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Counterfuturisms and speculative temporalities: walking research-creation in school

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ABSTRACT

In education, walking has typically been used as a pedagogical strategy to move student bodies from one point to another, emphasizing creativity, discovery, health, and mobility. Although there are important reasons to advocate for walking in schools, the tenuous link between walking and creativity can be easily commodified and normalized by neoliberalism. Further, when walking is equated with discovery and mobility it enacts a progress narrative of time. To formulate an understanding of futurity that is counter to such normative articulations, we turn to scholars who conceive of space–time outside humanist reproductive logics. If chronos time accelerates, rendering some bodies and subjects successful in schools, while simultaneously pushing other bodies and subjects ‘out of time,’ then different configurations of time are necessary in order to think otherwise about learning. In this paper, we discuss two walking research-creation projects in school contexts (elementary and secondary) that engage with counterfuturisms and queer enactments of temporality. Departing from an outcomes-based model of walking that is inscribed in neoliberal temporal schemes, we consider the complex ways that students can engage in walking as a method of inquiry into their spatio-temporal world-making.

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Queer temporalities and walking research-creation in schools

Education is typically marked by chronological time from the punctuated bells that mark out the school day, to the developmental narratives of moving from childhood to adulthood through learning (Halberstam, 2005). This chronological or progressive time is linear and equated with humanist notions of freedom, rationality, peace, equality and prosperity (Freeman, 2010). These normative understandings of time are predicated on advancement, development and innovation. Normative time renders Black, queer, disabled and Indigenous subjects as ‘out of time’ (Nyawalo, 2016). The progress narrative that shapes modernity is built on transatlantic slavery and ongoing settler colonialism; progress has been achieved by using Black and Indigenous bodies while simultaneously omitting them from the future. Similarly, queerness is excluded from progress narratives through its estrangement from reproductive time. And disability is likewise left out, because a dominant progress narrative cannot conceptualize a future where being crip¹ would

be desirable. Capitalism, whiteness, heteronormativity and nationalism rely on progress time and the ongoing erasure of queer, trans, Black, Indigenous, People of Color, and crip subjects.

If progress time accelerates, rendering some bodies and subjects successful in schools, while simultaneously pushing other bodies and subjects 'out of time,' then different configurations of time are necessary in order to think otherwise about learning. To formulate an understanding of time that is counter to such normative articulations, in this paper we turn to *queer temporalities* to consider the complex ways that students can engage in walking and arts practices as methods of inquiry into their spatio-temporal world-making.

In the first section of this paper we discuss different conceptualizations of queer and crip time, Afrofuturisms and Indigenous futurisms to counter progressive or chronological time. Following this, we offer a brief background on walking research-creation methodologies in order to situate our walking practices. In the remaining sections of the paper we discuss two school-based walking and arts projects. The first walking research-creation project we attend to took place in a grade three and grade six classroom in an urban school in Canada, composed of racially and ethnically diverse students. The project aimed to disrupt dominant ways that landscape art and art education render some bodies as 'out of time' and as such inherently temporarily dislocated from belonging in the 'national' landscape. The second project we analyze took place with eighteen grade nine students from a number of English Language and Literature classes at a racially and ethnically diverse secondary school, in Cardiff, Wales. Using walking, writing and the composition of speculative fiction about the city of Cardiff, the students imagined queer temporalities, where the past, present, and future were transversally entangled and ruptured.

To conclude we consider the image *March of Progress* to discuss the ways that progress time structures education. The two walking research-creation events unsettle such images of walking as discovery and progress. Although dominant understandings of time continue to structure schools, in both examples we will demonstrate how walking, combined with contemporary art or writing, offers students ways to disrupt the accelerated, neoliberal temporality of schooling, and propose glimpses into curricular and pedagogical possibilities of queer temporalities.

Countering progress time

Much mainstream futurism functions within a Western progress model that perpetuates linear versions of time and universalized futures that continue to abstract the material conditions of race (Nyawalo, 2016). In contrast, queer scholars, such as Halberstam (2005), Freeman (2010), Edelman (2004) and Muñoz (2009), disrupt normative approaches to futurity and progress that legitimize the future as a continuation of the past through heteronormative reproduction. Such reproductive futurism is inextricably linked to the white *cis*-heteronormative continuity that presents itself as the *only* future. Queerness, as a 'strange temporality' shifts queer from sexual identity to one that threatens heteronormative and dominant world orders, and where futurity can be imagined outside of the 'temporal markers of birth, marriage, reproduction, and death' (Halberstam, 2005, p. 2).

