanded to the cafes and restaurants, even after our visit and walk in the

galleries. The elasticity of the space as a community practice allows for an invitation to attend even if attendees did not intend to collaborate in this study. This event's variety of attendees, openness to participation, and side activities generate a sense of togetherness that transforms it into a meshwork of open community. As Melika, one of the collaborators, stated,

> In our GalleryGardi team we had students or graduate students from arts and sometimes they talk about some points that I've never known or I didn't pay attention to and then there are other aspects that were different also like you know being a team, you know, being connected together walking together and sometimes calling each other to give each other a hint about the special art or special part of the museum or gallery.

Lu, another collaborator, noted: "Me and another person standing together in front of a painting or a sculpture and start to talk and share our opinion was very important in GalleryGardi, like feeling not only the artworks or the space of galleries but also people, bodies."

Co-creation and collaboration as essential attributes in the configuration of being-with mediate communities where relationships emerge as a form of a collectivity that is always in making (Rousell & Hickey-Moody 2021). All dimensions of GG practice encompass collaboration while sustaining individuality. This means we walk, sense, encounter, experience, and explore together through walking, sensing, encountering, and experiencing and exploring individually. This was clearly pointed out by Melika, who explained how, in her walks, togetherness was present in the individual moments. She noted: "We were not always together, but I felt like we were walking all together." This state of being alone and together creates a meditative space as a way of being in the world, where every aspect of life is interrelated and connected (Snowber, 2017). I am "I" as I am "us" in the moments of encounter with other

bodies, artworks, and spaces of museums and galleries: this is what we called 'GalleryGardi,' a community of being-with as a way of "beinghood" (Snowber, 2017, p. 2).

Togetherness as a form of mediation, Lind (2013) explains that this term (mediation) in German signifies a transfer from one party to another, as the pragmatic transmission of a message. It also stands for attempts at reconciling parties who disagree on something" (p. 99). In terms of curating and museum education, she states that "there is a deficiency … a gap to be bridged… a hole to be filled, or even a conflict to be solved" (p. 103) between various involved entities, which can be addressed through mediative events that are open enough to facilitate a wider variety of modes of approaching correspondence among bodies (people), objects (artworks), and spaces (galleries and museums). I believe GG as a mediative practice opens possibilities for ways-of-being-with through correspondence with the *other*, whether this other is human or non-human. The openness and invitation in GG have not been limited to the participation of people but to any emerging possibility of being-with. This is analogous to what Aoki (2003) called "living pedagogy" (p. 5), or "curriculum-as-lived" (p. 2) in addition to the spaces where dialogue and correspondence take place in the curriculum, making being-with a possible part of individuals' daily lives. This lived curriculum, which in the case of GG might be referred to as a corresponding curriculum, exists with, in, and through being-with, where one is open to emerging into a collaborative community rather than anticipating or predicting the encounters of every moment (Aoki, 2003). This form of community and belonging in GG helps us to move beyond "a way of *knowing* about communities" and to find a way of *being entangled* with communities" (Hickey-Moody & Willcox, 2019, p. 2).

GG as an event of being-with is a space of ongoing negotiation; not only with other individuals but also with the place and objects around them, revealing many pedagogical and

cultural correspondences as a meshwork laden with possibilities inspired by art, but without necessarily having an endpoint or node of conclusion. As Cassar (2020) articulates, community engagement is entangled with more-than-human materials, forming an integral part of the world. In other words, community engagements occur by being-with the world, not *of* the world, and are "often embedded in rituals of performativity and reconfigurations of personal and social worlds, enmeshed with each other" (Cassar, 2020, p. 12). In GG, pedagogy is a moment of disjunction, or a breaking down of what is habitual in museum education, offering a way to take part in an unknown journey with an open horizon (Wildemeersch & Kotze, 2014). GG attendees begin their personal learning trajectory intending to visit exhibitions and art events, but this has never been limited to the act of visiting; there is absolute freedom of movement to embrace art and conversation even beyond the space of galleries and museums, and in ways that may be entirely unrelated to the actual work of art or the artist. GG can be viewed as one of the educational spaces described by Rogoff (2010) as an event of knowledge creation:

> Along lines of mobility, curiosity … informal communication, a mutual sharing of information and modes of knowledge organization, all come together, and from this field we need to go outward to combine all of these as actual sites of knowledge and produce a vector. (p. 10)

I also want to borrow from Anderson (2012), who explains the notion of being-with in the context of psychology as a sense of collaboration through created dialogue. Emphasizing this definition of collaboration, I extend it to include being-with a community in meshwork collaboration (human-non-human). In this way of practising, we need to shift our actions and understandings "from 'aboutness' thinking to 'withness' thinking and being" (Anderson, 2012, p. 132), which contributes to understating and knowing relationships with others. This way of

being-with "invites and sustains particular kinds of relationships and conversations: collaborative and dialogic ones" (Anderson, 2012, p. 135). The capacity to strive to understand the other from their perspective rather than our own is required for the corresponding and dialectical qualities in collaborative communities. Corresponding with human-non-human entities "is not a search for facts or details but an orientation and a process that always assumes the presence of misunderstanding" (Anderson, 2012, p. 135). Instead of pre-knowing and pre-understanding[2] others out of predisposition, this way-of-being-with encourages us to learn through making connections that are neither directive nor progressive. Communities of being-with in this sense affirm diversity and contradictions and embrace multiplicities, which "signifies reconfiguring the taken-for-grantedness of binaries surrounding class, gender, race and ability and mitigating their influential power" (Cassar, 2020, p. 13).

GG as a vernacular practice

Meshwork relations help GG to be defined as a vernacular practice where art's persistent influences have made it possible for a more diverse population of learners to participate and have a presence, helping GG emerge as a grassroots effort established at the heart of communities (Lee, 2015). GG practice, as explained in the meshwork choreography of Muto (2016), does not seek "a relationship of a powerful subject—either as an ordinary dictator, a kind paternal leader, or a curious multiculturalist artist—and the object or material for a work of Art" (p. 45). GG is realized in the midst of a variety of walking practices, integrated into a social and vernacular ecology wherein walking may be framed as an artistic endeavour, but it is not necessarily one associated with concepts like "work, author or ownership" (Muto, 2016, p. 45). GG's wandering

[2] The term pre refers to the ways of knowing and positioning that are attributed to something or someone historically and socially.

in the galleries and museum itself is a part of the art-making process that can activate art's political potential by changing the public area of the museum into a co-creative and collaborative place of agency and possibilities (Thobo-Carlsen, 2016). Meshwork, in essence, enables the creation of new settings for collaborative motions and changes between body-object-space without the necessity for coordinated movement. Walking in GG, bodies are "able to follow respective lines of life, facing new situations, rather than needing to share part of a larger whole designed by one individual" (Muto, 2016, p. 45).

This kind of walking in GG significantly differs from that used by practitioners in various disciplines, who use it as a technique or activity to improve social skills (Anwar, 2025; Schlesselman-Tarango, 2019) or to elevate urban conditions (Harper, 2011). Walking in galleries as a popular practice has been adopted by researchers, teachers, curators, artists and citizens for a wide range of reasons, prompted by varied meanings, expanded beyond the gallery walls in cities and historical locations, or implemented virtually for students (Friedman, 2015; Hall & Harris, 2016; Nagawa, 2012; Ramsaroop & Petersen, 2020). Despite their conceptual differences from GG, all these applications acknowledge that gallery walks are transforming experiences, regardless of the structure, design, or theme (Schlesselman-Tarango, 2019; Thobo-Carlsen, 2016; Wissner, 2018). An example of such a walk is Tim Brennan's series of practices titled *Manoeuvre*[3] (Brennan, 2005). Brennan is an artist and art educator who frequently leads audiences on guided walks while giving insightful lectures and discussions about historical and geographical orientations (Phillips, 2005). One of these walks occurred in the British Museum

[3] There is no specific website for these walks, but here are two links for some walks in the *Manoeuvre* series: https://teaching.ellenmueller.com/walking/2021/11/28/tim-brennan-vedute-manoeuvre-2011/ and https://www.deveron-projects.com/tim-brennan/

while he was in residency. From a curatorial perspective, Pile (2005) describes Brennan's *Manoeuvre* as "walking [as] a work of art" (p. 521).

Walks informed by GG relate to Thobo-Carlsen's approach (2016) toward curatorial practices: "a space for social and corporeal practices" (p. 136) that emphasizes the performative process of meaning formation and negotiation in participatory learning environments like galleries and museums. In this practice, walking encourages attendees to explore their relationship with artwork, space, and others "actively with all their senses, emotions and thoughts" (Thobo-Carlsen, 2016, p. 137). To activate the correspondence relationship, GG walks urge participants to interpret their connections to both place and space by sensing, perceiving, and thinking about their own unique archaeologies: to "prioritise [*sic*] vernacular and personal responses over more formal approaches, creating a more socially engaged and arguably democratic approach to understandings of our contemporary life world" (Ramsden, 2017, p. 57).

GG provides opportunities for embodied interventions and disruption in spaces by paying attention to what is happening in the moment as a lived experience, being aware of our presence and relationship to the space as well as to artwork, instead of focusing on the objective representation of artworks, texts, and surface effects. This is made possible by asking questions about GG: "How am I supposed to experience art with the space? … How could we reimagine the way we spent time in the galleries?" (Qualmann & Hind, 2018, pp. 7–8) Might our walking enable us to interrupt our habits and experience the galley differently? We share the space with others, but how have spaces affected our experience? How do we feel about sharing our reflections? (Qualmann & Hind, 2018)

The term "vernacular" is firmly connected to concepts such as tradition, local, native, and how and what relates to the general public. Diverse authors have provided points of view about

the vernacular from disciplines including music (Isbell, 2015), photography (Gupta & Adams, 2018; Rosengarten, 2018), architecture (Zhao & Greenop, 2019), and museum studies (Germana & Bowman-McElhone, 2020). In art education, Ellsworth (2004) views Suzanne Lacy's community projects as vernacular pedagogies; Lacy curates large-scale public performances targeting the hidden discourses of public everyday life in the forms of educational events and discussions. These practices and artmaking are viewed as vernacular since they do not mostly fall under the umbrella of mainstream art and have been referred to as "sideways" (Germana & Bowman-McElhone, 2020). Such practices have the ability to decolonize artistic practices, particularly when moving from one local context to another through making transnational connections, as does GG. In this way, vernacular practices are woven into people's daily lives, and multiplicity emerges as a result to democratize knowledge (Rex & Woywod, 2014) by emphasizing individual experience and building relationships rather than where and by whom learning occurs. Although GG practice has been experienced in the context of museums and galleries, which are not defined as people's normal or everyday spaces, the way we came across it in Iran and even Montreal, where going to exhibitions become a habit of the mind and body, meant that GG became a part of our daily life. As Shaghayegh, a collaborator, explains,

> Before we go to GalleryGardi, I didn't know how it will be like, but then, it became like something I should do every week. Like it's Saturday and I should go galleries like a habit, it became a habit and I really like that because as I didn't have this habit before these GalleryGardis, I would always think that I don't have time to go to galleries and museums. I think the most important contributor to this was going together as a group and walk together, you feel more motivated, you know what you are going to do for next week, the next after the other one, and the week after …

Vernacular practices are combined with materiality, where the place, space and objects play a significant role in daily life (Palmer, 2015; Rex & Woywod, 2014). The relationality of body-object-space in GG as a vernacular practice is bound to ordinary activities of gallery attendance. This ordinariness in relation is interesting because it draws on "local materials, practices, and the specificities of the geographic location within which they are created. [it is] interesting because of the person/people, place, materials, and time involved in their creation" (Palmer, 2015, p. 239). To become vernacular in this way, one must be aware, attentive, and alive to the world: or to put it another way, one must be interrelated with the world and allow its surroundings to affect and be affected while being "aware of the multiple, ever-changing aspects" of an experience (Palmer, 2015, p. 253). This emerges from the awareness of our 'withness' in ordinary encounters and experiences with artworks, bodies, and spaces of galleries and museums. With GG, common ways of encountering in a gallery walk turn into a transformative experience.

Figure 4:

A piece of visual threads

Threads of methodology

Thinking-with meshwork connections

My methodological disposition emerges from continuous messy movements between various methodologies and methods: an art-based research approach (ABR), community-based participatory research (CBPR) (Jokela & Huhmarniemi, 2018; Leavy, 2017), visual ethnography (Harris, 2015, 2019; Pink, 2013a, 2013b) a host of walking practices (Snepvangers et al., 2018; Springgay & Truman, 2019), and qualitative methods such as interviews, note taking, and journaling (Creswell, 2013). GG is an ensemble practice (Biggs, 2021) informed by meshwork thinking that has been inspired by interlaced and entangled connections (Ingold, 2010; 2007; Ramsden, 2017; Vinzent & Ingold, 2017), in which studying socio-cultural events moves away from "network thinking, which collapses everything there is into points and sees relations as always between one point and another, A and B. The lines of the meshwork have no beginning-points or endpoints" (Vinzent & Ingold, 2017, p. 16). As a result of this approach, it is not possible to divide different parts of my research into steps, yet the parts are nonetheless coherent. That is, the different parts together make meaning but not in a lock-step fashion. My inquiry is a co-created research space that makes sense of a subject (GalleryGardi), but the steps are not made up in a traditional or predictable way, or necessarily in order, to make a sense-of-non-sense (Kaur, 2018). Due to this disorder in the interrelatedness of a GG event, it is challenging to divide a GG event into discrete theory, methodology, and practice sections, as there are many overlaps.

Literally, an ensemble is a group of separate things that contribute to a coordinated whole, whereas "assemble" refers to a set of pieces that work together (Assemble vs. ensemble, 2022). As Biggs (2021) explains,

> ensemble practice is a creative activity in which art acts to **anim**ate ensembles of heterogeneous skills and concerns, facilitating in turn processes of mutual accompaniment necessary to enact a geopolitics of the terrestrial ... ensemble practice is used to consolidate this understanding, to stress individuals' mycelial entanglement in multiple, interconnected tasks, connectivities, and interdependences. It posits individuals as compound, multi-relational ensembles, supporting a view of the artist that does not presuppose an exclusive hyper-individualism. (pp. 269–270)

The example Biggs provides is the work of artist Luci Gorell Barnes (see http://www.lucigorellbarnes.co.uk/category/arts-based-research/). Biggs (2021) understands all artist's works as "mutually interdependent, as interrelated means that allow her to focus on an underlying unifying concern; our urgent need to develop flexible and responsive processes that enable us to think imaginatively with ourselves, and each other" (p. 274). In ensemble practices, collaboration and transdisciplinarity become the base for understanding because they are close to the sociocultural and ecological life of artists, researchers, and teachers. Even though some authors associate meshwork thinking with assembly, I believe that "ensemble" fits the meshwork connections more ontologically as Biggs suggests such a practice develops "an alternative strategy that holds multiple commitments normally viewed as distinct in a creatively intermeshed tension" (p. 273).

Although for the sake of understating these connections in my dissertation, I have categorized the threads, I prefer to use theory-methodology-practice (this encompasses

performative-textual-verbal-visual threads of this study) as one connotation, rather than separate concepts of theory, methodology, and practice. This amplifies that, for example, walking is not simply a practical attribute in GG, distinct from walking as a method or a theoretical disposition. The practice of being a community in GG also corresponds to its adoption as a methodology (community-based participatory research). How, then, would it be possible to discuss walking as a method of inquiry in the methodology part without mentioning our experiences while attending a gallery for eight weeks? The concept and practice of walking has been applied simultaneously as a method of research, as the essence of GG practice, and as a theoretical framework that connects the material with the body and the space in which it exists. Because of this connectivity, the explanation of walking is atmospheric, felt, and sensorial as a method. This is meshwork in action.

In explaining the post inquiries St. Pierre (2014) acknowledges that "methodology should never be separated from epistemology and ontology (as if it can be) lest it become mechanized and instrumental and reduced to methods, process, and technique" (p. 3). That is why I call this an ensemble of research without prioritizing any component of it: visual, verbal, textual, or performative. The performance of GG does not cease when we start writing and reading because attending to the interviews, photos, and videos generated for GG is still actively underway alongside our practice: to be able to create a meshwork of connections that make sense-of-non-sense, "as an act of thought" (Deleuze & Guattari, 1991/1994, p. 21), to build a structure from the beginning (designing the research questions) to the final moment (writing the dissertation and creating the videos).

The very clear example of water flow provided by Ingold (2017) in meshwork connections demonstrates how I think about my GG inquiry and its dissemination:

> This idea of life as a meshwork of lines of water works very well. It is the flow of the water that makes every aquifer (whether naturally existing or artificially engineered) into a line. The thing about these flows is that they don't connect points but simply carry on. This is why I speak of these lines as comprising a meshwork rather than a network. (p. 16)

In my study, the flow of water is the GG as an event of being-with, which has been generated through our movements between the threads (aquifers) illustrated in Figure 3. Ingold (as cited in Vinzent & Ingold, 2017) speaks of *lines*, not the lines (threads) in the representative mode or linear sense. This was in response to Vinzent, who asked him personally whether there should be surfaces instead of lines in meshwork thinking:

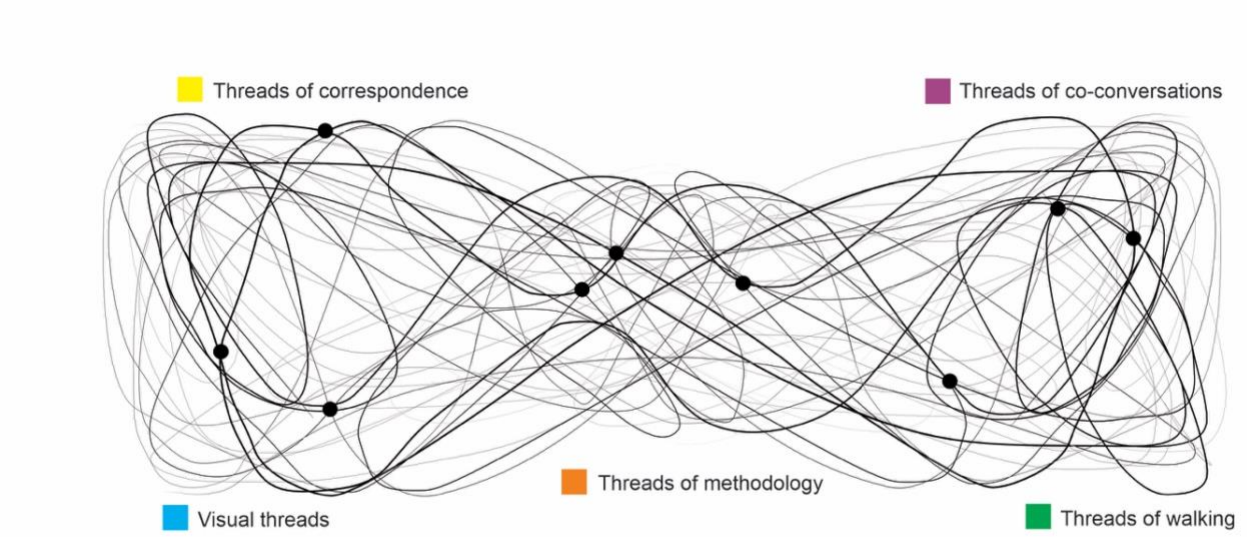
> You could just as well put this around, and argue that there are no surfaces, but only lines … I think a line exists in the first place as a movement, in the second place as the trace of a movement. Without movement there can be no line. It is true that the trace – say of pencil on paper – looks more like a smudge, if it is magnified. The more you enlarge it, the less it looks like a line. It has area. But once you restore the movement, the line immediately comes back … If the line is a movement, as I have suggested, then paradoxically, the straight line is not a line at all. It is the connection between two immobile points. The points are all it takes to define the line. As soon as you try to render the straight line in a material form. (Vinzent & Ingold, 2017, pp. 14–15)

In Figure 5, I attempt to illustrate our movements (lines) in a motion picture for a better understanding of how meshwork thinking operates in GG methodology-practice-theory. The threads are similar to the core concepts of the chapter/threads of the dissertation to demonstrate how the movements and connections are the key component in this inquiry to push the

parameters of potential and potency, rather than seeking answers to explain movement (Springgay & Truman, 2017b).

Figure 5:

GalleryGardi flow with the threads and movements



Note: GalleryGardi and an event of being-with (theory-methodology-practice).

In this mapping of flows, GG is an event in which various modes of being-with take place across its configuration and implication. This includes inseparable theory-methodology-practice to form the thread of GG from other threads within it. The black spots (knots) signify our point of growth as we (I and collaborators in relations) move between various phases of this research. I am referring to our actions, thoughts, and creations as bodies (both human and non-human creatures), since in meshwork connections, the body is an entity defined in relation to others in movements. The movement between different threads does follow our learning processes:

Threads of methodology: GG as fostered by the underlying ABR approach to community-based participatory research.

Threads of walking: Paying attention to embodied and sensory aspects as well as the theory and sociality in generating a sense of togetherness.

Visual threads: Including all the visual images and videos taken and created during the process of study and dissemination.

Threads of correspondence (object-body-space): A relationality formed among artworks, bodies, and the spaces of galleries and museums that affected the whole process of GG. These threads were present in the various phases of this research.

Threads of co-conversations: The interviews and all other non-recorded conversations that took place are a part of this section.

Being attentive and receptive to my movements enables an "ethico-onto-epistemological arrangement [,] [can]not begin with the cogito of pre-existing, formalized, systematized, instrumental empirical social science research methodologies commonly used in educational and social science inquiry" (Taguchi & St. Pierre, 2017, p.643). Such meshwork thinking paves the way for improvisational choices and decisions in the process of research and in the rendering of research. This rationale allows me to embrace and employ the appropriate philosophical and practical components from various methodologies and methods in new ways to provide a meaningful and artistic expression of the GG event. The methods applied are themselves vernacular, deliberately playful, and experimental. For instance, the images and videos were taken while walking and collected after every visit as a source of data; months later, they contributed to the creation of visual threads. While taking and collecting the images and videos, I did not have a preconception about how they could be shared or denoted, but through developing the conceptual and theoretical component of this study (reading and writing process), I made choices based on their meshwork compatibility with theory-methodology-practice. Decisions and

methods I adopted during the process become "a distributed, immanent field of sensible processuality within which creative variations give rise to modifications and movements of thinking" (McCormack, 2013, p. 25). Yet in this way, as Springgay and Truman (2017a) state, my work can be turbulent and chaotic with occurrences that take place in the relational spaces. Still, following this philosophical framework helped me to make connections among various stages of my research as a material entanglement without prioritizing their chronological occurrences or valuing their hierarchy. The ways images and videos are disseminated in the visual threads are as important as the ways they are taken and collected as data.

