

A/R/Tography focus a lot on movement, hybridity, and relational engagement, rather than sticking to fixed categories of knowledge. Unlike more traditional research methods that aim for clear structures, A/R/Tography exists in this in-between space, always shifting and evolving (Irwin & Springgay, 2008). This makes it quite different from something like Educational Design Research, which is more structured and works through repeated cycles to refine educational strategies (Bakker, 2018).

One of the biggest difference between A/R/Tography and Artistic Research is how they each frame artistic practice. Both use art as a way of exploring knowledge, but Artistic Research is usually more about the individual artist and their personal creative process (Sullivan, 2010). A/R/Tography, on the other hand, combines the roles of artist, researcher, and teacher (Irwin, 2013). It's not just about making art but also about how that art functions in research and education. This is clear in the way A/R/Tography emphasizes renderings—not just as artistic products but as ways of provoking new thoughts and interpretations (Irwin & Springgay, 2008).

I would say a project *In Case of Emergency* that I did with my collective Sympoietic Society, a pan-European collective of artists, performers, designers, and curators, align with the principles of A/R/Tography. Our work generates critical dialogue on posthuman ecologies through sympoiesis, or "making-with." In this project, art is not just created for its own sake but serves as a means to provoke new thoughts and interpretations as intra-actions (Barad, 2004).

In contrast, my Bachelor Project *Let Us Be the Second Body* leans more towards Artistic Research, as it takes myself as the main subject to explore and create from. Developed in 2021 as my degree project for the BA in Dance Performance at Stockholm University of the Arts, this work delves into interdependencies and the search for a political movement towards non-violent ways of relating with and within the world. Beginning with the statement, "I cannot be out of violence until the system that I am living in is, even though I am not the target of that violence," the project embodies the struggle of realization—imagining it as crawling through a compost pile of bodies, a space where movement consumes and transforms. Unlike *In Case of Emergency*, which is inherently collective and relational, *Let Us Be the Second Body* is rooted in an individual artistic inquiry, engaging deeply with personal reflection and embodiment as a primary research method.

In comparisson, Collaborative Research also values shared knowledge creation, but it tend to have a more structured, participatory focus. It is often about making sure all voices are equally represented and working towards a common understanding (Britzman, 2003). A/R/Tography, however, doesn't necessarily aim for consensus. Instead, it embrace ambiguity and multiple perspectives at the same time (LeBlanc & Irwin, 2019). For me, this reminds me of activist work, where we sit down together in a plenary and use different methods in order to find a common consensus and learn and unlearn through our being together. Both approaches highlight the importance of process over fixed outcomes, valuing collaboration as a space for exploration rather than just resolution.

Educational Design Research differs significantly from A/R/Tography in its structured and iterative approach to knowledge generation. While A/R/Tography embraces fluidity, ambiguity, and relational inquiry, Educational Design Research is more focused on systematically developing and refining educational interventions through cycles of design, implementation, analysis, and revision (Bakker, 2018). It aims to bridge theory and practice by producing practical solutions while simultaneously contributing to theoretical understanding. Unlike A/R/Tography, which resists fixed methodologies and embraces the in-between, Educational Design Research requires clear frameworks for evaluating effectiveness, making it a valuable tool in educational settings where structured improvement is needed. However, both methodologies share a commitment to inquiry that is embedded in practice, emphasizing the role of experimentation and reflection in the creation of new knowledge.

One of A/R/Tography's contributions is its disruption of the theory-practice divide. Traditional academic research tends to position theory as something separate—something applied to practice rather than emerging from within it. A/R/Tography challenges this by focusing on theorizing rather than theory, and practicing rather than practice (Østern et al., 2021). This aligns with post-qualitative and performative research paradigms, which resist dominant Western epistemologies by prioritizing embodied and process-based ways of knowing. However, while A/R/Tography embraces movement, hybridity, and the in-between, it is important to ask: who actually gets to exist in this space of fluidity? Who gets to be in-between, and for whom is A/R/Tography accessible?

In my own practice, I often engage with my body-mind, digesting and producing knowledge in these in-between spaces. For example, when researching a topic, I tend to mix theory and practice—I put on a podcast in a dance studio and practice authentic movement without a witness, letting ideas settle into my body as I move. I shift between listening, dancing, and automatic writing, creating an interdisciplinary way of knowing that feels deeply embodied. But even within this, the question arises—who gets to be authentic? Or who is seen in societal eyes as authentic? The tradwife with no makeup, or the drag king/queen with a lot? Some people are already defined by societal structures, their identities fixed in ways that require constant negotiation. For them, the process of unworking representationalism—of moving away from what they have been prescribed—can be much more difficult. A/R/Tography invites multiplicity, but being acknowledged in that space is not equally easy for everyone. This isn't a critique of the methodology itself, but rather a question: is being seen in a multiplicity of intra-actions and fluidity a privilege not all can access in the same way?

A/R/Tography offers a unique space for exploration, blending artistic practice, research, and teaching in a way that values movement, relational engagement, and the in-between. Its openness to ambiguity and multiplicity allows for dynamic knowledge creation that emerges through practice rather than being applied to it. While it differs from more structured methodologies like Educational Design Research and Collaborative Research, it shares a commitment to inquiry, experimentation, and reflection. By embracing hybridity and fluidity, A/R/Tography provides a rich framework for engaging with the world creatively and critically, encouraging new ways of thinking, learning, and being in relation to others.

### References

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