Queer time, according to Halberstam (2005) works against the carefully coded social scripts of heteronormativity and reproduction and 'offers an alternative framework for the theorization of disqualified and anticanonical knowledges' (p. 182). Edelman (2004) suggests that queer time unsettles the normative historicity associated with chronological time and posits an anti-futurity that is anti-family and anti-reproduction. But scholars like Freeman (2010) and Muñoz (2009) critique an anti-futurist rhetoric for the ways that it has always inscribes racialized and disabled subjects as disposable and 'out of time.' Instead of an anti-futurity, scholars of color argue for a queer time that *makes strange* reproduction, progress and production. This making strange disrupts chronological and linear narratives of becoming. Queer time is the affective force of the

past in the present (Freccero, 2006). Queer time is indeterminate and allows for hauntings or spatiotemporal feelings that need not to be rendered intelligible.

Similarly, queer crip scholar Kafer (2013) argues that crip time works against dominant narratives of prognosis and recovery, or the before and after of disability, illness, and accident. She writes that crip time includes a flexible and expanded notion of punctuality. These definitions, while important, also require a re-orientation to spatiotemporality altogether, where flexibility is not simply about access and accommodation, but a rupturing of normative time. Queer and crip time are out of joint with cisheteronormative ableist notions of time (McRuer, 2006). Further, feminist scholar Walker (2014) argues that feminist temporalities are 'non-linear, open-ended readings of past events, and therefore represent a new lens through which to approach our documented and assumed histories, including our feminist histories' (p. 48).

Temporality is also taken up through Afrofuturism, which utilizes diverse counter-cultural practices to unsettle the ongoing neoliberalism and whiteness of mainstream master narratives and notions of modernity and time (Eshun, 2003; Kilgore, 2014; Schlak, 2018). Womack (2013) proposes Afrofuturism as both 'an artistic aesthetic and a framework for critical theory... a total reenvisioning of the past and speculation about the future rife with cultural critiques' (p. 9). Afrofuturism disrupts linear models of the past and future; time in afrofuturism is 'plastic, stretchable and prophetic' (Fisher, 2013, p. 47). Similarly, Indigenous futurism is the creation and visualization of possible futures for Indigenous peoples (Dillon, 2012). Indigenous futurisms 'serves to counter persistent settler colonial fantasies of Native disappearance' (Medak-Saltzman, 2017, p. 143). Queer temporalities are activated in many Indigenous works of speculative fiction including Joshua Whitehead's book of poetry *Full-Metal Indigiqueer* and Gerald Vizenor's short story *Custer on the Slipstream*. Artistic interventions can offer different experiences of futurity, attuning bodies to develop techniques to think about the limits of our temporality and to think beyond them to a different future.

We use the term *queer temporalities* in this paper, following a number of queer scholars, not to suggest that these many different articulations of temporality are the same, but rather as a way to think about how the past, present, and future 'touch one another' simultaneously (Pryor, 2017, p. 3). To touch opens bodies to different corporeal ontologies. Touching radically queers difference; every level of touch is touched by all possible others. Barad (2007) explains that in quantum theory there is an infinite set of possibilities of particles interacting. This self-interaction is a radical undoing of time; queer transformation that is forever mutating and creating endless possibilities.

Queer can be used as both a noun to describe LGBTQ+ subject positions, and verb to highlight the 'instability of taken-for-granted meanings and resulting power relations' (Browne & Nash, 2010, p. 4). In opposition to progress time, or what Freeman (2010) calls *chrononormativity*, queer temporalities do not synchronize with dominant understandings of time. In choosing *queer temporalities* to discuss the walking research-creation projects we make visible ontological difference.