I followed possibilities rather than a systematic sequence, which allowed for flexibility, openness, and unpredictability in experiencing, encountering, acting, thinking, and following orientations (Taguchi & St. Pierre, 2017). Because of embracing the imaginative potentials of being-with in meshwork connection (in having, at the same time, a specific orientation and openness in terms of experimentation), a "tiny fracture, a pause, a tension—an attentive possibility" (Hofsess & Osgood, 2022, p. 19) has been forged, allowing this study to gain the capacity to move along rigorousness-flexibility, imagination-method, pragmatism-theory, speculation-stillness. These tensions, according to Ingold (2016), are defined as knots formed when a thread is interlaced with other threads or itself:

> I suggest that in a world where things are continually coming into being through processes of growth and movement – that is, in a world of *life* – knotting is the fundamental principle of coherence. It is the way in which contrary forces of tension and friction, as in pulling tight, are generative of forms. (p. 10)

Arts-based approach to community-based participatory research

Borrowing the main values from CBPR—including collaboration, power sharing (Leavy, 2017), balance between theory and action (Furman et al., 2019), and creating space for "democratic, equitable, liberating" learning (Huffman, 2017, p. 1)—I examined GG with flexibility and receptivity. My arts-based approach allowed me to develop a hybrid design for understanding, implementation, and application of my making-doing-meaning.

The methods, steps, and approaches to CBPR are diverse: some adopt quantitative and qualitative designs such as interviews, surveys, and note-taking, while others use a variety of arts-based methods in their research (Furman et al., 2019; Huffman, 2017; Jokela & Huhmarniemi, 2018; Leavy, 2017; Michalak et al., 2016). As Israel et al. (2008) explain, although all the CBPR principles are essential for doing ethical and effective research with communities, not all of them will be appropriate to the needs and objectives of a given community. Advisedly, CBPR principles employed in a specific research project should be customized in accordance with the context of the study. The possibility of adapting various methods in my research lies in the fact that "CBPR [is] an orientation to research, not a particular set of methods. In other words, CBPR is a way of approaching research that shapes how we use methods" (Leavy, 2017, p. 236). Community-based participatory practices such as GG occur in relation to public art in the spaces of museums and galleries, deepening understandings of the community as it is created for the collaborators. This is similar to what we experienced as a group in our GG in Montreal. CBPR in GG, as Crowder et al. (2020) have stated, has been practised as an orientation, or as Schneider (2012) describes, not as a research method but as a "philosophy of engagement" (p. 153). It enables me as a researcher to have

> a commitment to the participation of ordinary people as co-researchers involved in every aspect of the research; respect for the knowledge of all participants; mutual learning

> among participants; attention to the needs of marginalized or disempowered groups and people; and action to promote social justice for those marginalized people and others like them. (Schneider, 2012, p. 153)

As Leavy (2017) points out, arts-based research is "highly individualistic" and "follows a generative and emergent process open to the unexpected – to surprises, new insights, and bends in the road" (p. 191). This approach to CBPR in my research enables me to make decisions at key moments during various phases of my research according to process, questions, assumptions, ethical considerations, and collaborators' capabilities to advance my inquiry toward new possibilities of exploring. Additionally, Rousell and Hickey-Moody (2021) emphasize that research involving community arts rarely undertakes substantive engagement with the philosophy of art and aesthetics together with community-arts pedagogies. Instead, artistic techniques should be "appropriated as 'methods' for doing community-based research differently" (Rousell & Hickey-Moody, 2021, p. 82). These different and emergent decisions in relation to community arts inquiries arise from "the speculative nature of 'community' as an emergent form of collectivity that is always in the making" (Rousell & Hickey-Moody, 2021, pp. 82–83).

I have adopted an ABR approach to my community study not only as a representational form for the dissemination of my findings but also as a way of knowledge creation (Leavy, 2017, 2019). For me, ABR reveals the hidden potential of GG to grow into an event of being-with. I applied ABR as a way of thinking artistically during all the threads, ranging from the practice of GG to artmaking, reading of materials, and the writing process. It can be said that both CPBR and arts-based approaches have been undertaken ontologically and epistemologically, theoretically and practically, aesthetically and rationally. As O'Donoghue (2009) describes, this

mindset allows me to think, understand, and map my own and my collaborators' art inquiries and the evolving process of my research in a way that enhances the connectivity between its methodological dispositions and practice. I have been actively in the process of an "ongoing dynamic between theory and practice – theory has led to practice, practice has led to theory" (Gerber & Siegesmund, 2022, p. 148). The discussion of how I incorporated the arts into my study generates an active and vibrant philosophical, theoretical, and methodological conversation within this general theory/practice dynamic discourse (Gerber & Siegesmund, 2022). This negotiation, Sinner et al. (2019) explains, creates a "possibility space"; in this case, my GG offers new ways of thinking and doing where knowledge is created through "active and flexible encounters, revealing the mediation of theory and practice as emotional, sensory and/or experiential" encounters (Sinner et al., 2019, p. 4). Regarding these strategies, my research suggests it is hard to place arts-based approaches into categories with inflexible boundaries. As an art educator, researcher, and artist, I locate my procedure "between approaches, between different traditions and between different disciplines of education and art" (Sinner et al., 2019, p. 5). This lingering betweenness created "complex interrelations that constitute an ecology of being in the world in a broader sense" (Carruthers, 2021, p. 293).

In the course of research, it is important to reveal the position of self-in-relation, and "I" as a researcher, to minimize the biases of the research (Creswell, 2013). This is equally important for arts-based inquiries, particularly CBPR approaches, in which there are communities of collaborators. In community-based participatory research, the researcher's level of engagement as a lead collaborator (Leavy, 2017; Michalak et al., 2016) should be specified: that is, whether their engagement is that of an artist, teacher, or researcher. However, in my study, adopting meshwork thinking and connections, co-creating, and collaboration are the key concepts;

because of this, “I” is defined as a body in correspondence with its surroundings. It is unclear where the boundary is drawn between “I” or what Ingold (2006) called “inside,” and the outside world. Because it is entangled with the materials surrounding it and lacks a distinct border, the amount of engagement of “I” in this sense is not visible. Ingold (2006) offers an example for demonstrating how the outside and inside are not distinguishable in beings. Through drawing a circle as the existence of an organism, he explains that

> the organism is “in here”[inside circle], the environment “out there”[outside circle]. But instead of drawing a circle, I might just as well have drawn a line … In this depiction there is no inside or outside, and no boundary separating the two domains. Rather there is a trail of movement or growth. Every such trail traces a relation. But the relation is not *between* one thing and another—between the organism “here” and the environment “there.” It is rather a trail *along* which life is lived. (Ingold, 2006, pp. 12–13)

In this situation, I was actively involved at all times and during the entire process, just as the collaborators and attendees and materials around me were, and this relationality is neither measurable nor different from any other. I practised *with* everyone else in the community rather than practising *to* or *on* them (Dierckx et al., 2020).

There are three interwoven phases to this research: 1) the eight-week process of attending GG; 2) investigating the events that occurred through interviews, content analysis, and literature reviews, and making sense of the generated content; 3) creating visual threads and artful expressions. However, due to the meshwork thinking adopted in my research, there is significance in locating myself and my level of engagement as a lead collaborator that alters the potential implications. The division of phases is not necessarily chronological because in meshwork methodology is an “entanglement of relationships, which constitutes both human and

non-human relations" (Slivka, 2015, p. 7). This means that the composition of visual material in phases two and three is not separate from our practice of GG in phase one, as they are extensions and continuations of our attendance. Nor do these expressions need to follow a chronological sequence to make sense-of-non-sense.

Attending GG for eight weeks is an impetus to writing. GG is not finished. It is a flow: an instigation of prompts, provocations, and possibilities because I still review the images and videos and talk with my collaborators in the interviews about our attendance. Similarly, my writing started while attending GG: I was taking notes, observing, making conversation, photographing, and taking videos—all of which contribute to the continued process of my writing. Interviews, reviewing literature, images, videos, and creation of video installations are all part of my research in an inseparable way. All phases of my research are interrelated conceptually, spatially, and materially.

An invitation to attend: GalleryGardi

I sent invitations to Concordia University's Art Education Department students[4]. All individuals who showed interest in taking part in this study were invited to join and collaborate. I outlined the procedures, conditions, and expectations for engaging in this research after receiving responses expressing a willingness to participate. Whether they agreed to participate or not, they were welcome to join our GG group. This decision was made to create an atmosphere similar to that of the original GG space and foster a friendly environment where all were significantly motivated to attend GG each week. The number of GG attendees varied as a result of this

[4] Due to ethical considerations and concerns with the procedure for requesting permission, I decided to send the invitation to this specific group. Public invitations require particular preparation and considerations that would be challenging to follow regarding my capabilities and facilities.

planning, because sometimes attendees invited their friends as well, resulting in some weeks having two collaborators and other weeks as many as five.

The volunteers who agreed to collaborate in the research were not subject to any specific limitations on their participation, but as research collaborators, I required that they attend at least three GG events. Four collaborators gave their consent to take part in the study: Lu Liang, Shaghayegh Darabi, Rana Jeriedini, and Melika Abbasi. The participants were from diverse nations: Iran, China, and Lebanon. There was no priority from my perspective in selecting co-creators; they self-selected out of their interest to be a part of this study. This helped to demonstrate the GG's potentiality and adaptability as a transnational practice.

I selected the galleries each week and informed the group about the details of the gallery, exhibition, address, and any other required information through an email. I did, however, consider the collaborators' feedback if they expressed a desire to visit and walk in a particular location. As an example, during our visit to the Montreal Fine Art Museum, the collaborators expressed their interest in returning to have another experience. As a result, I organized a second GG visit to the Montreal Fine Art Museum for the coming weeks. Like the original GG in Iran, I selected Saturdays (weekends) to attend galleries in Montreal. In this way, all collaborators knew that every Saturday was scheduled for our GG.

These galleries were chosen based on factors such as how well-known they were, what kind of art was on display, how accessible they were geographically, and occasionally, if the participant was interested in visiting a certain location on multiple occasions. I took into account collaborators' opinions and suggestions for the selection of the galleries and exhibitions. Due to the theoretical foundations of my research—which centre on the embodied experience, the correspondence of body-object-space, and the event of being-with—one important aspect was a

selection of galleries that were diverse in their spaces and exhibitions to maximize the possibility of new encounters. Once we had a preliminary schedule for our visits, I minimized decisions as a lead and shifted to acting and thinking as a collaborator. This offered me and the other collaborators the practical flexibility we needed to decide based on the collaborators' desires and responses at the moment. This receptivity even encouraged us to attend galleries that were not planned in the schedule. For instance, when our visit to the last GG from the Phi Center ended, we undertook a spontaneous walk around to a number of other galleries. I have listed the galleries and museums we attended during the eight weeks with details of who joined and which exhibition we walked (see Appendix A). The time frame of our GG was from the end of July to the beginning of September and included eight Saturdays.

As Leavy (2015) has pointed out, CBPR approaches are built upon the recursiveness of practices and methods, where the group cycles back and repeats steps based on reviewing the data collected. The GG practice recurs continually; its evolution and impact rely on the repetition of the event activity even if the site changes. However, the GG events have not been repeated in ways consistent with qualitative analysis of data and interpretations. Rather, they reoccur (in part) because of the vernacular, such as conversations taking place among the group members and the feedback I received from them while talking during our walks. This was a collective, informal process of decision-making that happened in the moment.

Visual ethnography

As Harris (2019) noted, arts-based research approaches make sense through "the form we use (in this case, videos, [images]) and the ways we describe it (most often, but not always, in words)" (p. 439). I have included visual components in my research, creating visual threads composed of photos and video captured by me and my collaborators as a way of engaging and

revealing the complexity of the transnational movement of GG (Köhn, 2013) and the possibility of becoming an event of being-with through the embodiment (Pink, 2013a; 2013b) of meshwork connections. As Christianson (2016) highlighted, video-based methods are a way for understanding situated actions that unfold in the moment. The visual ethnography helps us to generate an understanding of "how other people perceive their multisensory environments, constitute place through everyday practice and live 'in their bodies'" (Pink, 2007, p. 246). In this way, visual ethnography helps GG as a socio-cultural event to move beyond individual identities in a transnational co-creative dialogue. The participatory potential of visual ethnographies, which Harris (2014, 2019) called "ethnocinema," allows GG collaborators to take part in a shared learning journey as a community of practice. This collaborative capability of visual methods allows GG as a transnational practice to be presented as an ongoing process of diversity, where "ambivalent negotiations" (Bhabha, 2001) rather than "binarisms of difference" (Harris, 2014, p. 546) operate within cultural and social constructions. Additionally, studying GG in a community art setting allows participants' experience to include many layers of action, emotion, and visual media, which can be a powerful method to express the depth of involvement and encountering (Haggis, 2010).

As Pink (2013a, 2013b), Harris (2019), and Christianson (2016) describe, there are diverse ways of incorporating videos into a study depending on the researcher's objectives—that is, use it as a "method, methodology or theoretical innovation" (Pink, 2013a, p. 6) to foreground your own voice, or the voices of those who are generally voiceless, and to reach a wider audience. In the case of GG, I integrated videos as both a method to record the embodied experience of attendees (Christianson, 2016) and to create a site of practice in an innovative way, not only for myself but for the collaborators to co-create. Lu expressed that in addition to sharing

her feelings while taking images and videos, she was able to explore new ways of thinking and sharing what she experienced from the artworks:

> In the regular gallery visits I used to do with other groups, there was no time to think or generate my own thinking or feeling, we just did it as a class, or more like discovering one chapter of this whole museum and maybe we had some time to take photos, but it was normal photos from the artworks not from our own perspectives. But in GalleryGardi it was different, I was able to capture even small details that no one [else] thinks is interesting. I do not need to take photos or images only from artworks or what everyone usually takes.

The collaborators not only captured their experience encountering each other but shared their creative thinking-doing-making together.

Researcher-collaborator and collaborator-researchers: Co-creating together

In this study, I aimed to amplify my own voice as well as those of collaborators. This suggests that the images and videos move beyond the function of data collection and operate as modes of inquiry, as "an option for theorizing, writing up and disseminating" (Harris, 2019, p. 440). In the GG study, visual ethnographies (video and photo) brought together the theoretical and practical elements of learning and knowing about and in the world and communicating these elements to others (Pink, 2013b, p .6 This focus was chosen to fully understand how and why participants move around in GG settings and revealing the connections and correspondence of body-object-space as a way of being-with in the images and videos: "a way of 'seeing there,' and 'feel there' when you cannot be there; as a way of apprehending fleeting moments of mobile experience" (Spinney, 2011, p. 136). Melika unpacks this understanding not just for others but also for ourselves, to capture the experience and recall the situation we were in:

> I have tons of photos and videos from each gallery walk and I took even more to keep them for myself and to review them in the future again and again, maybe two years later or ten years later. I enjoyed taking photos and videos, collecting and archiving them.

The aim of my approach is to focus on the *doing* aspect of ethnography in an effort to attempt to understand the experiences and movements of people, providing insight into situated and contextual knowledge (Pink et al., 2017; Spinney, 2011). In favour of *doing* as a form of knowledge creation, Aldridge (1995) claims that this *doing* can take different forms:

> if science is a creative doing of knowledge, then the way that we can do knowledge about being human is not restricted to instrumentation through machines, rather, knowledge is something that can be sung, or played, or danced or acted. (p. 274)

Doing can also be captured by a camera in a photo or video format. In this study, the images and videos captured by me and the collaborators are a practice of visual writing and co-writing within an event of GG. Vannini and Vannini (2017) describe the difference between writing with words and visual writing:

> A way of sensing the lifeworld differently. Differently, that is, than the typical mode of academic apprehension of the lifeworld: writing. Writing demands a logocentric way of knowing. Writing asks you to search for words: experiential traces that are spoken, felt, or thought. Writing forces you to learn about the lifeworld in a way that can be subject to description and abstraction, to data analysis and interpretation, to literature accumulation and theory … [in contrast] Video has the potential to animate the experience of place, an encounter with a person, and the sensations unfolding throughout the act of walking in a richly sensuous way. Video – I should note – is not intended to mimic or faithfully

> represent the experience of being there. Because video and film are an impression of movement – based on the playing back of still images at high speed. (pp. 3–5).

I was concerned that video and photo recording during GG might distract individuals from comprehending their own embodied experiences and encounters. However, our conversations revealed that visual documentation while walking and talking created a fertile space for my collaborators to see, perceive, feel, and understand differently and notice the details of their surroundings. In fact, it helped them pay attention to details and change how they encounter and experience the work of art and the space. Shaghayegh explained:

> First, I started to take photos of the whole artworks, and their framing, but little by little I moved my focus into details, so my perspective changed from a big, whole artwork to the details of the artworks or even the environments, and the space, not only the artworks.

In this sense, Lu also noted:

> I remembered that the first time, I had no idea what am I supposed to do and the photos I took mostly were photos of the artworks like a visitor, but I think it was on the third GalleryGardi or even the second one, I started to understand what you explained, it was not only the artwork it was about the whole environment I was within, and it was about how I feel in these spaces… I took photos and videos to feel the environment, to feel myself like showing how I think about this artwork instead of talking about it, it is just to feel the connection between me and the environment between me and the artwork.

I asked GG collaborators to record videos no longer than three minutes in length[5] and to take photos from their encounters and experiences. These could include unexpected moments or

[5] This time frame was chosen because it was simple to transfer videos; otherwise, larger videos would have been difficult for collaborators to share and save and for me to receive and store. However, they were free to take any number of images and videos.

anything else that interested them because I did not intend to set boundaries for their experience or limit their thinking and doing. Due to my awareness that embodied correspondence emerges when new possibilities open in an unexpected and unpredictable way, I consciously avoided interfering with my collaborators' experiences at GG—for instance, by establishing strict guidelines for *how* to take videos and photos. This resulted in the videos and images becoming a space of artistic practice for collaborators, building on Pink's (2013a) assertion that there should be "an awareness of the theoretical underpinnings of visual research methods … understanding how those images and the processes through which they are created are used to produce ethnographic knowledge" (p. 8). Collaborators produced a significant number of images and videos—indeed too many to be studied and analyzed using conventional qualitative research methods. For this reason, the visual content evolved into the co-creation of my dissertation's visual threads. Pink (2013a) describes such a decision as relevant to visual ethnographies made in practice when the researcher is in a position to determine which specific visual methods will be appropriate or ethical in the given study context.

The selection and installation of the images were done at random. Several photographs taken from group exhibit artworks were removed because of copyright issues since I do not have a record of their information, such as whose artwork it was, its title, or other details. For ease of access and the viewer's convenience, so they can follow visual threads without being distracted, the video parts have been composed into eight videos. The total number of videos and photos produced by participants is 2,124, and the details are given in Table 1. The duration of each video is one to three minutes.

Table 1

The number of images and videos produced by collaborators

Collaborators	Total	Video	Photo
Elly	775	127	648
Lu	109	43	66
Melika	965	93	872
Rana	20	5	15
Shaghayegh	255	22	233

Walking as a form of inquiry

Walking has been adopted in various forms in the creation of many artworks (e.g., Richard Long in *A Line Made by Walking*, 1967; Francis Alys *pushing a block of ice along the street,* 1997) as a methodology and form of knowledge production, and as an educational tool or mode of inquiry (Feinberg, 2016; Museum of Walking, n.d.; Ramsden, 2017; Snepvangers et al., 2018; Walking Lab, 2014). As Triggs and Irwin (2014) point out in a curatorial exhibition statement, many important contemporary movements such as land art, conceptual art, essay-film, and street photography have been established based on the act of walking (Triggs & Irwin, 2014). Further, Rana acknowledged that in her GG, walking guided her through the space of the gallery and brought her in front of the artworks:

> I think walking takes a big part in GalleryGardi provides like it's your walk is guiding you to see all the different art pieces that are there for you to observe and take your time and see everything that's there. So without the walk how will you be able to go through all the different pieces, if you're just sitting in one space and just having a slideshow run through, you're not able to take the time to view an artwork, so with the gallery walk or

> just by walking at least you have time to stand in front of an artwork, look at it, observe everything, and then think about it the way you want and wonder whatever you want.

In this study, walking has been employed as a method of documentation and content creation in addition to being one of the essential components of a GG, one that can help us in establishing relationships among our bodies, galleries, and artworks through awareness of the body and multisensoriality. Walking has been incorporated with various forms of documentation such as interviews, mapping (Springgay & Truman, 2021), video, photos (Pink, 2007), and poetic writing (Blinne, 2018), and disseminated in different modes and platforms such as exhibitions and research papers. The approach also varies according to the purpose and intent of the artist, researcher, teacher; it might be adopted as a scholarly practice, artistic gesture, educational tool, or mode of inquiry (Feinberg, 2016). We may walk to make art, or the walk might be the art (Tucker, 2020). Lasczik et al. (2021) provide a brief but comprehensive overview of walking in contemporary practice, from Dadaist walking in 1921 to the walking of contemporary fine artists working in environmental art, land art, conceptual art, and performance movements, which inform my approach to GG.

Considering the broad range of practices, equally diverse forms of dissemination, representation, and documentation exist for these practices, which in turn raise questions about the value of walking as research (O'Neill & Roberts, 2020; Tucker, 2020; Vannini & Vannini, 2017). Casey (2002) asked, "[W]hy re-present what is already effectively and thoroughly in ordinary direct experience?" (p. xiii) There are difficulties, challenges, and ongoing debates about how research that incorporates walking can be documented and presented, how we can capture the sensorial and embodiment we experience in walking. However, Jung (2013) stated that although walking enables one to comprehend lived experiences, it is crucial to capture

emerging feelings and spontaneous moments: “We cannot ignore that our experiences have to be written or presented to keep up with commonly accepted publication and dissertation writing. Sharing is an important aspect of all research” (p. 623).