Walking research-creation

Walking as a method and methodology in qualitative research is practiced and theorized through different and varied approaches across a range of disciplines, which we explore at length in our book *Walking Methodologies in a More-than-Human World: WalkingLab* (Springgay & Truman, 2018). Together, we co-direct the walking research-creation collective *WalkingLab*, which has theorized and enacted critical and more-than-human walking methodologies. Documentation from *WalkingLab's* extensive walking research-creation projects can be found at www.walkinglab.org. Our theoretical and empirical work emphasizes a conceptualization of

walking research-creation through the concepts land and geos, affect, transmateriality and movement.

Research-creation is the intersection of art, theory, and research (Truman & Springgay, 2015). As a methodology research-creation is critically distinguished from the otherwise known area of arts-based research (Truman, Loveless, Myers, Manning, & Springgay, 2019). Research-creation events time that is in the middle (Springgay & Truman, 2017a; Truman & Shannon, 2018). In the middle, time is transversal and operates as a field of variation. This is a time that is open to experimentation and intensification. The event of research-creation activates a potentiality that is speculative and in the present simultaneously. For explications of research-creation see: <https://walkinglab.org/research-creation/>.

Walking research-creation insists that walking open up transmaterial relations between human and nonhuman entities, become accountable to Indigenous knowledges and sovereignty to land, consider the geosocial formations of the more-than-human, prioritize affective subjectivities, and emphasize movement that is not about moving from one point to another but about the endless proliferation of absolute movement. Walking research-creation is accountable to an ethics and politics of *walking-with*: walking-with considers with whom and where walking takes place, disrupting the over-used figure of the White male flâneur (Springgay & Truman, 2017b, Springgay & Truman, 2017c). 'Walking-with' engenders a politics of citation and solidarity that takes account of the complex relationalities of which we are part (Springgay & Truman, 2018, p. 11). In the context of the two school walking research-creation events that we discuss in this paper, walking-with is accountable to the intersectional identities of the students. Walking-with is also responsible to place, where place is not merely a backdrop to the research event, but is interrogated as participating in ongoing settler colonization. These and other ethico-political attunements are attended to throughout the paper.

Rainbow sticks and a post-Anthropocene aesthetic

Upside-Down and Backwards was a project conceived of by queer artists Hannah Jickling and Helen Reed with a group of elementary students. It explored artists' investigations into the Canadian landscape through several walking research-creation projects. The site for the project was a large elementary school in downtown Toronto, in a densely packed neighborhood of high-rise buildings, walking distance from the Don River, a major water-way through the city that empties into Lake Ontario. The school population was predominantly composed of new Canadian families, many of whom had been in Toronto for less than five years, and many who identified as racially and ethnically diverse. As part of the research-creation project *The Pedagogical Impulse* (www.thepedagogicalimpulse.com), the artists worked with the teachers and students to develop a series of research-creation interventions into the sentimental colonial nostalgia for landscape painting that persists in the Ontario elementary curriculum.

Scholars like Hird (2017) and Mirzoeff (2014) argue that Western Enlightenment aesthetics is characterized through dominant narratives of beauty, rationality, and control. This is illustrated by the paintings by the Group of Seven, a Canadian group of landscape painters from the 1920s. Their iconic images of wind-swept White Pines, isolated karst rocks, and water-ways still permeate the Canadian National identity. The Group of Seven paintings, and other landscape art that depicts Canada as a heroic and barren land available for human conquest, is an example of Hird's (2017) Anthropocene aesthetic. This is an aesthetic that renders time through proliferation and extinction, emphasizing human mastery and control over our environment and ourselves. The conquest of 'nature' in the Anthropocene aesthetic requires a chronological account of time that is progressive and that 'allows us to move on, to see nothing and keep circulating commodities, despite the destruction of the biosphere' (Mirzoeff, 2014, p. 217).

According to Nicholas Mirzoeff (2014), the Anthropocene epoch is marked by a distinct aesthetic, where even waste, disaster and Imperialism become a symbol of human beauty. For example, paintings that depict industrial smog as glittery gold sunlight sparkling through the fog of capitalism are emblematic of this 'moving on and seeing nothing.' Other examples, include the pristine landscapes of the Canadian wilderness, that symbolize human capture and control. We contend that the Anthropocene aesthetic, as it manifests in landscapes such as those painted by the Group of Seven, and have become synonymous with Canadian identity, render some bodies/identities as 'out of time,' and as such not 'belonging' in Canada.