O'Neill and Roberts (2020) identify walking methods in terms of representation: that is, an interpretation can be considered provisional, and we should shift our understanding of methods and to some extent documentation. Such walking research is always unfinished. O'Neill and Roberts (2020) further explain the borrowed idea of the “constellational approach” derived from the theory of Adorno and Benjamin. They explain that in walking methods

> there is the intent to “capture” the “being-in-the world” using new methodologies and data, not simply in a traditional linear research model by, for example, linking to input and dissemination through internet resources and communication. This more complex model reflects the movement and diversity of the social world, its disrupted meetings and the crossing of social trajectories, and it is thereby a challenge to hierarchical, binary, generic, and “holistic” cultural explanations. (p. 22)

In this way, different insights can be gained using mixed approaches, pursuing multiple lines of inquiry and ways of seeing with the researcher using their creativity, invention, and imagination (O'Neill and Roberts, 2020).

Walking methods in GG are not only concerned with bodies in motion but also subjectively involved in “passing” through social and material circumstances (buildings, streets, trees, and gardens, people met and left behind). These qualities of the nature of walking require a shift in how we describe and identify the methods of research. As Springgay and Truman (2017b) explain, instead of a refusal of walking as a method of research, we can “approach methods propositionally, speculatively, and experimentally [and] become a practice of being

inside a research event …They are not intended as a set of directions nor rules that contain and control movement" (p. 2). In this way, walking in GG as a form of inquiry is open to meditative moments of thought and sociality, which create a space for disrupting the division of theory/practice (Lasczik et al., 2021). When walking in GG serves as a mode of inquiry, the theory cannot be isolated from practice. In other words, one possible resolution of the challenge of representation and documentation of walking is the theoretical explanation of what is happening in walking and how it contributes to the process of our inquiry. Indeed, the theory of walking as described here cannot be divided from our inquiry in GG.

I blended our walks with photography and videography to better capture our understanding of GG (Pink et al., 2010). Making videos and images during GG walking encouraged collaborators to articulate their experiences performatively and help the viewer seek ways of understanding what it means to be part of this event (Pink et al., 2017). In GG, walking is committed to ways-of-being-with through embodiment; in this particular situation, walking is a thread in meshwork connection that corresponds to body-object-space. Thus, photos and videos are not considered things that are produced and consumed. Pink (2011) poignantly explains that photos and videos mixed with performative walks are movements that can be understood as "something that is generated through their interrelatedness with both the persons they move with and the environments they move through and are part of … they are interwoven in the continuities of everyday movement, perceiving and meaning making" (p. 4). This understanding of visual conversations incorporating walking and movement suggests that knowing is not only rooted in "visual discourses, and how digital images might extend, change or develop this; rather, it is a matter of comprehending how images and other materialities, sensory perception, discourses, persons, and intentionalities might cohere" (Pink, 2011, p. 6).

Conducting conversational interviews

I conducted one-on-one (Creswell, 2013) and in-depth (Van den Hoonaard, 2015) conversational video interviews with my co-creators, virtually over Zoom for the convenience of everyone, as well as to use some interview footage in the creation of video installations. The interview conversations help collaborators to "explain their experiences, attitudes, feelings and definitions of the situation in their own terms and in ways that are meaningful to them" (Van den Hoonaard, 2015, p. 102). To provide collaborators with the opportunity to reflect and express themselves freely on specific subjects, we selected the questions together as a series of pre-set yet open-ended questions (Van den Hoonaard, 2015). Since the collaborators were from different cultures and English was not necessarily their first language, I provided the questions in advance to give time for the collaborators to review them and minimize interview stress. All the interviews were transcribed and sent to the participants for review.

Figure 6:

A piece of visual threads

Threads of information and insights (analysis and findings)

Ensemble of visual threads

I did not impose a limit on the number of images and videos with which collaborators were encouraged to create art as a means to generate data and sources of information. Nevertheless, in my research, moving beyond the conventional visual interpretation of photographs and videos repurposes them as a space for artistic practice for dissemination—extending the role of visuals beyond only a source of data to a creative and artistic expression of living artfully. The idea that the data itself can potentially become a site for artistic practice is acknowledged using images and videos that have undergone little modification when 'ensembled' as visual threads. Similarly, Lupi and Posavec (2016) published visual data exchanged during their work as a visual book of their research dissemination (see http://www.dear-data.com/theproject). I also shared our artistic collaboration using the raw data of images and videos. This approach to our visual data is a demonstration of meshwork thinking, in which all the components have equal creative potential. I attend to the relationality of our experience to illustrate how every frame—even if it is repetitious, accidental, hazy, or unidentifiable—is essential in the configuration of GG. I even left some empty frames in our visual threads as commentary on the significance of moments we were not able to capture, but simply affect, our encounters and experiences. This allows the videos and images to escape from their reflective quality and approach, or what Triggs and Irwin (2019) describe in a/r/tography: that is, images are composed of "thoughts, things, systems, and experiences" and are a practice "of bodies through images-making" in a living inquiry (pp. 3–4).

Such interpretation of the videos/images helped me to find a space to encounter, explore, and experiment with the materials (video, photos, audio) and create something new (Harris,

2014) based on how we proceeded together to enact GG in a collaborative, intersubjective and relational way (Harris, 2015). Accordingly, instead of trying to organize "the chaos of differences, stacking them into bundles, themes, or categories in our analysis as an invisible hand of a researching 'I'" (Taguchi, 2020, p. 704), I focused on what emerged in the connection between visual materials as a "space of multiplicity … The multiplicity of different kinds of readings of data" (p. 704). This does not imply that everyone equally decided on how the images and videos can incorporate with visual threads in this study, but "it does mean incorporating into all stages of this collaborative process a mutual negotiation, valuing and invitation" (Harris, 2014, p. 549).

The way images and videos have been used in an ensemble signifies an alternative for understanding how images can be extended, changed, or developed beyond an initial engagement to the created visual threads. The images and videos in GG were not only in movements with collaborators as they were walking, or while I created an ensemble as visual threads, but they also found their own extensions and relations by moving beyond collaborators' walks. The images and videos grew into their own practice as a "*meshwork* of entangled lines of life, growth and movement" (Ingold, 2011, p. 63). To illustrate, Melika explains about sharing her images and videos on her social media every week:

> Attending … GalleryGardi every week and taking images and photos turns into something routine for me, and not only for me, even for family and friends. I shared some of my photos and videos on my Instagram and Facebook every week and, I remember, one week we did not go to galleries and surprisingly, I received messages from some of [my] friends and even my family: "Why you do not post any more photos from your

GalleryGardi? Haven't you been to a gallery this week?" They were looking forward to seeing my photos and videos every week.

Pink (2011) argues that this is "how images, as products of and participants in wider environments, are both produced and consumed in movement" (p. 6). The images and videos in GG exceeded the context of this study and grew into "visual events" (Mirzoeff, 2002). GG images and videos continue their movements with their own agency; the images and videos were able to find ways to be seen and understood unintentionally by others in various parts of the world. As described above, Melika's friends and family live across Canada and internationally, and how images and videos find ways to be shown to them is embedded in a complex relationality of things (human-non-human). As Ingold (2006) stated in favour of "agencing,[6]" there is "potential of undergoing reflexively to transform the doer … no 'I's or 'you's' to place before any action" (p. 17) because it does not occur intentionally. We make images and videos, and they make us.

Interviews analysis

The data generated in the interviews passed a coding process with both inductive (Creswell, 2013) and deductive approaches. Interviews were coded through a thematic process, but at the same time, I was open to the emergence of a new theme if it was repeated in the interviews. Categorization for the coding process was done by Atlas.ti9, a qualitative research tool generally used for coding and analyzing transcripts, field notes, building literature reviews, creating network diagrams, and data visualization. Appendix B shows a chart of coding extracted

[6] Instead of attempting a translation, Manning chooses to retain the French term and keeps the word of agencement. Borrowing from Manning, Ingold turns the noun 'agency' into the gerund of a verb. However, to "avoid the ambiguities of agencement", he translated the distinctive meaning that Manning has in mind as agencing. He acknowledges that "it is, admittedly, an awkward and ungainly word, but as a shorthand for the potential of undergoing reflexively to transform the doer" (Ingold, 2011, p. 17), he adopted this word.

from Atlas.ti from the four collaborators' interviews. The inductive codes were derived from the research questions and included being-with and walking with the focus on embodiment; however, other subjects were emphasized by the collaborators, which expanded the coding sections. They all talked about the social aspect of their experience, a sense of togetherness, the importance of having conversations, and about their images and videos as well as their relationship with the space and artworks. Thus, these fields have been added as themes of the coding process.

Interviews were not only valued as a source of data collected and analyzed qualitatively to address my research questions, but were also used as a source of content (Leavy, 2017), a co-creation of writing this dissertation. Data in my research is not only a "product of a subject's experience" or limited to "what is given in advance of the process," but it is also living data which can "cut, provoke, disrupt, mutate, differentiate, activate and transform" in the process of creativity (Rousell, 2020, p. 589). By weaving collaborators' conversations throughout the written text as a co-creative knowledge production, I believe the data were living, not lived, sources of information. I deliberately negotiated both immersive and reductive efforts in this case to balance modes of inquiry with my framework for coding, categorization, and interpretation. For this reason, in addition to analyzing the codes to find a deeper understanding of our subject, I consider that they operate as living data throughout the dissertation, wherein I investigate our conversations as dialogues that improve understanding of the GG practice and suggest ways to mobilize knowledge in a creative way.

Ethic of care

Meshwork connections foster care as relational (between human-non-human) which is situated and complex. As Cox (2020) explains, meshwork is a "flow of care … [,] unbounded

form of potential connection and support, rather than a bounded commodity of isolation and exclusion" (p. 1). In GG, an ethic of care in relations has been aligned with the "intentional use of imagination [which] is structured on the notion of possibility, the what *might be*, of a research tradition that is postcolonial, pluralistic, ethical, and transformative in positive ways" (Finley, 2018, p. 561). This yields spontaneity and emergence in decision-making in the process of exploring and artmaking (Leavy, 2019) with an attitude of care for others that can "confirm the potential best in both oneself and another person" (Smeteskey, 2011, p. 140). Ethics in my research is based on the built relationship of betweenness rather than on a hierarchical space between "I" and researcher/collaborators (Finley, 2018). I strove to develop meaningful relationships with collaborators as co-creators (Leavy, 2017) based on "values such as respect, authenticity, equity and mutual learning" (Hall et al., 2016, p. 26). Walking, experiencing, and talking during eight weeks helped us to build a solid bond, not only with each other but also with the spaces of galleries, museums, and artworks—a bond that has endured even after the research, as we sometimes gather and attend galleries still today. Three of the collaborators were individuals from our department, alumni, and former classmates. Melika was unfamiliar to our group; nonetheless, strong relationships were established during GG as new friendships were forged and existing ones strengthened. This is evident in the positive statements of collaborators about being together as a group during the entire process, also expressed in their interviews.

In practice, our GG demonstrated an ethic of care (Slivka, 2015, Smeteskey, 2011) in which all human-non-human collaborators were engaged in the conversations, practicing the process of artmaking in an informed way. If any of the collaborators preferred to stay longer, spend more time with artworks, wander in the space, leave early, invite others to join, decide whether they would like to repeat their walk, or visit—all these decisions were made in a

collective process. This implies that everyone became aware of one another's actions, walking paths, and opinions. This means moving beyond the practice and extending that to the process of writing and dissemination. In various stages of my research, all the content (whether interviews, images, or videos) was reviewed with the collaborators, and their opinions about their images, videos, and words informed the dissertation, as a cornerstone of inclusive research engagement This correspondence also acknowledges the presence of artworks and the space we were in, even after our walks. Through this entanglement with conversations, images, videos, and texts, our relationality has endured and stretched. I routinely sent collaborators the segments they submitted (quotations, images, and videos used in the research) and asked for their reflections, not only regarding their content but also regarding the way their materials were being applied in the research. Through this mutual sharing, I sought to create a space for collaborators to bring their own mediation to the work and their own thinking to the research (Hearing, & Jones, 2019).

Another important ethical consideration, as Finley (2018), Gerber and Siegesmund (2022), and many others have mentioned, is transparency about the role of the researcher and the level of engagement at each point of contact. I chose to call individuals who took part in this research *collaborators* rather than *participants* to acknowledge the degree of their contribution. The aim of this research in terms of ethical decisions was a movement to "democratize knowledge production and dissemination" (Leavy, 2017, p. 228) as well as to "decentralize academic researchers as the experts" (Leavy, 2019, p. 10).

Embracing diversity and decolonizing practice through GG

GG originated in another context, and its adaptation and implementation in Montreal with collaborators from diverse nationalities (equity-diversity-inclusion or EDI) allow a post-colonial way-of-being and way-of-knowing in the world to emerge (Higgins & Madden, 2018). As a

transnational practice of walking in galleries and museums, GG addresses a longitudinal movement and correspondence that can enlighten learners and collaborators about cultural diversity (Richards, 2019). The connotation of being-with in the meshwork connections of GG not only involves diversity, but a diversity that is worked *with* to widen the curriculum, practice, and experimentation in art education (Cheang & Suterwalla, 2020). I wanted to explain how the focus on the relationality of beings (human-non-human), or in other words, on the *withness* of beings, can help GG decolonize art curricula by embracing diversity in action.

According to Ahmed (2012), the use, adoption, and discussion of the word "diversity" in institutional settings—which refers to difference—does not fulfil a commitment to action and to redistributive justice. Ahmed explored multiple perspectives through interviews with various scholars on what diversity is, but they believe none of them provide a compelling justification of how diversity is achieved in educational settings. Something does not become "diverse" only because we label it as diverse in a circulative and repetitive manner. Diversity is not a technique, an aesthetic style, or a method of updating for organizations; neither is it about newness because some phrases become old and unfashionable (Ahmed, 2012). Diversity has a direct relation with embodiment and how bodies are "becoming noticeable, of not passing through or passing by, of being stopped or being held up … how bodies can extend themselves into spaces creating contours of inhabitable space, as well as how spaces can be extensions of bodies" (Ahmed, 2012, p. 3). This is different from institutional diversity because it belongs to a way of being, not a diversity which comes from familiarity or a socially constructed discourse.

Although GG practice occurs within institutional walls, the focus is on the correspondence of body-object-space as a way-of-being-with mediated with an embodied diversity, or in other words, how to trace the effects of being or not being integrated into

educational organisations instead of asking what diversity is (Ahmed, 2006). The capacity of bodies to be stretched as collaborators and attendees during GG practice serves as an example of this diversity. On a few of our walks, we were joined by people who openly confessed that their path would never cross an art gallery or museum. Even though they are listed as attendees in this study and their information cannot be included, their presence is a deposition of diversity and its inclusiveness. One of the attendees, who came as a tourist to Canada, walked the Montreal Contemporary Museum for the first time and took part in our discussions about contemporary art–arguably a very difficult and specialized field. Through these discussions, they were able to communicate with the artworks and environments regardless of who they are, where they are coming from, or how much skill and knowledge they have about art. This inclusiveness of diversity without coordination and administration stems from the notion of being-with in meshwork connections, which makes GG an open and receptive practice. The provisional diversity in *doing* is much different from diversity in words, which creates

> lines and pathways in their trail. Once a pathway is created, we tend to follow its trail. When officials give diversity value or use diversity to describe the values of the institution, it gives the term somewhere to go: When the senior leadership is in tune, is keyed into a certain set of issues . . . that filters down the line and people get to know about it, it gets discussed, they don't value it, people down the line don't value it, or if they do, it doesn't translate into organizational culture because there's nowhere for it to go. (Ahmed, 2012, p. 59)

The embodied diversity in GG ~~does~~ not only includes bodies but also objects and spaces. When I take a picture of something I noticed on the gallery walls that is neither an artwork nor a part of the exhibition, for example, a wall, I demonstrate how I care about my relationship with

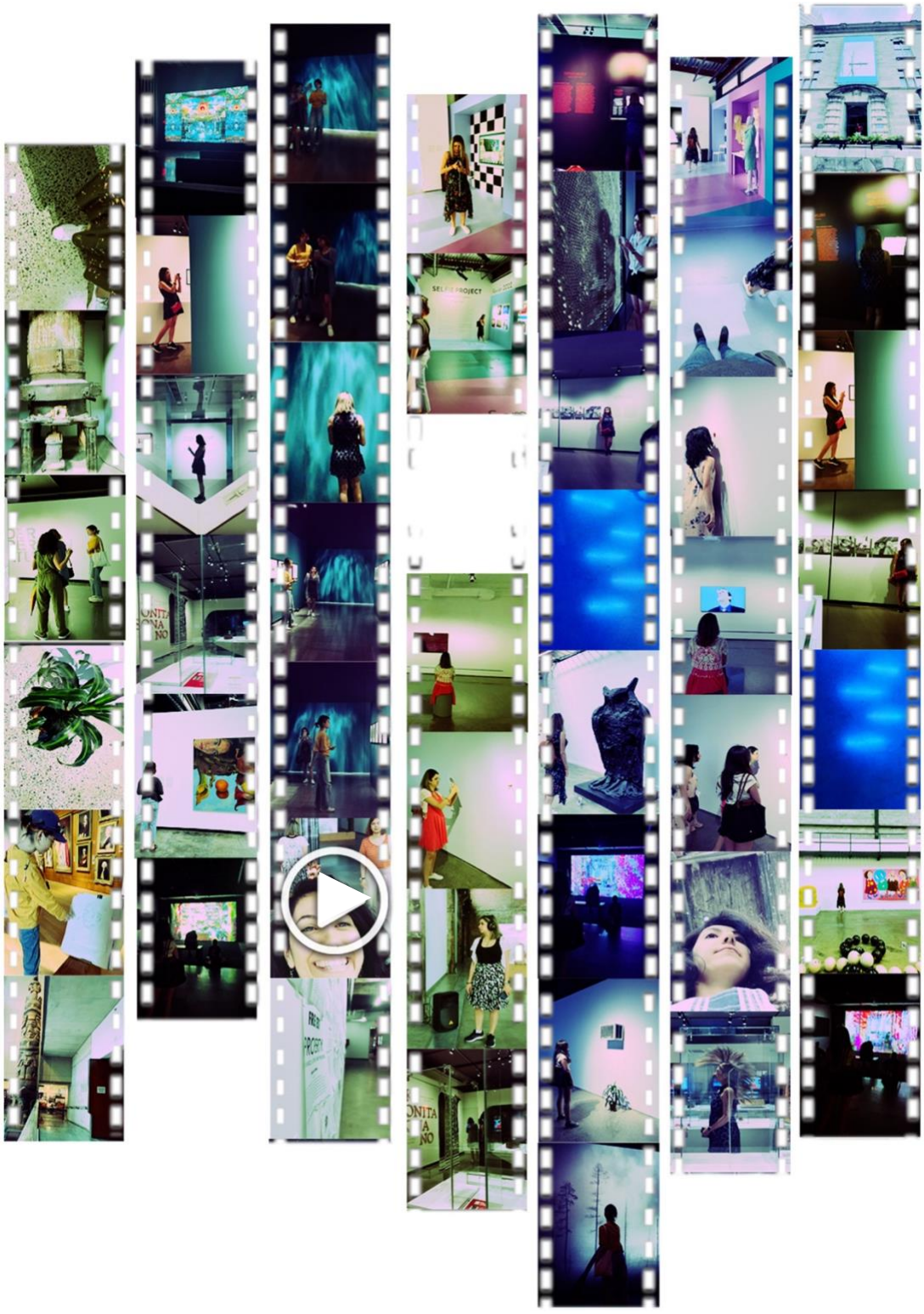
the space and materials around more than what that object is or how I am supposed to encounter an exhibition. Lu also mentioned that she noticed elements she did not consider important to notice before GG:

> I would say that I started to notice something, like very small or unimportant things within the artworks, not the artworks themselves. For example, in our GalleryGardi in [the] Fine Art Museum, I started to notice the frames instead of the artworks and I don't think [I've ever] noticed these things before.

In addition, we stopped by local galleries in the Old Port neighbourhood of Montreal with no advance plan to visit, so we accidentally encountered them. I have not listed them in this study because I do not have a record of them as a sudden encounter; however, they are still part of our experience of GG. This is the embrace of diversity in terms of space and objects in addition to bodies: diversity in action, to bring things and bodies into notice, into being, regardless of their pre-supposed or pre-existing way of being. Decolonizing pedagogy is also about how to bring methods, concepts, perspectives, and practices that are different into the light through making-doing-meaning such as GG (Cheang & Suterwalla, 2020). Taking that approach, this study sees GG as having the potential to be adopted in diverse socio-cultural contexts. In this sense, GG offers a learning practice that is loosely associated with groups, regions, or continents as well as historical and geographical locales.

Figure 7*:*

A piece of visual threads



Threads of Walking

AS LONG AS I'M WALKING, I'm not choosing

“ “ “ “ “ , I'm not smoking

“ “ “ “ “ , I'm not losing

“ “ “ “ “ , I am not falling

“ “ “ “ “ , I am not knowing

“ “ “ “ “ , I'm not falling

“ “ “ “ “ , I am not hiding

“ “ “ “ “ , I'm not believing

“ “ “ “ “ , I am not asking

“ “ “ “ “ , I'm not crossing

“ “ “ “ “ , I'm not crossing

“ “ “ “ “ , I'm not talking

“ “ “ “ “ , I am not reaching

‘

‘

I will not repeat,

I will not remember…

This poem encapsulates the essence of GG and the essence of this dissertation—also inspired by this note posted for nearly 20 years on a polyurethane board in Francis Alys' (1992) studio: “GalleryGardi is GalleryGardi AS LONG AS WE ARE WALKING” (as cited in Boon & Levine, 2018, p. 206). Walking as an integral part of this event contributes to its formation and

realization by creating relationality among bodies (attendees), objects (artworks), and spaces (galleries). In other words, as long as we are walking, pausing, then moving in the space of galleries and encountering the artworks, we are doing GG. Walking can be interpreted and examined from various points of view; however, based on the interview analysis, two aspects of walking in GG practice are emphasized: Walking as an embodiment and sensorial practice, and walking as evolving into a social act in the collectivity.

Walking as an embodied and sensorial practice

Focusing on how our experience provided a chance to think about and identify the affective paradigms informing our GG included walking as an embodied practice. Walking in a GG event has its own physical and mental condition. O'Neill and Roberts (2019) argue that no two walks are ever precisely the same in terms of context(s), experience, current mental and physical conditions, and memories. In GG, the quality of our first walk differs from the second, and so on to the last walk. Collaborators Lu and Shaghayegh both acknowledge that in their first walk, they were only exploring what was happening and mostly looking at what other people were looking at, but gradually they were able to pay attention to the details and feel more comfortable walking in the spaces and experimenting. This led to elevating their understanding of their bodies, environments, and the pace of their movements. Lu realized that while being in a gallery, she prefers the spaces that are not crowded so she can easily move between spaces:

> It feels different, you know, the first time when we were in the Montreal Fine Art Museum and it was too crowded, and there was a lot of people, it kind of feels like I am more mere visitor that I only have to look at the painting like everyone else because the paintings were also very well-known and famous pieces. I have to look fast and move fast, otherwise, I would [be] in some people's way to look at the artworks, and I didn't

> like it, so it was kind of walking not based on my own flow [but] others' flow and movement. But in Arsenal Gallery, I really like it as I could move around freely.

In our GG, we attempted to expose the body to multi-sensoriality through movement, and to imagine our walks not in isolation from other senses but in relationships between them, and how this converges in each moment (O'Neill & Roberts, 2019). In these walks, our visual and other senses have been "conceptualised in relation both to each other and in a wider exploration of embodiment, relational experience, and action" within a socio-cultural formation (O'Neill & Roberts, 2019, p. 24). To affirm this, Lu explains:

> In the Arsenal Gallery, I could feel the whole space, I could listen to the background music, smell the artworks, there was an artwork with the plants, and I could [get] some smells from it, and I could hear some noises from the lighting of the gallery and even hear the sound of pipes underneath the walls.

It should be specified that our encounters were not absolute in their freedom because of museums and galleries' restrictions and policies around taking care of the artworks and the space. In some places, signs warned visitors against touching, colourful lines on the floor demarcated boundaries not to step over, or the artwork was placed in glass boxes. All such distancing affected our embodied experience, though that can be viewed as an obstacle or as a space for creation. Further, as described below, I exemplify how these signs turn into a space of innovation in my walking in the Arsenal Contemporary Art Gallery. This demonstrates the capacity of GG walking as an event of being-with, opening rich territory for exploration of the unknown and unpredictable.

Through disrupting a habitual way of attending galleries (Qualmann & Hind, 2018), provocative opportunities were provided to perceive, understand, see, think, and act differently

about self, others, and the environment. Walking in GG is a "corporal way of knowing" (Pink et al., 2010, p. 1) which attends to detail, inventiveness, improvisation, and a feeling of experimentation (Ramsden, 2017). For example, Shaghayegh challenged the notion of mobility and walking, sitting at an awkward angle in a gallery and trying to understand, see, and photograph from a different perspective, attempting another way-of-being in the gallery through walking. As Qualmann and Hind describe in their workshop series held in the Tate United Kingdom in 2017, "moving through the gallery, we were not just experiencing art, we engage with the experience of the gallery as well" (p. 7).

For example, the experience of artwork has been changed by sitting on the floor, resulting in a new insight from artwork created by this intervention, which is neither the original artwork nor a completely new one. Instead, it is a different way of how Shaghayegh encountered, experienced, and understood the artwork beyond the usual and conventional ways of involvement with the artwork. This was possible through paying attention to our bodies and how we perceived the environment and the artwork. Springgay and Truman (2021) called this attitude toward walking a "critical walking methodology" which "resist[s] inclusive, equal, and depoliticized accounts of walking and movement," a walking that is responsive to the different ways people move through space, and "the different bodies that move, including an attention to pausing, not moving, and not walking" (p. 2).

While walking in the Arsenal Gallery, I noticed the *Do Not Touch* signs in the gallery. When I first saw a sign, I was not certain if it belonged to the artwork or was a warning notification from the gallery not to touch the pieces. Seeing similar signs near other artworks, I became interested in walking-with these signs to experience a different way-of-being-with. Rather than walking to see the artworks, I walked until I encountered a sign, and then I stopped

and took images of my feet with the signs. Through this wandering, I began to ask: What does this sign mean? What if I don't stop? What does 'touch' mean in this context? Does this mean that I need to stop? The sign is represented by an iconic hand, and I pondered—am I allowed to touch them with my feet? Can I walk through them? I began to imagine possibilities.

Extending this insight about affective qualities, as O'Neill and Roberts (2019) articulated, my walking took place physically but at the same time in my imagination. As I was walking, looking forward in my mind as well as with my eyes on the floor, I considered how the capacities of expression and 'knowing' involving emotion, senses, and perception are not separate entities but are intimately interrelated. Imagining possibilities while my movements are limited by the space suggests one of Loose's (2020) 900 questions concerning walking: "[T]hose of us who, for whatever reason, cannot walk, do we walk in our memories or our imaginations?" (p. 13). I did imagine my walks through the artworks, particularly in terms of what would happen if I disregarded the sign. Would I be able to do that even if I were allowed?

The materialistic awareness in a meshwork of connections through embodiment not only opens a space to think as experience (Ellsworth, 2004) but also opens imaginative possibilities concerning the impossible as we move. In doing so, we create a force to re-think and re-evaluate the nature of concepts and materials around us: to "explore what the body's movements and sensations mean for thought" (Ellsworth, 2004, p. 17). Walking in GG was not only "a movement from one point to another" (Springgay & Truman, 2017a, p. 2; Pink et al., 2010) similar to daily physical activity but also "a thinking-in-movement" (Springgay & Truman, 2017b, p. 2). Through meshwork connections, "all type of matter: natural, synthetic, corporal and incorporeal … and knowledge transmission occurs through emplaced entanglement with persons and things" (Philips, 2019, p. 18).

Being-with in GG walks means "to be more flexible; more embedded in the immanence of operations; more responsive to material and conceptual change; and more reflexive" (Philips, 2010, p. 86). As Ramsden (2017) explains about walking, in our GG we also

> seek ways to introduce awkward, inefficient and at times confusing moments and interventions into our everyday, with the specific purpose of urging us to engage more actively and reflexively with ourselves, others and our environment. [We] also demonstrate an increasing desire to explore and make meaning from our relationships to space and place through personal archaeologies, images, and feelings. (p. 57)

The walking interventions in our GG are improvised and intuitive in nature, and this speaks to the embedded potential of this living practice in which an ongoing improvisatory playfulness occurs that does not fit into a pre-organized or pre-authorized framework given to the collaborators. Lu accurately captures this playfulness in her walking by describing it as an exploratory journey in a forest:

> It is like an exploration: I like to walk first and then check the map, even in the Montreal Fine Art Museum which is too big and huge, I thought let's walk first and see what I can find, then I will be back and check the map and see what I missed. It is like you walking in a forest: you can see different trees, different plants, maybe some animals, but always there are surprises, and always there must be something that I missed, so I just go backward and look for them, and this is on purpose; walking in the galleries and museums give[s] me the same feeling.

This exploration of walking has been expanded in an unanticipated way, our embodiment finding new dimensions in the virtual reality (VR) experience at the PHI Centre. A new way of entanglement with our surroundings unfolds in virtual walking. Our last walk was at the

exhibition entitled *Heaven's Gate*, described as a "monumental new work by video artist Marco Brambilla. A lavish, satirical, and vertigo-inducing meditation on the Hollywood Dream Factory, Heaven's Gate was a work of digital psychedelia employing the same state-of-the-art computer compositing technology as the films it references" (PHI Centre, 2022). The length of the video was 20 minutes, with a VR element to this looping and collaged film, inviting the viewer to wear VR glasses to immerse themselves in the experience. Shaghayegh explains that "I was sitting, but I did not have the feeling of sitting; it was like I was in movement but in my head. I was in the movement in the middle of the event." Rana expressed the same feeling about the VR glasses and immersion of herself in the artwork:

> I was sitting, and I was looking around and mov[ing] my head with the VR glass[es], so I still have my movement while I was not looking at something in front of me, so I was moving with the virtual reality image. I felt my body more than while we were sitting down and watching the video in the first room of exhibition.

Referring to my notes, I had a similar encounter with the VR artwork. I felt my body more than I did when walking in the galleries. The VR experience opened a pedagogic space for posing new questions in my walks in relation to the material entanglement with my body in movement during GG. This educational embodied creative process pushes us to explore different modes and forms of expression other than those that replicate predominant interpretations of our bodies' encounters and experiences (Hickey-Moody et al., 2016). In my notebook, I wrote:

> I was there and not there, it was a strange experience, I was not feeling my body and because of this lacking and absent, I realized what does it mean to have a body and feel your body. By thinking in head, seeing in my head, touching in my head, I was able to realize what does it mean to think, see and touch the material directly with your body.

> For this reason, I felt my body more than the times than I had bodily feeling. I didn't have my body and movements, but I have the feeling in my head. This was a very awkward, and strange lingering. In the first room, I was sitting in front of the video, I was seeing with my eyes, and I was hearing with my ears, but I forgot that am there, but when I wear the glasses and am lost in a virtual world, then I realized I am seeing with my eyes, and I am hearing with my ears, and I am moving even if my feet are staying still.

We take into account how movement, form, materiality, and gesture in bodies as a site of learning can be recreated (Hickey-Moody et al., 2016) through being in connection and being differently. This re-consideration of bodies' integrations invokes the idea of transcorporeality in walking, which "posits humans and non-humans as enmeshed with each other in a messy, shifting ontology" (Springgay & Truman, 2017a, p. 3). Facilitated by the VR glasses, our walking opens possibilities for a different form of being in movement that transcends physical and virtual corporality. As Springgay and Truman (2017a) further explain, our movements involve transiting as a movement within, across, and in-between that allows for reassembling our bodies and surroundings.

Through the correspondence of materials in an enmeshed way (our physical and virtual bodies, spaces, and objects), we were feeling our walks differently, and another form of understating our physicality was formed through this correspondence. I called this *vir-sical understanding*—something between virtual-physical—because there was a consciousness of senses and embodiment that we did not understand during our previous walks. In other words, the virtual walk strengthens our embodied and sensorial understanding in a way that the actual ones could not. Our bodies were present in the actual space of the gallery yet felt and sensed through the virtual space. We were making sense-of-our-non-sense walks. This immersion in the

sensing-non-sense and embodying-non-embodiment are the complex coalescence of our walking threads, making realization possible through connecting all our actual-virtual, previous-present, and movement-stillness. As Ingold (2010) states, in this meshwork connection, the life-process does not "attend not to materiality as such but to the fluxes and flows of materials" (p. 3)

GG as sociality of walking

> "We walk because we are social beings, we are also social beings because we walk."
>
> Ingold & Vergunst, 2016, p. 2

Bodies in motion are associated with embodiment and corporality in the experience of GG. However, as Ingold and Vergunst (2106) state, we do not have to forget that the body is more than just a means of physical and metaphorical expression; it is also an existential grounding in culture. In GG, it is not only important "what a body *does"* (physical), but also vital to know "what a body *is"* (social) (Ingold & Vergunst, 2016 p. 2). In thinking of GG as a practice occurring in the space of museums and galleries where other bodies are present, Qualmann and Hind (2018) encourage us to think of others by asking these questions:

> We share space with others, but how often do we walk with strangers? Do we feel comfortable enough to offer a reflection to someone we have never met about a work we are both contemplating simultaneously? We might worry about finding the right thing to say. They stand with you but say nothing; you stand with them and say nothing. You may hover slightly behind them and wait for them to move so you have some time with the work to yourself; you unintentionally follow the same person around the gallery space taking the same route and you never find out their name. Assuming you are alone in the gallery, how well do you cope with the solitude? When you are with a friend, you walk

> and talk and pass comments, and true, there is more of a social dimension to the experience. (p. 8)

GG is a collective practice, and whether it is done collaboratively or individually when we were in the space of a gallery, the presence of others affects us. But the meaning of 'other' moves beyond body-to-body encounters in GG (Qualmann & Hind, 2018).

The habit of mind and body of walking

The *habit* of mind and body formed by repetition in GG refers to a sociality entangled with the materials around it. The socio-materiality habit experienced by Rana not only affirms that a sense of sociality with other bodies is established in GG, but also that the enmeshed connectivity of this practice with materials lingered with her as a habit while she was doing it individually: a habit that exceeded the body-to-body discourses. Rana was not able to join us to visit the Montreal Fine Art Museum and walk with the others in the Nicolas Party exhibition. However, GG generated the potential for Rana to connect her solo walk with her prior collaborative walks in the museum. She was able to sustain her materialistic attention, attitude, and connection that she had with us while we were walking, which highlights the potential of GG as a collective socio-cultural-material practice. Through this connectivity, she perceives her solo walks as part of the GG walks. Concerning the correspondence of her body to the surroundings, she explains with specific details:

> My favorite exhibition was Nicolas Party, particularly the room with his sculptures. [It is a] green room because you're walking in it, and there is these huge sculptures that are painted and you feel like you are in a maze but at the same time you are looking at the way they are painted and how the eyes can follow you around sometimes and you start looking around and walking differently.

Rana's in-depth explanation, and the embodied awareness of her experience while she was walking by herself in a different time and place, reveals the potential for a form of sociality with other bodies—a sociality entangled with materials in GG as a walking practice. But the question is: How was she able to experience her walk as a collective and social process while she attended individually, and how was she still able to seek awareness of her relationality of body-space-object? I believe that the repetition and recurrence of the event, which took place every Saturday for eight weeks, created this capacity in Rana's relational understandings, which cultivated a new habit of both mind and body.

Habits and habitual experiences are built upon repetition; depending on the meaning we employ, they bring pros and cons into play in GG. In our practice, repetition of our walks did not happen through a purely mechanical act that we were not conscious of when it was happening. Instead, in our walks, the repetition opened a generative space for re-evaluating and re-thinking not only habituation but also the meaning of walking itself. Melika's understanding has been shifted by repeating our walks every week:

> At the beginning I was walking in the galleries because I was asked to and I just see it as something that I need to fulfill to collaborate in a research project, but slowly after a few visits, I did not even think of myself as a collaborator to project but as I was real walker in the gallery space with others.

Habits are often defined as automatic, unconscious repetitions, acting as a crucial dividing line between nature and culture as the historically developing domain of autonomous human action (Bennett et al., 2013). A walking habit for the GG event hints at the Deleuzian notion of habit that is not redundant to life's pattern when our routines regulate the ebb and flow of time (O'Keeffe, 2016). In Deleuzian theory, repetitions operate as lines of inquiry where

"habit forms part of a nature–culture continuum in which human history, culture and freedom emerge out of capacities for change and adaptation that humans share with other forms of life and, indeed, with matter" (Bennett et al., 2013, p. 8). In this context, habits in GG emerge through empiricism and a self-mode that is a loose ensemble of being-with, a collection of multiplicities, and minimal coalescing.

In describing "of habiting," Ingold (2016) also states that sociality is about joining. But this joining is not through external connection alone, it is in meshwork where each entity (human-non-human) constitutes a line

> as it bodies forth, lays its own trail from within the interstices of its binding with others. Thus, the joining of lives is also their continual differentiation. The knots formed in the process are not inclusive or encompassing, not wrapped up in themselves, but always in the midst of things, while their ends are on the loose, rooting for other lines to join with. (p. 11)

These lines of materials (human-non-human entities) "have transitions, passages, 'tendencies,' which circulate from one to another. These tendencies give rise to habits" (Deleuze, 1991, p. x). Habits are tendencies of threads to interlace and join to other threads in an inseparable way, much as how the joining of copper and tin generated bronze, which is not reducible to copper or tin but forms something new from their connection and inclination (Ingold, 2016). GG is a habitual practice constituting our connections with the spaces and objects that is neither "I" nor "other," but our movements where "we perpetually shape the conditions under which both we and those who follow us, and to whom we relate, will live together" (Ingold, 2016, p. 15). The connections in GG walking allowed for past practices to be "accumulated and stabilized,

providing a point of anchorage for action in the present through which processes of open-ended" (Bennett et al., 2013, p. 8) of being-with.

In keeping with Bennett et al. (2013), the repetition in our walking produced more than just a singular habit, which is sometimes viewed as a largely automatic repetition. Habit initiates change in the seemingly unchanging realm and opens the possibility of understanding the very force of temporality itself, the force that binds the past to the present and orients both to the possibilities of action in the future. This explains why Rana, in her habit of attending GG, was still conscious of her relation to her surroundings. In this sense, it is important for the habit of GG to consider how our behaviour is entwined with socio-material contexts, where the influence of seemingly unimportant elements like lighting, colour, texture, and even wall stains, in addition to artwork and the physical surroundings, must be taken into account (Bennett et al., 2013). This dimension in walking refers to habit as one of the modes of connection that links living beings to a world that is open to innovative behaviour: It bridges relations between the organic and the inorganic, introducing the needs of the organism to its environment and inserting its environment into the behaviour of the organism (Grosz, 2013, p. 234).

The habit of walking as innovative making-doing-meaning in GG recalls Ingold's explanation (2016) of how acts of habit are attentional, not intentional. In GG, we intend to walk in the galleries and museum; we plan for it and determine our paths, However, during our walks, our paths become different. I encountered unexpected and unplanned experiences, such as walking through neighbourhood galleries on our way. In our walks, we seek to be something I set my body to do, as a self-imposed routine. Rather, it seems that I *become* my walking, and that my walking walks me (Ingold, 2016). In being-with, we are not the ones who own the walks and senses; rather we undergo them, or in other words, we attend to our senses and walks. Thus, our

walks become a habit of thinking. This way of attending creates a habitual space in which "everything remains provisional and subject to change, however, as the atoms split and re-assemble into different formations that is to say" (O'Keeffe, 2016, p. 75). It passes through a way of being-with. In this vein, Shaghayegh states that

> walking together gives me a feeling that I am in relationship, and I feel connected, you know, because when I came here as newcomer to Canada, COVID lockdown started, and I lost all of my connections in the real world, but this GalleryGardi makes me feel that I am alive and I can be connected, and I can be wherever I want to be.

In other words, the habit of GG operates as "a key site for interrogating body–society relationships" (Bennett et al., 2013, p. 5), as a force of "self-overcoming that generate[s] the possibilities of matter transforming itself, and life transforming itself through the transformations that matter generates" (Grosz, 2013, p. 233).

Figure 8:

A piece of visual threads

Threads of correspondence of body-object-space

GG is an entangled being-with body-object-space (Sinner, 2021a, 2021b; Sinner & Yazdnapanah, 2021) not as an affective factor, but rather as correspondence constitutive of the GG event. Focusing on GG as an event of being-with echoes the notion of correspondence and the relationality of materials—space (museum/gallery), objects (artworks), and body (attendees)—in a co-creative process, generating our practice of GG. Correspondence in GG is an act of being "curious, caught up, and entangled, not with the idea of art but with the material work of art" (Hood & Kraehe, 2017, p. 37). Lu points to the experience of being *with* the artwork and space:

> I feel more connected with the whole place, it's not only the artwork, but it also feels like, I'm really being in there like in that environment, it's not like I'm a separate or apart just like a visitor or just as an audience, so it feels like I'm really being in that exhibition.

Correspondence of body-object-space in GG, as Ingold (2016) suggests, does not

> transverse, cutting across the duration of social life, but longitudinal, going along with it. Correspondence, in this sense, is the process by which beings or things literally answer to one another over time, for example in the exchange of letters or words in conversation, or of gifts, or indeed in holding hands. (p. 14)

In GG, the correspondence of body-object-space is not a hierarchal relationship in which non-human entities are perceived as passive actors subjected to self-directed human agents. They are in a co-creative relationship that embraces the "contemplation and speculation grounded in acute attentiveness and wonder" (Hood & Kraehe, 2017, p. 33). As much as we as bodies are affective in the configuration of GG, the artworks and the surroundings are affective of our bodies and practice in a corresponding process of a meshwork connection. All the threads are

intimately entangled, and because of this, we reconsider the relationships among humans-non-humans, materials, and discourses as well as our own ethical obligations to one another and to the rest of the world (Cooper & Sandlin, 2019). An aesthetic relation unfolds through material engagement when the felt body becomes awake to the relationality of artwork and develops into a "fluid network of connections that change understandings" (Sinner, 2021, p. 302). Melika describes how, when encountering one of the artworks in the McCord Stewart Museum (a war bonnet in a glass box) she makes an effort to understand the artwork through experiencing it differently. Instead of standing in front of the artwork and looking at it behind the glass box (meant to protect the art), she attempted to experience the artwork with her body, by playing with her positionality and moving around the glass box. She tried to "fit" her head under the bonnet behind the glass and asked Shaghayegh to take a photo of her. She focused on the materiality of the artwork, including form, shape, and colour, and even the glass box around it, trying to see it differently. According to Hickey-Moody et al. (2016), such learning is a generative process of mattering, where Melika finds creative modes and forms understandings of an artwork other than those that replicate stereotypical constructs of identity or predominant modes of representation.

Such a performative act of self-in-relation to art blurs the lines of division between human-non-human entities, such that their difference is not fully distinguishable. This different way of being-with an artwork implies that Melika was able to layer herself within the artwork in a nonlinear manner through this entanglement and create a connection between herself, the creator (artist), and all wearers of the artwork (war bonnet) up to that moment and in the future, whether or not they are remembered through the history of the piece. The act folds and folds again, bringing the past, present, and future together, to touch one another differently. This is a correspondence of body-object-space, living alongside things which are "longitudinal trajectories

of materials and awareness" (Ingold, 2011, p.14). Our entanglement with the materiality of artworks—regardless of who the artist is or what the concept of the artworks offers us—reveals and emphasizes that which might otherwise have been disregarded.