The Anthropocene aesthetic, Hird (2017) argues, 'make the Anthropocene *safe*: safe to articulate, to identify, and to discuss. It makes the Anthropocene resolvable' (p. 256, italics in original). This aesthetic, she explains, conceptualizes nature as a resource available for use and control by humans. The Anthropocene aesthetic, as such, is spatiotemporal. This is an aesthetic that renders time as capitalist, colonial, and expendable.

Time, understood in the Anthropocene is utilitarian, regulatory, and measured. This time is chronological and grounded in a neoliberal progress narrative that reproduces itself. This progressive time, however, is afforded to particular conceptualizations of humanity, where certain bodies and subjects are always rendered out of time (Jackson, 2015). The Anthropocene aesthetic and its spatiotemporal conceptualization of progress and teleology is similarly the dominant narrative and structure of schooling. Temporality in schooling is grounded in concepts like development, progress, outcomes, and improvement, all of which serve to move particular bodies forward, while removing others in their path.

Take for example a Lawren Harris painting of Lake Superior. Here the frozen hues of blue and purple mark the acceleration of time as replenishable. Time renders land as endlessly wild, terra nullius, and limitlessly extractable. So, while his paintings romanticize a wild and unfettered landscape, because of the ways that landscape (particularly terra nullius) has been tied to the national identity of Canada, these idealized landscape paintings illustrate a very specific progress (time) that is inextricably linked to White supremacy and settler colonization. Baldwin (2009) argues, this aesthetic is firmly rooted in a White geography, where the progress of time works to erase Indigenous (and immigrant) presence. The painter's ability to capture this accelerated yet static time speaks to the power, scale and success of the conquest of nature.

The Anthropocene aesthetic is re-inscribed in schools through the kinds of art and literature canons presented to students, and also the kinds of school lessons that have students reproduce this aesthetic uncritically. For example, in elementary art education students are introduced to the Group of Seven and then required to re-create a landscape in the manner and style of one of the artists. To counter this form of uncritical appropriation, Reed and Jickling introduced the students to contemporary art that offered what Hird (2017) calls an anti-aesthetic or what we in this paper call *queer temporalities*. These included: Jin-Me Yoon's photographs that placed her Korean community, family and self into a landscape painting by Lawren Harris; artists Elinor Whidden, Terrance Houle, Kainai Nation and Trevor Freeman, who manipulate the icon of the canoe to place it in landscapes very different from those swept by the great northern winds; and Cree artist Kent Monkman's paintings that re-enact iconic landscape paintings, but tell the story of Indigenous genocide. The curricula also included queer work by Michael Morris and Vincent Trasov, specifically their *Color Research*, and Ian Baxter's reflective souvenirs, which breach the representational surface between the self and the natural, allowing the artist and viewer to see themselves within and complicit with nature. These in-school lessons, alongside walking-with research projects around the school, shaped the basis for the larger projects that took place on the banks of the Don River.

In addition to introducing students to contemporary art, Jickling and Reed worked with the students to create their own project they called *Endless Paintings* as a form of queer temporality. In the classroom, students painted a series of wooden panels measuring approximately three feet by six inches. Each student painted one panel using techniques from color theory – starting

with one color (e.g. red) – and moving through different tints by adding white paint. Each panel had eight, evenly divided sections, with one section for the color hue, and seven for the gradient tints. The wooden panels were then mounted on wooden stakes. On the day of the *Endless Paintings* intervention, the class walked to a section of the Don River near their school. In small groups the students spent the morning walking the banks of the river, with their bars, and a digital camera. Their task was to walk and endlessly arrange the bars in the landscape – on the sandy shore line and in the water – and to photo-document the different configurations. For a snack, the students drank from juice boxes with reproductions of the color bars glued on them. The students were invited to similarly compose the juice boxes (juice bars) on the river bank and take pictures. *Endless* could be a term associated with the time of the Anthropocene – the seemingly endless flow of resources and capital in our hyper-mediated world. As a counter action, the multiple color bar configurations and student bodies were endlessly inserted into the otherwise sterile Canadian landscape rendering time out of joint, multiple, and emblazoned in hues of rainbow colors. As opposed to ‘out of time,’ the dizzying landscape became enmeshed with the students’ bodies and activities.