In another example, one of the artworks in the McCord Stewart Museum casts a reflection of water on the wall. While this was not recognized as part of the artwork, it created a playful third space and site for us to spend some time wandering, exploring, and experimenting with the wall and the reflections on it. In another walk in the Montreal Fine Art Museum, Lu noted that the frames around the masterpieces drew her attention and struck her as an important part of the artworks:

> In our first visit, I only could notice something that is obvious, like the artworks that was there in front of me – the reason that most people choose to visit a gallery – but then I start to notice small details like the frames I just mentioned.

We raised and discussed a number of questions relating to the frames: Are they new? Or have they been with the painting since the beginning? Are they copies of the original frames? How and who selected the frames for them? Are the texture, colour, and form of the frames in harmony with the paintings? Why is there such diversity? In other words, we were looking at the frame as a part of the artwork, one that is detachable from it and which deserves to be seen, thought of, and discussed. This not only provides a possibility for us to encounter artworks differently but also gives the artworks themselves a capacity to enact and find new ways of being-in-the-world by adding the frameworks to their existence with equal attention and recognition.

The correspondence with the body in GG is not limited only to objects (artworks) but also includes the space in which the artworks are exhibited. We do not refer to the spatiality of

GG only because it takes place in the space of galleries or museums. Rather, through the vitality of our body's relationship with the various architectural textures (see Ellsworth, 2004) and the corporeal experiences of inhabiting architectural space, we are able to create spaces with the power to spark creative occurrences and shape new possibilities of sensorial and embodied experience. How the architectural texture affected our GG is affirmed by all collaborators in the interviews and conversations. They were able to distinguish differences of their embodiment in GG depending on the architectural space. In Melika's words,

> Everywhere we went, I would … take a photo of buildings, from the first one to the last one. I thought, oh my god, look at the architecture! I was very surprised, like when we went to the museum in [the] old church, or, in contrast to that, we visit the Fine Art Museum: they were so different, and I took photos of [the] building[s] even from outside. Actually, my first photo of GalleryGardi was a photo from the building of Fonderie Darling, an old factory, because I remember from outside, I couldn't recognize this building is a gallery, and I was looking around to find the gallery and when I found it, I was so surprised.

Encounters did not remain on the surface and the materiality of the space but extended to and affected how we moved in the space as a process of perceiving and understanding through a correspondence of body-object-space. In Nicolas Party's exhibition, which took place in the Montreal Fine Art Museum on the fourth week of our walks (see Appendix A), all the collaborators talked about their experience in the green room (see https://www.youtube.com/watch?v=AfacTcm26yE). The sculptures, colours, textures, and how they were positioned in the room captured everyone's attention to the extent that they did not experience the sculptures (artworks) separate from the space; the whole room was an ensemble

of body-object-space, each one corresponding to one another. The mutual responses of body-object-space in the green room make this experience visible and pedagogically significant; as Ellsworth (2004) states, "the educational component of a pedagogy is knowable to us only in our response" (p. 23). This correspondence generates

> orchestrations of its materials or of the orchestration of forces, sensations, stories, invitations, habits, media, time, space, ideas, language, objects, images, and sounds intended, precisely, to move the materiality of minds/brains and bodies into relation with other material elements of our world. (Ellsworth, 2005, p. 24)

Even the moving bodies among the sculptures in the room can be seen as moving sculptures as opposed to the yellow static ones (see https://www.youtube.com/watch?v=AfacTcm26yE). Our bodies were affecting sculptures, and sculptures and the space they were within were affecting our bodies. This collectivity creates a material event in which living-non-living bodies of this encountering are

> intermeshed and entangled to create new imagined possibilities … [t]his approach therefore enables us to attend to the on-going generation of complex relations and flows, and changing capacities and multiplicities between matter and meaning, epistemology and ontology, along with the human and non-human. (Ringrose et al., 2020, pp. 5–13)

The potential of the space in relation to artworks and bodies generates a situated moment, allowing us to forget our prior intentions of being in the room, and in so doing, effectively queering our encounters and repositioning ourselves from a state of being into a complex entanglement of being-with in ways Ringrose et al. (2020) advocate. As Rana recalls,

> I remember that in the green room, I forgot to take any photos and my phone was in my pocket the whole time, because I was amazed by [the] space, and environment; I was

> walking around a lot and turning around the sculptures like I was in a maze and lost but at the same time I was looking at the paints, colours and the huge yellow sculptures. You walk and look and again you start looking and walking differently.

This deep engagement conveys the view of Ringrose et al. (2020) on agential realism: namely, that it "rejects the concept of *a priori being*[,] arguing that the starting point of all entities is a state of unbounded material-discursive-affective entanglement" (p. 10). In our GG, we create a difference in being-with the artworks as well as the space through our bodies in movement and in a corresponding relation. Additionally, Melika noted that she needed to experience the green room twice because in her encounter, she was not able to determine what was happening; this is, I believe, a pure affect that takes place in a materialistic encounter with artworks and space. She adds, "I couldn't release myself from that space and that is why I had to go back and see and experience it again, the colour, the sound, music, and other people walking fascinate me."

I argue that the significance of the act of walking allows an entanglement of materiality in GG (the space and artwork) that forms new understandings and facilitates our bodies to act differently than what we consider typical museum/gallery interactions. Such activation presents us with the unfolding of creative experience by directly embodying the entanglement of matter and meaning. We learned in GG how to let material affect our bodies and orient us differently by removing the centrality of the passive body in this event. This is the opposite of what Ahmed (2010) describes about how matter orients us. Ahmed explains that materials understood objectively have an orientation prior to arriving at our bodies, and this orientation directs our relationship with the materials. For example, Ahmed describes a study table: such a table (a common and everyday object) has a social and historical background that orients us how to sit, read, write, and work behind it. In this way, when we approach the table or other things, we have

already taken an orientation towards it (them). Similarly, when we encounter artwork in the space of a gallery or museum, there is a certain normative way of perceiving, looking, walking, and understanding the artwork, space, and ourselves. This orientation has been shaped by what historically and socially takes place in the galleries and museum spaces where artworks are housed. At some point, we leave behind questions about familiar objects: *What is a study table and how does it operate?* and our assumptions will orient us in an unconscious way—we read and write on the table, not the reverse. Thus, "bodies are something touching which is touched" (Ahmed, 2010, p. 245). In other words, our body is affected in predictable ways.

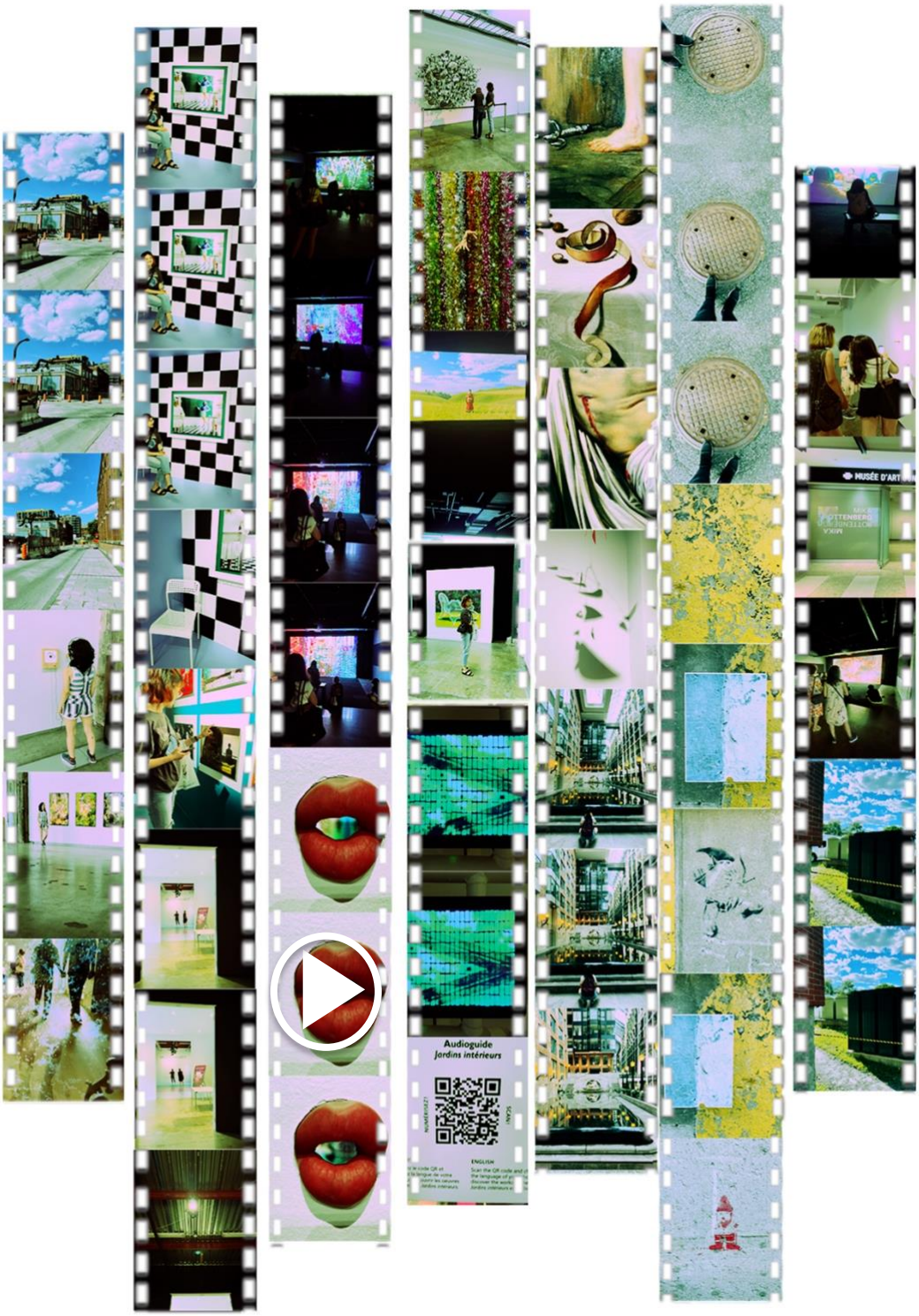
However, in GG, due to our awareness of our corresponding relation to materials, we were able to encounter and experience artworks and the space differently from what is *normally expected.* In GG, our bodies are affected by the artwork, but not in a way predetermined by the historical and social background of the materials. It is a new orientation that unfolds in the moment in response to an awareness of material entanglement. This was made possible because we not only decentred ourselves, but also decentred our understanding and perception of what counts as artwork, exhibition, gallery, and museum. This is evident by how Shagaheygh challenges her typical way of seeing and perceiving artworks, which usually has a hierarchal structure: looking and standing in front of the artwork, sitting and looking at the artwork, or while I was walking with the stop signs rather than the artworks. These unusual performances are a dynamic response to thinking about "how matter comes to matter in specific circumstances or practices," by asking ourselves, "what possibilities exist for agency within material-discursive phenomena?" (Hickey-Moody et al., 2016, p. 219).

Our body-object-space relationality became more complex when we encountered the VR exhibition in the PHI Centre, where we were entangled not only with the materiality of artworks

but with a space devoid of matter itself. Rana speaks of what she experienced in the VR space and how she felt it to be very real, even though we were not there. She vividly remembers the cat in the VR, and could not forget Leonardo DiCaprio in the video, and how she corresponded with them while she was immersed in the artwork. This suggests, as Lemke (2017) explains that objects cannot be reduced to what humans perceive and "invites us to strive for the unmediated and irreducible thingness of things" (p. 135). For Lemke (2017), an object's existence in a post-humanist reading cannot be limited to categories of (human) thought and knowledge. Rather, objects have a solid existence separate from and outside the circle of our human understanding, and some aspects of their existence are not accessible by human beings. Thus, "things in themselves are inaccessible by human knowledge as we can only know phenomena but not the true being of things" (Lemke, 2017, p. 136). In this sense, when we encounter objects, some aspects of them remain unknown. Adopting this point of view, what we experienced in the VR exhibition can be still an experience that matters but in an unspecifiable way. In Rana's experience of VR, the figure of the cat still materially existed, but beyond the material existence that we know. This cat may have some other form of material existence outside our human knowledge. In other words, the cat in VR is a material entity just as much as a real cat, though they might not be the same kind of materiality. To Rana, her experience of the cat was as real as an experience with a real cat. Thus, material engagement moves even beyond the presence of matter itself. We were in a process of material entanglement with the VR glasses instead of with the artwork itself or the space we were sitting in, but there was a new dimension in which we experienced the material without matter itself.

Figure 9:

A piece of visual threads



Threads of co-conversations

In learning events, we are always in an ongoing process of negotiation, deliberating with ourselves to realize there is a difference between our previous and new way of being after the experience. We negotiate this new self, and wonder if it is the same as the old (Zamani Jamshidi & Sharifzadeh, 2018), but in the process of being-with, negotiations are performed through dialogue and conversations (Pope, 2015). The conversations in GG practice as meshwork connections play a pivotal role, particularly in our process of doing-making-meaning, whether it was during the practice or after, or in the interviews conducted to unpack the experiences and expand our perspectives. The conversations in our GG, in addition to our engagement with space and artworks, provide an opportunity to feel more entangled with our surroundings. Lu affirms that "talking with others about our ideas and what we observe, even small details, help[ed me] to feel more like being [with] that thing, or in the middle of it." Smith-Gilman (2018) called this kind of conversation the "loose parts" of a practice that promote inventiveness and creativity: it enables individuals to explore multiple opportunities "to engage their senses and, in the process, encourage conversations; thus "loose parts" becomes a mindset that can expand thinking through social engagement and personal embodiment" (p. 91).

Dialogue-based art has been studied as a form of public or community art (Richardson, 2010) that dates back to Socrates (Lachapelle et al., 2016; Rancière, 2016). The American art critic and historian Grant Kester (2004) emphasizes a variety of activist and socially engaged art forms that he refers to as "dialogic" in his book *Conversation Pieces*. Such dialogical art practices, in his opinion, emphasize an interrelated way of knowing and meaning-making rooted in the sensation of creative correspondence (Kester, 2011). One example is Suzanne Lacy, a well-known community-based curator who conducted many contemporary art practices based on

conversation and dialogues. In her project *The Crystal Quilt* (1987), she arranged tables resembling a quilt and invited 430 elderly women to have conversations and talk about their perspectives and hopes for the future. In another project, a video installation titled *Tulare: Garage Sale* (2008), Lacy depicted a landscape of a yard sale in a small town where neighbours of different ethnic backgrounds come together to talk about what they bought and their memories of yard sales (see the video at https://www.suzannelacy.com/photo-video#/garage-sale-video/). Similar to these projects where conversations are an integral part of artmaking, dialogue plays an important role in GG, creating spaces for social provocations as well as collaboration as the basis for intellectual and pedagogical explorations (Richardson, 2010). As Melika stated,

> conversations make GalleryGardi different … Sometimes we talk about some points that I have never known or noticed, then I could see it … We were not only talking about art[, but also] different things like the architecture of the buildings or even the weather.

GG has the potential to transform even ordinary everyday conversation into something meaningful by making small and seemingly insignificant exchanges between individuals visible and apparent, both corporeally and conceptually.

These exploratory exchanges, which are often ordinary, energetic, democratic, and rich with opportunity, allow individuals to see one another for what they have in common and understand a new-way-of-being-with. Conversations in GG as a practice and form of creation help us to live *with* others and the world. Although conversation generates space for observations to be made, ideas to be presented, developed, and carried someplace else, as well as for topics to be discussed and disputed, it also establishes an environment for one to enter another's presence through voice and action (O'Donoghue, 2020). In this way, discussion expressly takes a way of being-with into account by attending to the correspondence of body-object-space. The goal of

conversation, when viewed in this light, is to develop understanding by creating common views or viewpoints, but always with regard to the subject at hand. Our understandings are therefore provisional and responsive.

Talking and sharing help everyone in GG to understand our limits and strengths, what is present and what is absent, what is available and what might be available in a specific condition. Shaghayegh noted that "conversations were a huge part of my experience because they do not only help me to understand the artworks better, but they help me to understand what I understand from an artwork and what I could not." Her experience aligns with O'Donoghue's (2020) view of art education, for "in the space of conversation, there is always the promise of finding something that has not yet been discovered, of recognizing something that is present but has gone unnoticed and to say something that has not previously been said" (p. 294). This applies to both conversations we had during GG practice and those during interviews when our dialogues highlighted key aspects of the GG experience, including the conversation itself. I regard the conversation we had in our interviews as a continuation of our co-conversation during GG.

Notably, conversations help GG to be practised and comprehended better as a shared experience. It is also true that GG helps conversations to be formed and facilitated—a quality embedded within GG. In our walking, our material correspondence and embodied experiences mesh to open a space for everyone to talk and share their ideas. Lu explained that she always finds it difficult to open a conversation with others, but in GG she did not encounter this issue as she was able to find many subjects in her encounters to speak about and discuss with others:

> I will continue GalleryGardi for sure. I think it is a very great way communicate with people or find new friends by talking to them. You know, I'm not very social person, so it's kind of hard for me to start to talk to people. I feel it's so hard to find a topic, like

> what can I talk [about], I don't have cat, I don't cook, I don't have any special hobby, so what am I supposed to say to start a new conversation. But in a museum or in a gallery, there is a lot of things to start talking about, to talk about your own thoughts.

This capacity to do something that has not been done before is needed in the public sphere, where we begin and then we can receive and respond through our beginning. In the process, public pedagogy can be understood as "a quality of human togetherness and thus for the possibility of actors and events" (Biesta, 2012, p. 693) to being-with the public. As Biesta (2012) states, this form of public pedagogy is "a form of human togetherness characterized by plurality … and of the extent to which actual spaces and places make such forms of human togetherness possible" (p. 693). In this sense, the agents of public pedagogy are not instructors or facilitators; rather they are possibilities (Biesta, 2012) for being-with public, such as GG practice.

Conversations in GG also served to make art understandable and accessible through values of sharing and collaborating. Conversation as a vernacular art practice has been adopted in many contemporary community projects as an inclusive way of participating without a need for particular literacies as a necessary condition of taking part in art events. Jacob and Brenson (1998) explore an art festival curated based on conversations (*Conversations at the Castle*) and emphasize the role of conversation in the democratization of such art festivals for communities and the public. Since it is in dialogue that there is space for negations, differences, conflict, and disagreement (Pope, 2015), I believe co-conversations in GG maximize its potential to provide a democratic space to being-with art and culture. Conversations including a variety of viewpoints from collaborators promote multiplicity, shared power, cooperation, and a common pursuit of knowledge (Calo, 2012). I believe that conversations have the potential to navigate disagreements, controversies, and conflicts as cooperative endeavours in which all parties learn

by allowing the other an opportunity to express themselves, rather than having one side suppress the views of the other. Rana explained that it is a relief to have conversations and realize you are not the only one who does not understand a particular artwork by only looking at it:

> There was an exhibition in [a] contemporary museum and the videos were interestingly very weird, and I remember that everyone else also felt a bit odd about them. You had to watch a big portion of it repeatedly to understand the concept. When we talked, I found out, it was something that everyone [thought] and felt in the group: while you were watching it you couldn't understand what is going on or what is the idea behind it, but then we all sat and watch[ed] the full video and talked, then we start[ed] to understand the loop of it and how things are beginning and ending. Knowing that others ha[d] the same confusion was very important.

As Brenson (1998) explains, conversation is "an assurance that trust is possible, that listening can be creative as speaking, that people can be open about their vulnerability and doubt and not be … dismissed" (p. 121).

In addition, Bhabha (1998) talks about conversational art—how dialogues reduce the feeling of being distanced from artworks and create a sense of being included. In Rana's experience of GG, there is a possibility of equal opportunity as a way-of-being that is inclusive and embraces diversity through co-conversations. Bhabha (1998) believes that labelling artworks, contextualizing, comparing, and interpreting them resulted in a pervasive silence surrounding the space of museums, galleries, and art festivals; in fact, the viewer/audience "stands in an indeterminate, open-ended and unexacting relation as a subject" (p. 39) to the objects that can be fulfilled with conversations as a practice of art. Bhabha (1998) argues that "conversations as a collaborative pursuit … with little intervention and interference as possible

… open up complex ideas for dialogue, sometimes provocatively and speculatively" (p. 40). In GalleryGardi, as Rana expressed the distance she felt in encountering artworks, both the objectivity and subjectivity were filled by co-conversations she had with others in a multilayered and spontaneous action. This is a process of knotting threads in meshwork connections where the empty space between the threads of artwork and our understating are interlaced by threads of conversations, and what is not understood become understandable. Like walking, conversations also facilitate understanding of the correspondence of body-object-space. Walking and talking practices that are relational, revelatory, and embodied, critically engage the thinking, sensing, feeling, and attuning body (O'Neill & Roberts, 2020). As Lu mentioned, this helped us to feel more being-with.

Bhabha (1998) further explains how dialogues about art bring together the object and subject in an undirected, ongoing, and multilayered process, transforming the distance between them in a creative way. Building upon this idea, I believe that conversations in/and/about/as art practice (Hammersley, 2015) mediate a materialistic way of being-with, particularly in GG. Considering conversations in the context of decolonizing the curriculum as public pedagogy, there is no singular way of understanding, thinking, and knowing, but possibilities of what our correspondence with human-non-human might offer us as learning, even though it is a process of learning out of *not* understanding/knowing (Rana's quotation). This is a pedagogy of unlearning, in which Rancière (2016) articulates that we learn our way of acquiring knowledge beyond the logic of explanations, the process of teaching and instructing; rather, we acquire knowledge through telling others our opinions:

> You tell it, and out of that telling others may learn from you something else, something that you do not know … It is the framework within which we learn and know, within which the work of our mind is linked with that of all other minds. (pp. 549–590)

This type of learning through conversations follows the principal of "extensiveness" rather than "progressiveness" (Rancière, 2016). They mediate a space where bodies, objects, and spaces can be added to our understanding and thinking, and through this, we can feel greater intimacy with the space and artworks through having co-conversations (Lachapelle et al., 2016; White, 2011a). This applies even when we are mainly engaged with ourselves. Brenson (1998) clarifies that the process of thinking is a conversation, although it is imaginary. Lu confirms that talking is not always the process of talking with others: "Sometimes we could talk, but we don't need to always talk, right, we can do our own thinking."

In GG, conversation as an educational learning approach (Lachapelle et al., 2016) operates as a relational, collaborative, situated mode of making-meaning in an aesthetic relation of body-object-space that demonstrates how knowledge is being performed. In this sense, conversation is "a complex process of meaning-making that weaves together and holds a tension between description and ideal definitions in the ongoing co-constructed understanding of meaning" (Hammersley, 2015, p. 14). I am not emphasizing "human-among-themselves" (Pope, 2015, p. i) conversations to exclude material engagement from this social process, but to discuss these conversations as an essential part of this entanglement. The sociality of the events has been changed in recent years and we must take non-human materials into account in the human socialization process. As Pope (2015) articulates, the dialogical form of art practice has been criticized for being human-centric, but dialogue is a central feature of art practice that can prepare us to collaborate with the non-human world. In this way, both humans and non-humans

undergo an educative transformation. In our GG conversations, our perception and understanding of artworks and the space in which they were exhibited changed and gained new meaning. All the collaborators verified that they began to understand and think differently about an artwork after sharing their opinions and hearing others during GG, something that they may not have perceived before. As Shaghayegh noted,

> When you have conversations, and talk about what you have found interesting in an artwork or space, and listen to others that found something else interesting, when you share them with each other, you think about it and want to see if you get the same sense from that thing, then you go back and see again and again, then you see it differently. It is like a collaborative exploration.

Figure 10:

A piece of visual threads

Threads of being-with as GalleryGardi event

> Before this GalleryGardi, when I went to a museum or gallery, it feels like I threw stones in the ocean. We appreciated the work of art and then walk[ed] [away] in a safe way, but in these GalleryGardis, it feels more like, I am climbing mountains [on] my own or with others, and then I start yelling to the mountains and in return, I can get [an] echo of my sound.

Lu's remark above signals a difference between her GG and her previous visits to museums and galleries. I believe this difference is what forms GG into an event of being-with and correspondence of being, and generating a different way-of-being and knowing which was not possible, seen, or experienced before. This state of being-with is imaginable when we are able to recognize the unknown through affects in a GG event. The difference that Lu mentioned signifies what Deleuze and Guattari (1994) explain about artwork and the role of an artist: "an inventor of unknown or unrecognized affects [who] brings them to light" (p. 174). This is a new step moving toward being entirely ourselves within "a rare existential event … that forces a human being to pursue a new way of being" (Pantazis, 2012, p. 647). In this way, GG as an event of affects warrants pedagogical attention (Pantazis, 2012). Badiou (2006) in his book *Being and Event* articulates that being is recognized through *not* being. We come to know our beings through understanding *what is not a being*; in this case, "if being is one, then one must posit that what is not one, the multiple, is not" (Badiou, 2006, p. 23). Badiou (2006) explains that what is not a being is not understandable and presentable; thus, human beings are not capable of recognizing that. However, I argue that the state of being-with can include what Badiou (2006) identified as not being. As Lu explained, she was able to comprehend a multicity of beings (herself) and not beings echoing back to her.

This *withness* for the realization of not-being was possible by being faithful to embodiment, action, and experience in the GG event. In this eventual practice, embodied experience occurs in the moment. According to Richardson and Walker (2011), "in this sense, experience is not something that happens or has happened; it is something happen*ing*. For Deleuze, all thought occurs as experimentation with the conditions of ongoing experience" (p. 11). GG events facilitate attendees to be *living in* an experience and embracing the ambiguity of it through embodiment (O'Donoghue, 2015). Living in the experience along with moving in the space of galleries, as Hickey-Moody et al. (2020) articulate, allows individuals to think in action and turn GG into a "practice of live theorisation" (p. 225). Only the practice and experimentation "knows how to transcend the experiential dimension of the visible" (Deleuze, 1999, p. 20) because it takes place in the correspondence of human-non-human. Semetsky (2013) appropriately interprets this Deleuzian devotion to the experience in the event as a state of "being un-thought":

> The experiential world is folded … [and] unfold[ed] in an unpredictable manner, and it is impossible to know ahead of time what the body (both physical and mental) can do. Because the body, acting within experience, is defined by its affective capacity, it is equally impossible to know the affects one is capable of; life becomes an experimental and experiential affair that requires, for Deleuze, practical wisdom. (pp. 92–93)

The adherence to action in our GG generated unpredictability that extended even to its scheduling. After our last walk (in the PHI Centre), we were passing some small local galleries in the area, and everyone decided to walk in and see the exhibitions. We walked in two galleries and talked with the owners of each about how we might exhibit our own artworks.

In addition to Deleuze's notion of experimentation, Biesta stated in an interview with Winter (2011) that believing in experimentation is a necessity of "coming into the world and uniqueness" (p. 538). Biesta relies on the theories of Hannah Arendt and the notion of action, explaining that the event, or "coming-to-the-world," is achievable through plurality as "the condition of human action" which resulted in "uniqueness-as-irreplaceability" (as cited in Winter, 2011, p. 539). The idea of uniqueness-as-irreplaceability appears within situations "in which I am singled out by the other, so to speak. And in those situations – if the other is after me, not after me in my social role (which would be my identity) – we are irreplaceable" (as cited in Winter, 2011, p. 540). Hannah Arendt adds that it is from the action that something begins, and from "the nature of beginning something new is started which cannot be expected from whatever may have happened before … this new always happens against the overwhelming odds of statistical laws and their probability" (as cited in Boon & Levine, 2018, p. 28). She explains that the fact of being irreplaceable is dependent on the human condition of plurality, which Deleuze (1995) also speaks of. Deleuze (1995) considers the plurality of Hannah Arendt as multiplicity in the identity destruction in the event of becoming. These notions of plurality and multiplicity address being-with as an eventual process occurring through "diversity, multiplicity [and] the destruction of identity" (as cited in Boon & Levine, 2018, p. 44).

Affects in events of being-with

As an event, GG has the capacity to shed light on ambiguity and create a willingness for being-with vagueness, the unpredictable and unexpected. GG is filled with "sudden" encounters or "immanent break[s]" that happen "to an individual and [change] his or her way of life by completely changing his or her perception, making the individual look at life 'with other eyes" (Pantazis, 2012, pp. 644–645). This kind of encounter resonates with the notion of affect in

Deleuze's philosophy of events, which is the process of understanding and knowing something that was not possible to know prior to itself (Rowner, 2015). Although Deleuze and Guattari (1994) speak about becoming rather than being, I believe that being-with can be viewed as a form of becoming where becoming is about connections and relations (Colebrook, 2013). It is a "dynamism of change, situated between heterogeneous terms and tending towards no particular goal or end-state," and it is about "difference-from-the-same" (Stagoll, 2013, p. 26). Thus, borrowing from Deleuze and Guattari (1994), being-with is a "subject-in-progress" always created between multiplicities; "this [is] called by Deleuze a pure affect" (Semetskey, 2006, p. 31). The analysis using Atlas.ti showed that the word "different" was used 73 times in the interviews, and this speaks to finding a new way of being-with that is different from the usual ways of being in museums and galleries. Melika wrote,

> I [didn't] have any similar experience before. I ha[d] some visits [to] museums during my trip to other cities in Iran and we were all together inside the museum, but GalleryGardi was different, people were different, the purpose were different. This time I was walking in the galleries, and it wasn't the same … I was exposed to different concepts that I've never been [exposed to] before … Before GalleryGardi, I had a very limited perspective on understanding of artworks, but then I became more flexible and open in viewing and understating of artworks, and being in the space of gallery, my thoughts became loose, and I realized that creativity has no limitation.

Affects can occur in a GG event of being-with. Although there are various operating definitions for "affect," I draw on Deleuze (1987), who states that affect is not a feeling or emotion but "an ability to affect and be affected [or, in other words, the] body's capacity to act" in a way that was not possible before (p. xvi). Colman (2013) defines affect as "the intensity of

colour in a sunset on a dry and cold autumn evening" or as an "indescribable moment before the registration of the audible, visual, and tactile transformations produced in reaction to a certain situation, event, or thing" or when the bodies of spectres are disrupted (p. 11). The idea of affect in Deleuze's philosophy exists independently of "the expression of an emotion or physiological effect;" it is a fleeting thought or pre-reflective moment that arises before the expression of an emotion or a physiological reaction (Deleuze, 1987, p. 12). Affect in GG as an event of being-with is achievable through inventing new possibilities for the unknown, not by seeking them among existing possibilities (Mashayekhi, 2014). There is a need to think beyond what is experienced and pay attention to the moments at which new forces might be brought to bear, rather than thinking of production and objective achievements. For instance, drawing our attention to the frame around artworks, stop signs near them, or the small architectural details of the gallery building are the affective moments in a GG event that occur through our way of being-with. This relational and connective thinking, providing equal care for what was not included before in our attention, and these relational affective moments emerge in the process of body-object-space correspondence. They are unpredictable and move us beyond previously existing possibilities of exploration.

The affective moments of being-with give collaborators a chance to explore a way of being in exhibitions for which they previously believed they had little interest. By activating their curiosity, GG provides the possibility of being-with undesired artworks and developing new preferences. GG challenged them to take the initiative and investigate through evoking their curiosity. Prior to our GG experience, what we took to be an "interesting" (desired) exhibition or artwork was pregiven or regulated by an external force, but this was interrupted by our practice

of pushing the boundaries of what we considered desirable and exploring how desires can be transformed in the process of being open to experimentation. As Rana stated,

> I was more encouraged to go visit galleries or exhibitions that I wouldn't necessarily go visit if I were going, and so that's what I found interesting: it motivated me to go see exhibitions that I probably would not have gone to see … Even if there was an exhibition that was not my favorite or I was not interested, still it was good to see art from different points of views … I tried even if there was an artwork that [was] not necessarily something I enjoyed, I tried to find one positive or amusing thing in it to make it interesting, and then said Okay that's what I learned from it, so at least I learned one thing.

What Rana perceives to be not interesting (not desirable) might represent pleasure to her, but the desire for being-with does not correspond to pleasure. Ross (2013) explains this form of desire

> describes desire as the construction of a plane of immanence in which desire is continuous. Instead of a regulation of desire by pleasure or lack in which desire is extracted from its plane of immanence, desire is a process in which anything is permissible. Desire is accordingly distinguished from that which would come and break up the integral process of desire. (p. 67)

This desire in GG is the opposite of what Fendler (2019) describes; it has no tendency to manage learners' desires. GG initiated an affirmative territory that motivates learners to encounter desire as a driving force to form relations and enhance their bodies' capacities in being-with. GG is a "creative practice of knowledge" (Rogoff, 2010b, p. 38) through movements of desire in the process of ensemble. In a GG event, desire, exploration, and learning are not only about format and structure but also about "emergent knowledge formations that have the ability

to undo the ground on which they stand" (Rogoff, 2010a, p. 40). GG practice is engaged with the space constantly being built, in which there is a room for resistance to what is known as the condition of practice.

The pedagogical value of being-with as an event

The event in Deleuze and Guattari's (1994/2005) philosophy emphasizes thinking as relations *with* something instead of thinking *of* something, which characterizes the difference between transcendental and immanence thinking (Rowner, 2015). Thinking with *withness* of being allows for relations to remain as equal threads defined and pronounced on the surface, that is, no concept refers to anything beyond itself (Deleuze, 1990, p. 149). Therefore, there is no "pure intelligence, a higher sphere that vertically organizes the circulation of life in universal categories" (Rowner, 2015, p. 122). This is how the being-with "is an exploding of two heterogeneous series … that can no longer be attributed to or subjugated by anything signifying" (Deleuze & Guattari, 1994/2005, p. 10); it is "the *aparallel evolution* of two beings that have absolutely nothing to do with each other" (Remy Chauvin, [1969], as cited in Deleuze & Guattari, 1994/2005, p. 10). The idea of being-with allows for a non-progressive exploration of GG that does not need to be confirmed by an original reference nor fit into a hierarchical structure (Semetskey, 2006). In this sense, as Cole (2017) explains, it is difficult to track exactly how and when a pedagogical moment takes place, and therefore, there is a need to "shift from positing thought from 'the known' to 'what can be done'" (p. 2). Rejecting transcendental ideas in educational events fosters a way of thinking that allows for a middle ground that is independent of the dominant intellectual establishment (Cole, 2017).

For example, in our GG we did not prioritize any of our encounters based on the political, social, cultural, geographical, economical, or even ethical values associated with walking the

museums and galleries, and this is visible in the photos, videos, and even conversations. A reflection on the wall, in our experience, was comparable to the artwork presented on the wall. Stop signs in the artwork were not viewed as separate from the artwork itself due to the values imposed by the policy of the space. This is the decolonization of not only educational affects and encounters, but of our minds in doing and walking that disrupt the power structure through sensing and embodying "towards a new liberatory way of being" (Yoon-Ramirez, 202, p. 116). The most notable case of experiencing GG as being-with was overlooking concepts, labels, tags, reputations, and any other quality imposed by the institutions, organizations, and texts to affect audience perception of the artworks or space. This is what is meant by 'keeping connected' and in correspondence with the things around us in the event of being-with through finding affective moments that are transformative and pedagogical.

For Deleuze, events are not a space to exhibit "a given knowledge or representation that can be explained by the faculties able to form it (abstraction or generalization) or employ it (judgment). But the [event] is not given, it is created; it is to be created" (Deleuze & Guattari, 1987, p. 11). This process of unfolding the unknown through an unstructured process is also stressed by Rancière, who stated in an interview with Bassett (2016) that "how something 'new' might enter the world" (as cited in Bassett, 2016, p. 281) within the events of being-with is very similar to the idea of the invention of new possibilities through events in a chaotic complex (see also Deleuze and Guattari, 1994). For Rancière (1982), events also occur in an anarchic process without predetermined planning and are directly related to concepts such as equality, politics, and discipline. Similar to Inston's (2017) argument, following Rancière's theory of events, in GG individuals also form a collective subject of *withness* when they act beyond

> their designated social position to prove their equality with the powerful, when they inscribe in society the power of anyone and everyone to interrupt social routines in order to reclaim time and space for political action in a context which suppresses politics. (p. 1)

It should be noted that politics in Rancière's theory is a social notion, distinguished from political attributes or actions (Rancière, 1982). An event that confronts the hierarchical structure in the name of equality must be presupposed amongst participants within a democratic social order founded on an equal right to govern (in this case, *govern* equates to engaging in arts and cultural spaces); therefore, this may be regarded as the real politics of daily life. An event occurs when the "natural order of dominance" is disrupted by the incursion of a "part of those who have no part" into the current distribution of locations (Rancière, 1999, p. 11). Individuals do not need the approval of an institution or organization, or a positive assessment of their social and educational status to join GG. This event of being-with is open to anybody of any age, educational level, gender, or field of study, and this invitation creates a potential for GG to be implemented in various contexts and settings. In fact, Barbour (2010) proposes an important consideration of Rancière's equality that applies to GG, which "is not a goal to be achieved or a regulative ideal guiding action towards a forever-retreating horizon of expectation… equality can be neither planned nor accomplished. It can only be practiced, and through this practice verified" (pp. 254-255). The freedom and flexibility in making-doing-meaning and our disruptions of the hierarchy of the space and objects, affirm the practice of equality in GG—an event that offers opportunities for learning a new-way-of-being and knowing.

Although GG occurs in galleries and museums with regular institutional limitations and restrictions, we were able to open pathways to something new and play within those limitations by focusing on the notion of being-with and embracing the embodied experience. The equal

opportunities in GG do not remain in the realm of human-to-human experiences, but in the involvement of materials in our encounters as we discussed how correspondence of body-object-space is created and enacted. This material inclusivity is important because it is the force that makes us think differently about an experience. As Semetsky (2013) notes, our experiences do not occur in "abstract universals" but in encounters with a thing that is immediately recognizable in a range of "affective tones" (p. 91). This emphasis on the event not as "an individual property; rather as subjects are constituted in relations" (Semetsky, 2013, p. 92) makes GG different from conventional attendance at museums and galleries. This was affirmed by the collaborators, who all pointed out that this experience was distinctive compared with previous visits to museums.

Being-with is an ongoing change and transformation toward being different and learning something from this differentiation. GG does not turn walking into something that is not recognizable as a walk in museums or galleries, but it makes a difference by focusing on our embodiment and *withness*. It is a continuation or other dimension of our usual walks in a way that we can differentiate its uniqueness by generating new possibilities to affect and be affected. Zamani Jamshidi and Sharifzadeh (2018), in their explanation of affects during the events, ask: "Are we the same person that we were two years ago?" (p. 171) We are not, because we are constantly on a trajectory of change and being-with as we are exposed to things and happenings. To put it another way, we ourselves are the differences, changes, and movements in a GG event. Thus, the difference in our experiences can be seen as being-with in the GG event.

Through meshwork connections, GG acquires a potential to be connected and extended beyond time and space and included our previous encounters as we realized what being-with means in corresponding relations. For example, Rana expanded her understanding of body-

object-space by including some of her outside walks from her previous experiences with public art:

> Well, walking and viewing artworks in general, even if it is outdoors walking in the city and viewing graffities, is the same idea. For example, the public, outdoor[s] can be like a huge museum outside and you're just walking and exploring. I've done two walks, one here in Montreal and one in Beirut, focusing on public art, [and] it's interesting to see how you're outside [in] natural space [but] you're still walking around as if you're walking in the gallery exactly, and you start viewing how the pieces or the public art pieces or graffiti are placed within the space as well, so it's the same; there's always connections to my past experiences.

After experiencing GG, we can no longer think of a walk in a museum in the same way as before. This extensiveness is pedagogical doing-thinking-making-meaning of being-with and committed to "pragmatic and empiricist traditions" (Cole, 2017, p. 2), which does not follow the common phrase "learning outcomes" (Biesta, 2019). Pinar (2011) explains the concept of *currere*, which "emphasizes the everyday experience of the individual and his or her capacity to learn from that experience; to reconstruct experience through thought and dialogue to enable understanding" (p. 2).

Events of being-with are not "a place … that does not produce applied research, does not function within given fields of expertise, and does not hold itself in terms of applied outcomes" (Rogoff, 2010, p. 4). Instead, an event of subjectivity has to do with the ways "in which 'I' can be addressed by the other, by the otherness of the other" (Winter, 2011, p. 540). An event in which we are open to the call of others does not eradicate the possibility of being addressed, interrupted, or questioned by the other (Winter, 2011). As Rancière (1991) and Barbour (2010)

explain, this kind of event is not solely obtainable through platforms of education like classrooms, which are regulated by pre-established and pre-designed curricula, but instead emerge in processes that invent "a kind of anarchic discipline that resists institutionalization and dominance by professional militants [in this case art education students] with their preconstituted views and programmes of action" (Bassett, 2016, p. 284).

In favour of similar learning processes, Mandalaki et al. (2021) talk about meshwork teaching in which, instead of implanting knowledge ready for consumption by passive students, we encourage the collaborators/students to learn and promote reflexive exploration. Then, our learning and teaching process

> will not be one of forcing interpretations or rushing through the assigned content but an unfinished, non-linear process in the making, whereby dropping the will to know "everything" might offer the possibility of recognizing the value of learning from others' differences and embodied experiences. (Mandalaki et al., 2021, p. 259)

This process embraces the notion that seeking the unknowable is more crucial than the acquisition of knowledge (Mandalaki et al., 2021). This opposes the ways in which diversity and difference ingrained in power structures are frequently reduced to knowable sameness in neoliberal universities, and instead encourages a rethinking of power/authority relationships based on real sharing and relationality between various, vulnerable bodies (Mandalaki et al., 2021). Melika specified this in her feeling of being equal in GG:

> You know, we were there to have good moments and we were not there to acquire something, not to teach something or not to study something, and this was releasing. You learned a lot of things, but it was not obligatory. You don't have to regulate yourself but

at the same time you were learning a lot of things … we were all equal and that was fascinating because no one was there trying to prove himself or herself.

Experiencing the experience of gallery attendance

Another aspect of our GG was understanding and studying the act of attending art galleries itself rather than focusing on the art per se. In my previous experiences with GG in Iran or working professionally within the environment of galleries, I attended exhibitions and galleries mostly to learn something new from the exhibition or understand what the artist was trying to express through the artworks. However, in our GG, we were paying attention to the act of attending galleries and how it affected us and our experience. Inspired by Maxine Greene's notion of "thinking about the thinking," we were attending GG *to think about attending GG*, not only to receive what galleries and exhibitions presented to us. We experienced to "*remind,* to recall to our senses … to *make mindful,* to prompt us to notice our manners of perception by asking [ourselves] to perceive (and, hence, to think and act) differently" (Davis & Sumara, 2005, p. 245). In GG, caring about small details in the environments, artworks, and in others and ourselves signifies our way of being-with this event. The lighting, the detail of artworks, trying to view artworks from different perspectives, and how the presence of others affected us to contribute to the experience of GG. In most cases, we did not even read the statements or the description of artworks because we wanted to focus on our relationship with the artworks and the environment, how our senses perceived them and what we could explore through this effort that we could not understand in any other way.

In this vein, Lu was interested in photographing the eyes that appeared in the artworks: she realized this was the first thing she noticed in the artworks prior to any other elements (or

any text description). She was able to make connections to the artworks through the eyes in her walk in the Arsenal Contemporary Art Gallery. In that gallery there was a large painting, in which a woman on the right side of the painting (i.e., a character in the painting) was, within the painting, looking at a painting. I took a photo of Lu and Melika looking at the woman looking at the painting inside the painting. This labyrinth of encountering and relations resonates with what we discussed earlier—how attending GG allows us to look and understand our own act of attending galleries. This immersion of ourselves into the relationality of being-with is described by Livesey (2013): "that a point or site (building, space, location, etc.) is connected to an infinitude of other points or sites is a productive concept. This results in structures and relationships that are acentered, nonhierarchical, nonsignifying" (p. 236). Through this potentiality of GG, we were able to create new insights and knowledge that were not part of a continuation or complement of an existing knowledge production process. Rowner (2015) invites us in the Deleuzian sense to get lost in the labyrinth of the events, to continue redistributing the forces and to feel their sensations. There is, effectively, nothing to know in this philosophy: "only to be caught within the vivid movement of the event, only to become the impassioned offspring of the event" (Rowner, 2015, p. 157). We were able to view ourselves and our surroundings in a new way that could not be seen prior to this experimentation. As we were doing things, we could "come to know ourselves in the strangeness of ourselves" (O'Donoghue, 2015, p. 110); in other words, it is "our present experimentation on ourselves [that] is our only identity, our single chance for all the combinations which inhabit us within the process" (Semetskey, 2011, p. 139).