As a final disturbance into landscape and time, all of the students worked with Jickling and Reed to compose their bars into a giant rainbow facing a bridge that spanned the river. The result was a rainbow reflection on the Don, which could be seen from the bridge. Earlier in their classroom-based lessons, Jickling and Reed had shown the students a historical landscape painting that they uncovered in the Toronto archives: the painting looks north along the Don River from the same vantage point of this bridge, but captures the quintessential Anthropocene aesthetic of wildness and conquest.

Endless Painting sought to disrupt the dominant tropes of landscape art, and particularly it aimed to insert the students into the landscape. Rather than represent the landscape, by painting or capturing the Anthropocene aesthetic, the walking research-creation project actively intervened and offered students different ways to queer space-time.

Queer temporalities include the different ways that contemporary art and pedagogy can queer dominant temporal schemas. Queer temporalities are not a utopic conceptualization of the future that have erased the past and present. Rather, queer temporalities as an aesthetic functions to complicate past and present dispossessions, while also imagining different futures differently. In contrast to an Anthropocene aesthetic that *allows us to move on and see nothing*, in a queer futurist aesthetic the past, present, and future are inextricably linked. Yusoff (2017) argues that the Anthropocene signals a time that does not begin (and end) with Man, but ‘was borne with the vast liberation of energy, first from slavery and then fossil fuels’ and as such ‘it is also a material cut into bodies: real, actual, specific, vulnerable, bodies; bodies of those that do not get to count as fully human in the current biopolitical order; bodies of earth, bodies of non-human organisms, social and geologic bodies that *matter*’ (n.p.). As such, Yusoff contends that a new ‘geomorphic aesthetic’ might be a good place to start shifting our temporal frameworks. This does not mean we represent life, or even its absence, but rather a mode of experimentation and invention with ‘what life *can* or *might be*’ (n.p.). *Endless Paintings* on the banks of the river opens a space to resist the temporal arrangements that seek to limit and govern some forms of life over others.

In another culminating walking-with project, the classes walked to a different section of the Don River; to the now gentrified Brickworks Park. The Evergreen Brickworks Park (commonly referred to as the Brickworks) is a corporate landscape urbanism project that has re-purposed an old brick factory in Toronto into a space with hiking and biking trails, a weekly farmers market, an upscale café, restaurant, and ‘green’ shop and garden center. The park supports a children’s garden and programming and, in the winter, there is a public skating rink. Buildings on the site can be rented for corporate events and weddings. Evergreen is a Canadian charity dedicated to restoring watersheds and supporting urban biodiversity. The Brickworks is another example of the Anthropocene aesthetic where green initiatives and landscape urbanism function to restore,

resolve, and sanitize in the name of environmentalism (Foster, 2010). Hird (2017) suggests that sites like the Brickworks safely contain the Anthropocene's 'conquest of nature and territory, colonization, biopolitics and hygiene' (p. 262). This is what Stacy Alaimo (2016) calls the 'inertia' of conservation and sustainability. She writes: 'sustainability has become ... the ability to somehow keep things going, despite, or rather because of, the fact that we suspect economic and environmental crises render this impossible' (p. 170). Both Yusoff (2017) and Hird contend that what is needed is an aesthetic that 'makes present' human, nonhuman, and more-than-human relations that are often imperceptible but always already present (Hird, 2017, p. 263). In other words, if the Anthropocene aesthetic marks time as teleological but unseen, queer temporalities are untimely and *exposed*. To become exposed, in the words of Alaimo (2016), requires a spatiotemporal posthuman ethics that is accountable to the relationalities of which we are a part. Walking-with is a practice of becoming exposed.