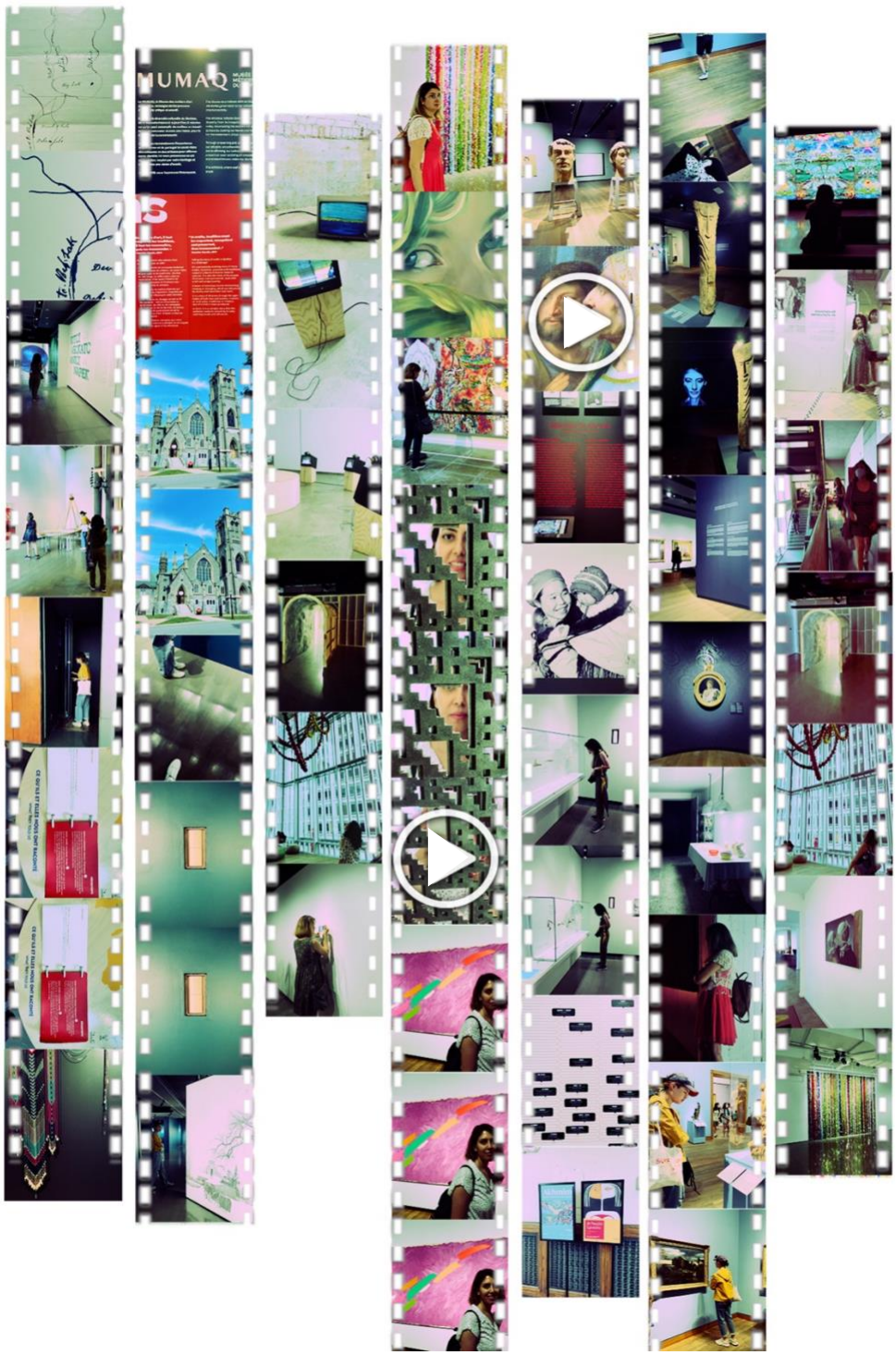
The unconditional acceptance of being-with helps us to move away from representational and reflective modes of practice (O'Donoghue, 2015; Richardson & Walker, 2011; Semetskey,

2011) and provides the condition of an ongoing experience. We had the chance of *living in* our affective moments and embracing the ambiguity of them, and as a result bring into visibility "the fact that the ways we live life are just that – ways of living life – and that we make a life with the resources available to us. Yet, life could be thought up differently" (O'Donoghue, 2015, p. 108). Experiencing the experience of gallery attending in GG is like beginning "a book without knowing exactly what they are going to put into it" (Merleau-Ponty, 1996, as cited in Rowner, 2015, p. 139), like the practice of "an ongoing negotiation" (Richardson & Walker, 2011, p. 11).

This is possible through not thinking of GG as a practice that is progressive or that guides us in certain directions. In the event of being-with, the question is not about how this has the capacity to make us weaker or stronger in a systematic manner. The question we should pose is: "Does this experience increase our power of action or not?" (Semetskey, 2006, p. 22). I believe that the possibilities for thinking and acting in our GG echo this potentiality. We had the opportunity to act and think freely in our experimentation with "the attitude of care" and ask, "the question of who we might be" (Semetskey, 2011, p. 139) afterwards. We were using the full potential of our bodies and minds to act, which opened a fertile space to move beyond and seek new relationality with our surroundings. To put this in Deleuze's terms, knowledge has "not existed prior to experience, but instead [has] been created as a consequence of any given event, thought, or action" (Richardson & Walker, 2011, p. 9).

Figure 11*:*

A piece of visual threads



A continuation: GalleryGardi as a pedagogical transnational practice

Our GalleryGardi, an event that recurred regularly for nearly two months, confirms that this form of event-based public pedagogy, while occurring in institutional educational settings (galleries and museums), creates affective viability among collaborators who decide freely on their knowledge-making without being concerned with gaining any "approved" skills or competencies. As one of the main axioms, GG does not deny the potentialities of museums and galleries to be emergent spaces for GG but adds a new dimension to the practices occurring within these spaces. I believe that being receptive to the emergence of possibilities allows for responsive moments—that is, moments without any pre-determined arrangements. It is not our job to teach others what they do not know but to provide a space to motivate them to act (Rancière, 1991). I mediated the space with my collaborators' authenticity and with shared authority to explore, contemplate, and understand GG from their own points of view. This creates a space in which everyone feels equal and can encounter and learn in the moment: "working with flows of energy, power, relations, and thought in a temporal dimension" (Cole, 2017, p. 3). Melika specified that she had the feeling of being equal in GalleryGardi:

> You know, we were there to have good moments and we were not there to acquire something, not to teach something or not to study something, and this was releasing. You learned a lot of things, but it was not obligatory. You don't have to regulate yourself but at the same time you were learning a lot of things … we were all equal and that was fascinating because no one was there trying to prove himself or herself.

The adaptability in GG as an event of being-with in meshwork connections shows that learning can be situated intimately in a matrix of transactions consisting of "experiences, life trajectories, voluntary and involuntary learning contexts, affective frames, and social groupings that make up experience across our life-worlds" (Sefton-Green & Erstad, 2017, p. 1). GG as a translocal practice, indicating more fluid forms of contemporary art practices (Antoinette, 2014), alters our understanding of borders. Such movement and connections bring us to the potential of transnationalism in GG, where "our frames of reference for our own lives are not constructed on a national basis but in terms of standards, experiences, and concepts that include a larger world" (Victoria Bernal, 2004, pp. 4–5). Engaging in GG as an event of being-with entangled in meshwork transnational connections provides us with an opportunity to think beyond time, space, and nationality because it is not bounded to "a particular location and time that can be encapsulated in memory, but within a milieu of affects and endless relationships" (Richardson & Walker, 2011, p. 11).

GG as a transnational practice in connection opens pedagogical spaces (Triggs & Irwin, 2019) where greater intellectual freedom and aesthetic potential emerge (Semetsky, 2006) through empowerment and the promotion of social inclusion. This transcultural development is possible through an embodied engagement of individuals with different backgrounds and their cultural functionality in public art spaces (Gough, 2007). This engagement activates the potential of knowledge creation by taking place through the construction of thoughts, conscientiousness, intentionality, interpersonal communication, and pragmatic understanding within art and culture. In GG practice, "our engagement provides a platform upon which to rethink the paradoxical and transformative potential of pedagogy as a public right, and how our attention is becoming more sensitive to emergent, transnational and transcultural practices" (Sinner & Irwin, 2021, p. 256).

As a transnational practice, GG values "what is worth knowing" (Latta, 2013, p. 2) within an inquiry that invites everyone to learn through adapting, changing, building, and creating meaning together, which as Latta (2013) identifies is the nature of the curriculum. The adaptation and integration of GG practice in museums and galleries beyond Iran creates the potential for it to become a meshwork transnational practice with pedagogic implications, governed by ethical rules of relations and agency between collaborators as members of multiple nations, finding new ways of sharing and becoming in relation to art and culture. The transaction in GG strengthens capacity-building and international cooperation by exchanging ideas formed around art events (exhibitions) in public spheres (galleries, museums), offering opportunities for mutual sharing of information and modes of knowledge organization that help form a vector of public pedagogy built upon communities of practice, pluralism, and socialization (Rogoff, 2010). These are all qualities vital to fulfilling equity, inclusion, and diversity mandates in educational contexts.

As a result of the "pragmatic effect of relations" (Semetsky, 2006, p. 4), GG can be considered an event in constant flux—open-ended and not limited to space and place (Rowner, 2015), or even time (Mashayekhi, 2014)—that has the potential to be expanded with longevity. Conversations formed in a GG context offer a form of public pedagogy that contributes to the growth of "public intellectualism" (Sandlin et al., 2011, p. 340) in an ongoing effort to share the world's art and culture transnationally. GG as a pedagogical, complicated conversation allows for the movement of ideas beyond learning boundaries and replicates what Latta (2013) envisions: "to learn from others and in turn to self, to create and concomitantly, be created, is the elemental play ontologically fundamental to being human and integral to movement of thinking inherent within curriculum as a complicated conversation" (p. 3).

In its messy movement from Tehran's galleries to Montreal's museums and galleries, GG creates a "metaphorical border" in which boundaries move beyond geographical divisions and find a potential to be expanded through flexibility, hybridity, and mobility (Bailey, 2019). Metaphorical borders are "messy, tangled, and provisional" (Bailey, 2019, p. 770), allowing notions (in this case, the notion of GG as a socio-cultural practice) to travel from their origin point onward. In our practice, we witnessed that GG, with respect to being-with and the correspondence of body-object-space, is not bounded to a particular location and time and operates as metaphorical boundaries of thought (Richardson & Walker, 2011, p. 11). The embodied and sensorial experience in GG justifies learning "not in compliance but *in transition* and *in motion* toward previously unknown ways of thinking and being in the world," a learning experience defined as "the sensing of new and previously unthought or unfelt senses of self, others, and the world *in their process of emergence*" (Ellsworth, 2005, p. 16).

These attributes in GG can be recognized as a curriculum that is "simultaneously social and subjective, focused on power and psyche, the social and the solitary, forefronting the subjective and social reconstruction decolonization demands" (Pinar, 2011, p. xiv). The transnational movement of this practice creates a potential for equal opportunities and access for learners of various backgrounds and diverse societies for a mutual sharing of information and modes of knowledge mobilization that align with the values and beliefs of democratization, global partnerships and cooperation, and the expansion of quality education. Pinar (2011), in describing the relation between *currere* and the cosmopolitan state, argues that in order to find educational potential, there is a need to "[end] our narcissistic isolation, our problem of proximity to the present, [then] we can encounter the 'other,' and in so doing, reconfigure our present, thereby providing passage to the future" (p. 106). GG aligns with Pinar's (2011)

discussion to experiment as a practice and see "what exile and estrangement bring to [it]s life?" (p. 105). Extending this to meshwork transnationalism, local connections bring a new dimension to this practice while retaining the critical purpose of engaging with art as a political act. Taking a step into a more democratic and inclusive manner of thinking-doing entails making connections between "one's (local) experience and conditions elsewhere in the world" (Gough, 2002, p. 1218). To illustrate this potentiality, I borrow from Haraway's (1988) notions of situated knowledge, where we think locally and act globally. This way of thinking enables individuals to combine their personal experiences and regional micro-narratives in a new context; as Li (2008) points out, this creates a counter-hegemonic discourse. Adopting GG suggests that such practices can "function in counter to the hegemony of the nation-state" (Li, 2008, p. 25). Education, from Pinar's (2011) point of view, is "the reproduction of power" (p. 33); thus, educational decisions are political activities that can contribute to the removal of social inequities through seeking forces that have the power to eliminate structural injustices in transformation-oriented educational studies anchored in critical theory (Uljens & Ylimaki, 2017). By applying GG in a new context, a new potentiality emerges, one that allows different discourses to co-exist regardless of their contrasts by challenging hegemonic discourses.

The concept of difference is thus enacted as an operating concept for the creation of GG as an event of being-with. However, this difference does not imply the notion of division or binary thinking—of GG being there and here—but as a fertile space of understanding the transnational movement of GG in various contexts. This difference is an awareness, a tensional sense of being-with as "a sudden collapse of epistemological distance" in our attendance at museums and galleries compared to what we experienced in GG as a transnational practice. Looking at a being-with event in this sense, although GG occurs in distinctive contexts, it is not

the representation of "an-other's culture" detached from its own terms or based on what the host culture believes is relevant and important (Parr, 2010, p. 149). This is a continuous variation of GG as a transnational practice of being-with that has the potential to evolve via experimentation, resulting in new paradigms of subjectivity. This means (see Parr, 2010) that this practice has the ability to foster new social, linguistic, perceptual, economic, intellectual, and historical linkages and combinations. This approach provides GG with the chance to be experienced beyond geographic, social, cultural, and ethnic borders, as an inclusive, accessible, equitable and diverse practice of practices. As researchers, educators, and artists, we as co-creators continue experiencing and connecting threads of GalleryGardi occurrences in various geographical locations as a pedagogical event beyond this event of being-with.

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Appendix A

List of museums and galleries with exhibitions, number of collaborators, and exhibition posters.

1. **Week # 1**

Name of the gallery: Fonderie Darling
Number of attendees: 4
Number of collaborators: 3
Exhibition title: Feedback #6: Marshall McLuhan and the arts: Anti-environment

Figure A1

Announcement image of exhibition on the website (2022)

Note: Retrieved from https://fonderiedarling.org/en/Feedback-6-Marshall-McLuhan-et-les-arts#:~:text=According%20to%20McLuhan%2C%20through%20art,what%20the%20artists%20are%20doing.

2. **Week # 2**

Name of the gallery: Museum of Arts and Crafts of Quebec (MUMAQ)
Number of attendees: 4
Number of collaborators: 3
Exhibition: *Akhmim, Egypt: 4000 Years of Textile Art*

Figure A2

Poster exhibition of Akhmim, Egypt: 4000 Years of Textile Art *(2022)*

Note: Retrieved from https://www.mumaq.com/en/expositions/akhmim-egypt-4000-years-of-textile-art/

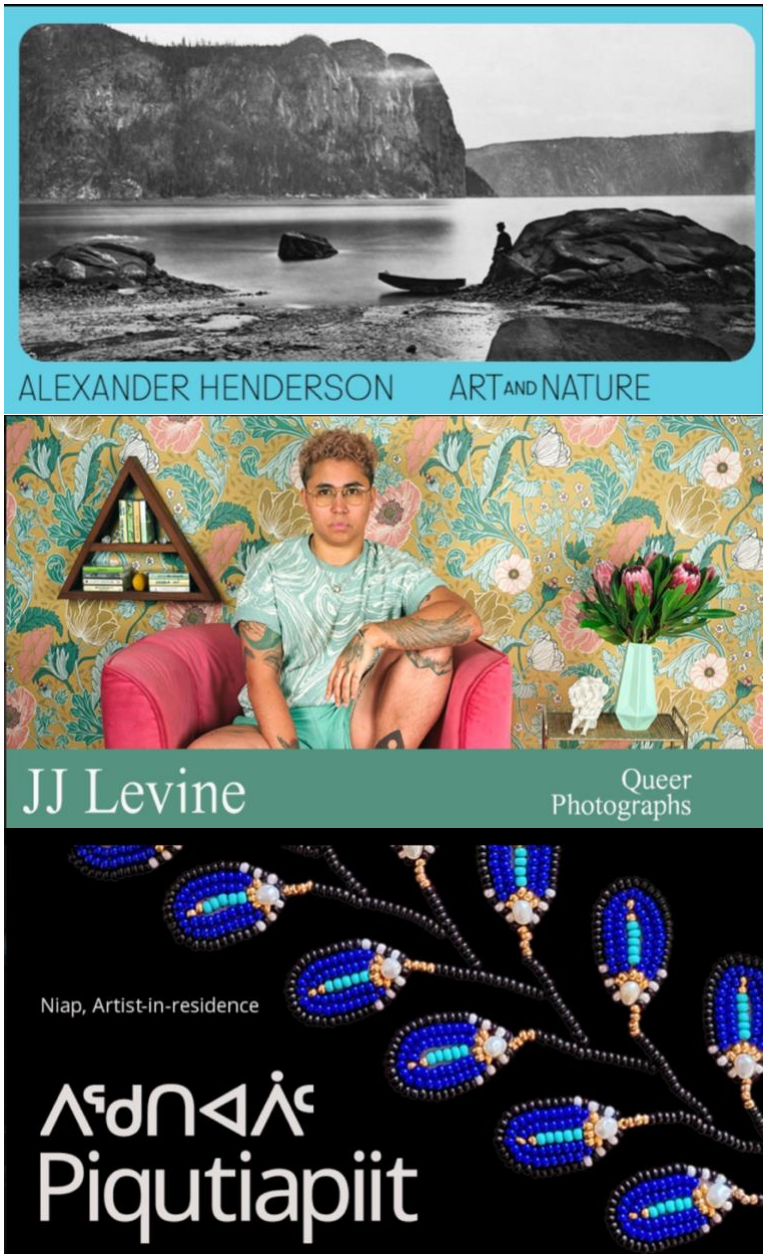
3. **Week # 3**

Name of the gallery: McCord Stewart Museum
Number of attendees: 4
Number of collaborators: 4
Exhibitions:

1. *Art and Nature* by Alexander Henderson
2. *Queer Photographs* by JJ Levine
3. *PIQUTIAPIIT* by Niap

Figure A3

Poster exhibition of McCord Stewart Museum (2022)



Note: Retrieved from https://www.musee-mccord-stewart.ca/en/

4. **Week # 4**

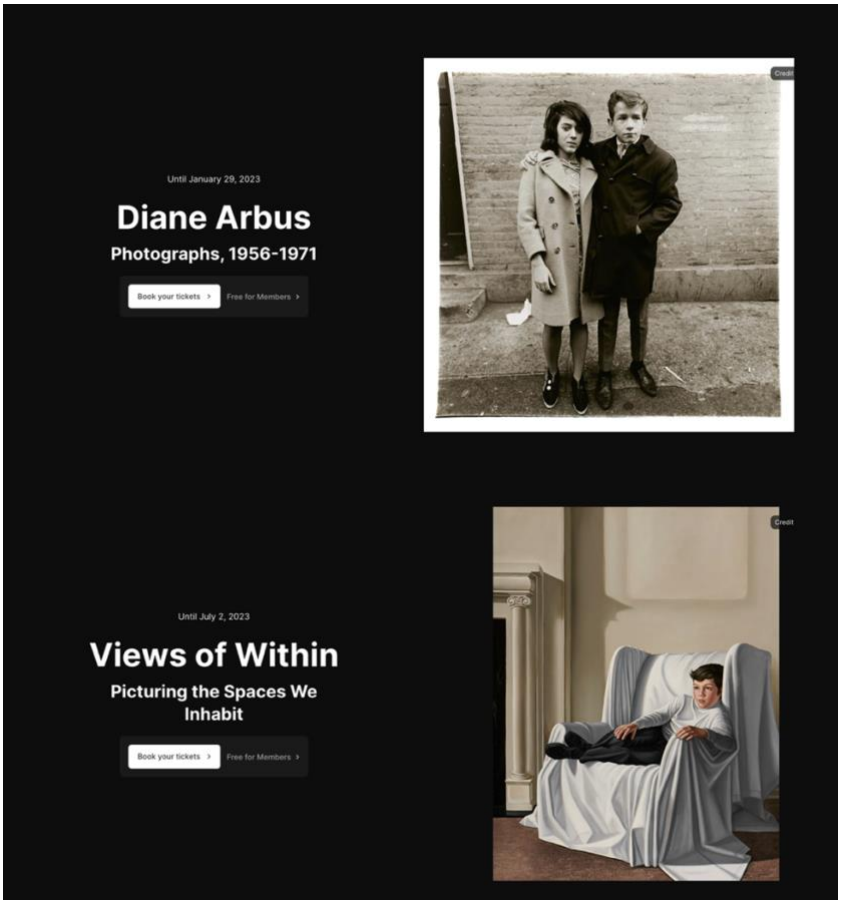
Name of the gallery: Montreal Museum of Fine Art
Number of attendees: 5
Number of collaborators: 4

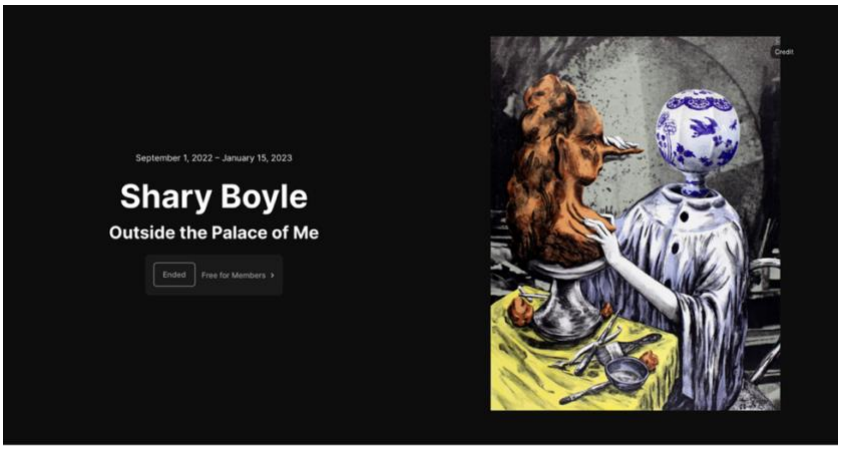
Exhibitions:

1. *Views of within: Picturing the space we inhabit* (Museum collection)
2. *Outside the palace of me* by Shary Boyle
3. Nicolas Party: *L'heure mauve* (Curated exhibition)
4. *The arts of one world* (Museum collection)
5. *Diane Arbus photographs 1956–1971*

Figure A4

Poster exhibitions of Montreal Fine Art Museum, Exhibition posters (2022)





Note: Retrieved from https://www.mbam.qc.ca/en/exhibitions/

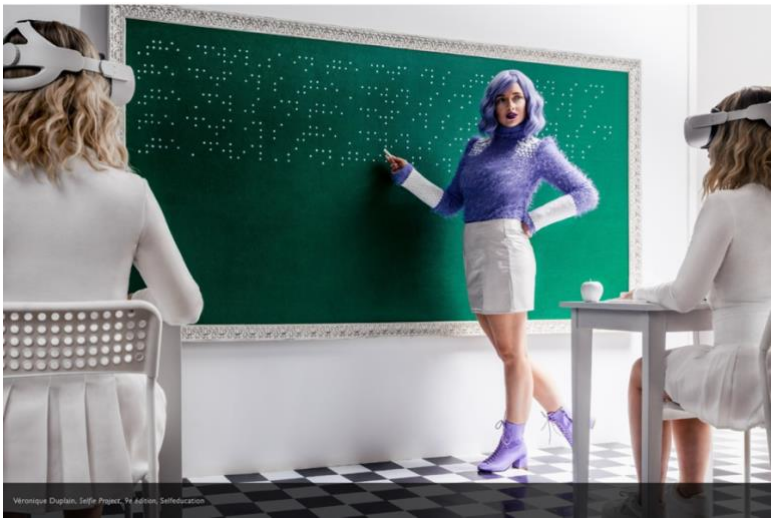
5. **Week # 5**

Name of the gallery: Arsenal Contemporary Art Gallery
Number of attendees: 3
Number of collaborators: 3
Exhibitions:

1. *Selfie Project*, 9th Edition by Veronique Duplain
2. Recent Acquisitions from the collection *Majudia* by Jardins intérieurs

Figure A5

Poster exhibitions of Arsenal Contemporary Art Gallery (2022)



Note: Retrieved from https://www.arsenalcontemporary.com/mtl/exhib

6. Week # 6

Name of the gallery: Montreal Contemporary Museum (MAC)
Number of attendees: 5
Number of collaborators: 4
Exhibition: *Mika Rottenberg* by curator Lesley Johnstone

Figure A6

Announcement image of exhibition on the website (2022)

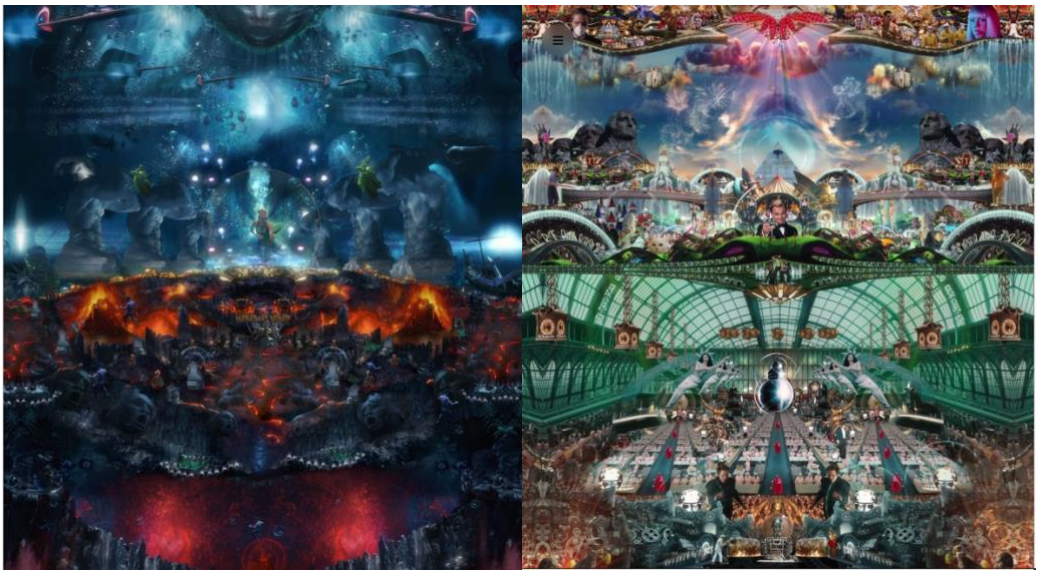
Note: Retrieved from https://macm.org/en/exhibitions/mika-rottenberg/

7. Week #7

Name of the gallery: PHI Centre
Number of attendees: 6
Number of collaborators: 4
Exhibition: *Heaven's Gate* by Marco Brambilla's immersive experience

Figure A7

Announcement image of exhibition on the website (2022)



Note: Retrieved from https://phi.ca/en/events/marco-brambilla/

Appendix B

Thematic analysis of interviews categorized by Atlas.ti, a qualitative analysis software tool.

ATLAS.ti Report

Dissertation

Codes

Report created by Elly Yazdanpanah on October 7, 2022

○ **Becoming-other**

Quotations:

- 1:1 ¶ 19, Yeah it's it's different in Lu interviwe.docx
- 1:2 ¶ 19, I think for the third trip or even the second trip I start I started to to know like what's you are… in Lu interviwe.docx
- 1:3 ¶ 19, which these artworks it's not like because before I went to the museum it feels like I threw stones… in Lu interviwe.docx
- 1:5 ¶ 22, I am always amazed by different angles and perspectives in Lu interviwe.docx
- 1:6 ¶ 25, I think all these communications happening in these tours like I didn't force them to happen in Lu interviwe.docx
- 1:8 ¶ 29, I I would say that I started to notice something like very small very tiny things maybe not the artw… in Lu interviwe.docx
- 1:11 ¶ 31, Yeah this is so playful and playful experimentation in Lu interviwe.docx
- 1:12 ¶ 33, n my first tour that I only could notice something like it's obvious, like the artworks, it is there… in Lu interviwe.docx
- 1:13 ¶ 33, I took some photos of the eyes because I notice that the first thing I see from an artwork, like it'… in Lu interviwe.docx
- 1:22 ¶ 47, t is like I can understand their faelings by looking at their eyes, in Lu interviwe.docx
- 1:26 ¶ 64, n China the most popular activities in the museum is that we a group of people we find a guide to ex… in Lu interviwe.docx
- 1:30 ¶ 81, it changed my old ways of going to the museum and I feel that I can no more I can know better from t… in Lu interviwe.docx
- 2:1 ¶ 1, it Is different in Melika .docx
- 2:10 ¶ 24, I am found of classics artworks, but when I experienced the contemporary galleries and museums and a… in Melika .docx
- 2:11 ¶ 24, . I even was inspired by some artworks in Melika .docx
- 2:19 ¶ 40, most of the times I stayed more and spent some time to go back to artworks and see them more deeply,… in Melika .docx
- 2:23 ¶ 50, I don't have any similar experience, actually, it was very interesting that I've never heard of Gal… in Melika .docx
- 2:24 ¶ 55, I liked those experiences because it was not planned but we have the same attitude

toward art, so th… in Melika .docx
2:26 ¶ 65, I don't want to change anything, I like that it hasn't been very controlled, it was good that we had… in Melika .docx
2:27 ¶ 68, I was exposed to different concepts of arts that I've never been before in Melika .docx
2:28 ¶ 68, All these make me think about how you can explain concepts and social issues with art in different w… in Melika .docx
2:29 ¶ 70, efore GalleryGardi, I had a very limited perspective on understanding of artworks, but then I became… in Melika .docx
2:30 ¶ 76, 've seen myself, not myself but my ideas very different, I think I can say I am now more open to acc… in Melika .docx
2:32 ¶ 84 – 85, Because, you know, we were there to have good moments and we were nor there to acquire something, no… in Melika .docx
2:33 ¶ 85, the conversation was like friendly conversations and everyone was equal, although some of participan… in Melika .docx
3:1 ¶ 3, I was more encouraged to go visit gallery's or exhibitions that I wouldn't necessarily go visit if I… in Rana interviwe.docx
3:3 ¶ 11, I tried to even if there was the artworks or whatever was created was not necessarily something I en… in Rana interviwe.docx
3:13 ¶ 37, t's a lot to do with the body you have to walk around a lot you're turning around their sculptures a… in Rana interviwe.docx
3:16 ¶ 49, well walking and viewing artworks in general even if it is outdoors walking in the city and viewing… in Rana interviwe.docx
3:19 ¶ 61, I will definitely continue the GalleryGardi and I I'm more encouraged to now go to see exhibitions t… in Rana interviwe.docx
4:1 ¶ 1, couldn't have time for it, I didn't even have it in my mind even to go and visit these galleries, b… in Shaghayegh .docx
4:2 ¶ 1, I should continue it like in the future not just stop because this project is finished in Shaghayegh .docx
4:3 ¶ 5, The thing is before GalleryGardi, I wasn't the fan of contemporary art, before going to this museum… in Shaghayegh .docx
4:4 ¶ 5, I know now that how much powerful contemporary art can be in Shaghayegh .docx
4:7 ¶ 15, looked at the artworks to see if they are interests me or not, but then, I started to pay attention… in Shaghayegh .docx
4:10 ¶ 17, ohhh everywhere can be a gallery, in Shaghayegh .docx
4:19 ¶ 40, so my perspective changed from a big, whole artwork to the details of the art world or even the envi… in Shaghayegh .docx
4:22 ¶ 53 – 54, even for me it possible to show my artworks in a gallery, I never had my artworks exhibited in a gal… in Shaghayegh .docx
4:23 ¶ 59, What I can say is that GalleryGardi was a very different experience for me, I was able to experience… in Shaghayegh .docx
4:24 ¶ 59, going together as a group gives me a feeling that I can make new relationship with people, because y… in Shaghayegh .docx

○ **Co-conversation**

Quotations:
1:4 ¶ 22, I think it's a very good thing that I have some people that I can talk to and also we take photos an… in Lu interviwe.docx

1:7 ¶ 25, t's like me and another person standing together in front of the a painting or sculpture we just sta… in Lu interviwe.docx
1:9 ¶ 29, then I started to talk to you and ask you about your experience in Lu interviwe.docx
1:15 ¶ 33, I think both talking to people like communicating about our ideas and also observing the small detai… in Lu interviwe.docx
1:18 ¶ 37, sometimes we could talk but we don't need to always talk, right we can do our own thinking in Lu interviwe.docx
1:27 ¶ 70, will continue to do that for sure and I think it's a very great way to meet new people or even meet… in Lu interviwe.docx
1:29 ¶ 81, I can also listen to the different opinions from people with different backgrounds and it's a differ… in Lu interviwe.docx
2:2 ¶ 1, sometimes they talk about some points that I've never known or I didn't pay attention to and then th… in Melika .docx
2:4 ¶ 3, the conversation the communication makes GalleryGardi different in Melika .docx
2:31 ¶ 84, We were not only had conversations about art, we were talking about different thing like the archit… in Melika .docx
2:32 ¶ 84 – 85, Because, you know, we were there to have good moments and we were nor there to acquire something, no… in Melika .docx
2:33 ¶ 85, the conversation was like friendly conversations and everyone was equal, although some of participan… in Melika .docx
3:9 ¶ 30, The presence of others with people you go with or you know I think it's nice because you can have a… in Rana interviwe.docx
3:11 ¶ 30, you're all flowing into the exhibition together not everyone is going in a different way you tend to… in Rana interviwe.docx
3:12 ¶ 32, remember the first exhibition the videos were interestingly very weird, and I remember everyone fel… in Rana interviwe.docx
3:21 ¶ 66, think it's really provided a space and time to really go and walk, view different artists, works, an… in Rana interviwe.docx
4:6 ¶ 9, then you go together and you talk about the arts that you see there. Sometimes you found something i… in Shaghayegh .docx
4:11 ¶ 22, but going as a group, it motivates me and that is very nice to have other people by your side and go… in Shaghayegh .docx
4:12 ¶ 22, ut the things we shared, and I learned from other worth more, the relationship we made and friendshi… in Shaghayegh .docx
4:15 ¶ 32, Conversations were a huge part of my experiences as I said before, the conversations helped me to un… in Shaghayegh .docx
4:16 ¶ 32, by talking to each other and sharing what we see and what we think, you could notice many interestin… in Shaghayegh .docx

○ **Relationality of body-object-space**

Quotations:

1:8 ¶ 29, I I would say that I started to notice something like very small very tiny things maybe not the artw… in Lu interviwe.docx
1:12 ¶ 33, n my first tour that I only could notice something like it's obvious, like the artworks, it is there… in Lu interviwe.docx
1:14 ¶ 33, also I feel more connected with that whole place it's not only the artwork it feels like and I'm rea… in Lu interviwe.docx

1:17 ¶ 37, but the last trip we went to I don't remember, arsenal gallery, I think that was a nice trip because… in Lu interviwe.docx
1:21 ¶ 43, here is a small room with colourful walls, the interaction exhibition it says, and also another with… in Lu interviwe.docx
1:22 ¶ 47, t is like I can understand their faelings by looking at their eyes, in Lu interviwe.docx
1:23 ¶ 47, I can feel like the previous one, I can I know I feel that I feel that coldness I can feel maybe som… in Lu interviwe.docx
1:28 ¶ 81, I take photos to start feel the environment, to feel myself like how I think about this artwork ins… in Lu interviwe.docx
2:8 ¶ 19, I like the diversity of spaces and buildings; it was not uniform in Melika .docx
2:9 ¶ 19, I like to be surprised and try to not check where we are going and visiting, for example the exhibit… in Melika .docx
2:12 ¶ 24, was only concentrating on the artworks and the form, shape and what was happening the artist's mind… in Melika .docx
2:20 ¶ 40, For example Nicolas Party exhibition, I really enjoyed that and I checked it twice I think I couldn'… in Melika .docx
2:21 ¶ 40, it was not only about the paintings, it was also about the design of the space, the music, and the o… in Melika .docx
2:31 ¶ 84, We were not only had conversations about art, we were talking about different thing like the archit… in Melika .docx
3:5 ¶ 20, was first the artwork or the video that was playing in a room where you just sit and you watch it on… in Rana interviwe.docx
3:6 ¶ 20, because it you're going from the bottom of the art of the video to the top in comparison to the othe… in Rana interviwe.docx
3:7 ¶ 20, t was interactive in a way with the artwork because you feel like you're part of it and so there is… in Rana interviwe.docx
3:13 ¶ 37, t's a lot to do with the body you have to walk around a lot you're turning around their sculptures a… in Rana interviwe.docx
3:15 ¶ 43, Something not related but based on my experiences, for me it was the space, I usually would look at… in Rana interviwe.docx
4:7 ¶ 15, looked at the artworks to see if they are interests me or not, but then, I started to pay attention… in Shaghayegh .docx
4:8 ¶ 17, The different spaces were interesting too, the first gallery we went was an old factory which I ever… in Shaghayegh .docx
4:9 ¶ 17, but our next visit was from an old church with textile artworks which also was very interesting, fro… in Shaghayegh .docx
4:13 ¶ 26, In Mcclure Gallery, I really felt the embodiment, I don't know why I felt like that in that gallery,… in Shaghayegh .docx
4:14 ¶ 26 – 27, I felt like I am not there and I am travelling somewhere else, it was very different from when you s… in Shaghayegh .docx
4:20 ¶ 40, I even try to see them from behind the galss and pat attention to the reflections not only the artwo… in Shaghayegh .docx
4:24 ¶ 59, going together as a group gives me a feeling that I can make new relationship with people, because y… in Shaghayegh .docx

○ **Visual ethnography**

Quotations:

1:25 ¶ 59, I found it interesting because sometimes this thought just popped up if I don't like capture it or k… in Lu interviwe.docx
1:28 ¶ 81, I take photos to start feel the environment, to feel myself like how I think about this artwork ins… in Lu interviwe.docx
2:22 ¶ 46, I knew that it happens only once, and I might not have time to come back and visit those kind of ma… in Melika .docx
2:25 ¶ 60, I think I became addicted to it and it is not only me but also my friends, I mean on an Instagram an… in Melika .docx
3:14 ¶ 37, this one for me like my phone was in my pocket and then I had to go back in the green room to take a… in Rana interviwe.docx
4:17 ¶ 34, here is another thing, I wanted to mention before I forget, during these visits, I understand how mu… in Shaghayegh .docx
4:18 ¶ 40, started to take photos of the whole artworks, and frame it in that way but little by little I focuse… in Shaghayegh .docx

- **Walking-embodiment**

Quotations:

1:8 ¶ 29, I I would say that I started to notice something like very small very tiny things maybe not the artw… in Lu interviwe.docx
1:14 ¶ 33, also I feel more connected with that whole place it's not only the artwork it feels like and I'm rea… in Lu interviwe.docx
1:16 ¶ 37, don't really like visiting like museums with a lot of people because I have to move fast otherwise I… in Lu interviwe.docx
1:17 ¶ 37, but the last trip we went to I don't remember, arsenal gallery, I think that was a nice trip because… in Lu interviwe.docx
1:19 ¶ 43, It is like and exploration, it's because I like to walk first and then check the map in Lu interviwe.docx
1:20 ¶ 43, we had to check the map, but it's kind of like I think it's I like to walk first and see what I can… in Lu interviwe.docx
2:6 ¶ 13, I thought of my participation as a part of research project and as I am students too, I felt like I… in Melika .docx
2:13 ¶ 29, I barely can remember moments that I was sitting and looking at something, I was walking around in Melika .docx
3:2 ¶ 7, I like to view the art first and take my time and might not read exactly the descriptions of an artw… in Rana interviwe.docx
3:4 ¶ 15, I felt there wasn't a lot of space to move around necessarily it was more of a sitting and watching… in Rana interviwe.docx
3:5 ¶ 20, was first the artwork or the video that was playing in a room where you just sit and you watch it on… in Rana interviwe.docx
3:6 ¶ 20, because it you're going from the bottom of the art of the video to the top in comparison to the othe… in Rana interviwe.docx
3:8 ¶ 25, n some way yes because even if you're sitting because you're looking around with the VR that you are… in Rana interviwe.docx
3:13 ¶ 37, t's a lot to do with the body you have to walk around a lot you're turning around their sculptures a… in Rana interviwe.docx
3:17 ¶ 55, I think walking takes a big part in GalleryGardi provides like it's your walk is guiding you to see… in Rana interviwe.docx

3:18 ¶ 55, by walking at least gives you the time to stand in front of an artwork look at it observe everything… in Rana interviwe.docx
4:7 ¶ 15, looked at the artworks to see if they are interests me or not, but then, I started to pay attention… in Shaghayegh .docx
4:13 ¶ 26, In Mcclure Gallery, I really felt the embodiment, I don't know why I felt like that in that gallery,… in Shaghayegh .docx
4:14 ¶ 26 – 27, I felt like I am not there and I am travelling somewhere else, it was very different from when you s… in Shaghayegh .docx
4:19 ¶ 40, so my perspective changed from a big, whole artwork to the details of the art world or even the envi… in Shaghayegh .docx

○ **Walking-Sociality**

Quotations:

1:10 ¶ 29, it's quite nice to notice small things is it feels like doing a game just discovering all these clue… in Lu interviwe.docx
1:12 ¶ 33, n my first tour that I only could notice something like it's obvious, like the artworks, it is there… in Lu interviwe.docx
1:24 ¶ 55, that's a good thing at working with other people because if I was alone, I would just give up on tha… in Lu interviwe.docx
2:3 ¶ 1, you know, being connected together walking together and sometimes calling each other to give each ot… in Melika .docx
2:5 ¶ 8, you know that someone is there taking care of me in Melika .docx
2:6 ¶ 13, I thought of my participation as a part of research project and as I am students too, I felt like I… in Melika .docx
2:7 ¶ 13, I start to not see it only as a project and it became a real walking gallery with others. in Melika .docx
2:14 ¶ 29, sometime I was running to some of my friends and teammate to show them some of artworks and pieces, in Melika .docx
2:15 ¶ 29, We were not always together with my friends and teammate, but I felt like we were walking all togeth… in Melika .docx
2:16 ¶ 35, It was nice that I met new people from different cultures, so we could walk and talk about art in Melika .docx
2:17 ¶ 35, gave me a sense of comfort to me, the one who we were collaborating from the beginning, we took cat… in Melika .docx
2:18 ¶ 35, was very happy about that they are aware of my presence, and I am aware of other's presence in Melika .docx
3:10 ¶ 30, but when you go with people even at the same time you're all experiencing the same walking, you're a… in Rana interviwe.docx
3:20 ¶ 61, I'm more encouraged to ask a group to join me now, to do it collaboratively. I would like to go more… in Rana interviwe.docx
3:21 ¶ 66, think it's really provided a space and time to really go and walk, view different artists, works, an… in Rana interviwe.docx
4:5 ¶ 9, I didn't know how it will be like, but then, it became like something I should do, like not just goi… in Shaghayegh .docx
4:11 ¶ 22, but going as a group, it motivates me and that is very nice to have other people by your side and go… in Shaghayegh .docx
4:12 ¶ 22, but the things we shared, and I learned from other worth more, the relationship we

made and friendshi… in Shaghayegh .docx

4:21 ¶ 48, This is something that I always wanted to do, but always postpone it to another time, evetime I told… in Shaghayegh .docx

4:24 ¶ 59, going together as a group gives me a feeling that I can make new relationship with people, because y… in Shaghayegh .docx