At the Brickworks, the students walked-with Elinor Whidden's *Rearview Walking Sticks* (on-loan by the artist). The *Rearview Walking Sticks* are made from large tree branches and discarded rear-view car mirrors. The walking sticks playfully suggest the ability to see behind oneself on a path. As a walking stick they imply usefulness, but are ultimately ridiculous or burdensome as the students maneuvered between looking forward and reflecting back in space and time. The paths in the Brickworks are human-made wooden boardwalks and well-groomed gravel paths and as such the need for a large walking stick seemed a misplaced walking behavior, further emphasizing the students' own displacement on the paths and in the Canadian landscape. The spatiotemporality of success and heteronormativity, require counter approaches that need to 'embrace the absurd, the silly and the hopelessly goofy' (Halberstam, 2011, p. 187). If the Anthropocene aesthetic, and subsequently dominant ideologies in education, functions to maintain seriousness, rigorousness, and disciplinary training, then the mirrors on the walking sticks worked to ceaselessly insert the students into the past, present, and future of the landscape in a non-linear way and at oblique angles.

In addition, students used walking-with round mirrors the size of an average child's head and digital cameras to stage a series of exposures, complicating representations of the gentrified parkland. Students placed the mirror in front of their faces and a partner photographed their portrait, but with a reflection of land, sky or park object (e.g. a brick-wall) in the mirror. The results produced a series of student portraits, in which their faces become intertwined with place, realizing their own entanglement with the landscape. The research-creation projects, which examined historical archives, art history, contemporary art, and the local neighborhood where the school was situated, invented different possibilities of existence. Rather than figure racially and ethnically diverse school children as 'out of time,' the walking research-creation interventions connected them to genealogies of dispossession and enabled them to re-imagine a different future for themselves, one in which they are part of the spatiotemporality of the Canadian landscape. This, Alaimo (2016) claims, is to 'expose oneself as a political act, to shift toward a particularly feminist mode of ethical and political engagement' (p. 168). As researchers we similarly needed to become exposed, to borrow Alaimo's concept, to the queer temporalities that the students, through the walking research-creation events, were enacting.

Malone (2016) critiques the settler colonial approach to education which advocates for nature-based learning that continues to privilege Whiteness, heteronormativity, and ableist understandings of 'the natural world.' Families and communities who don't engage with particular forms of nature-based learning are seen to be deficit 'for denying their children from having this restorative, nature-rich childhood' (p. 44). Dominant landscape curricula, by bringing students into contact with 'nature,' continues to uphold a White settler narrative of space and time where *landscape* is presented as innocent, and where *time* stands still and/or accelerates into the future of progress and capitalism. We add that such hetero-temporal understandings of nature and landscape continue to promote particular understandings of citizenship, nationalism, and

belonging where some bodies are already marked as inhuman, unnatural, and out of place in nature (Chen, 2012; Jackson, 2015; Kafer, 2013).

The walking-with landscape research-creation project problematized the normative conventions of landscape art in the school curricula that draw on post-racial contexts to mask the ongoing violence of settler colonialism (McLean, 2013). Similarly, the walking-with *Rearview Walking Sticks*, mirrors, rainbow painted stakes, and juice boxes enabled the students to consider a queer temporality that was not based in a longing for an essentialized past or idealized landscape, but a way to understand and rupture an aesthetic of dislocation.

Walking-writing speculative spacetimes in a secondary school

Truman's in-school walking research-creation project was organized over four months in a secondary school in Cardiff, UK. The school was located in a middle-class neighborhood yet drew from the racially and ethnically diverse urban center. Participants included 18 students from five different grade nine English classes. The students voluntarily signed up to participate in the research-creation project and were taken out of their English classes twice a week to read-walk-write collectively. The walking-reading-writing experiments took place on the hilly school grounds, in the surrounding neighborhood, and sometimes drifted through the school halls. The focus of the research-creation project was to explore the relationship between walking (or thinking-in-movement), writing and youth cultural productions as emergent literacy practices (Truman, 2017). The research-creation events critically examined the English curriculum that focuses on a particular Euro-Western canon of literature. Following *WalkingLab's* conceptualization of walking research-creation, each class session commenced with a proposition. The propositional form sets the generative research project in motion. It is different from an instruction or a procedure. Propositions are speculative and enable a multiplicity of directions (Manning & Massumi, 2014; Truman & Springgay, 2016). Some of the propositions included: take thought for a walk; read a poem while walking; walk backwards; walk with your eyes closed; and altered gait walks. In addition to the propositions students used various methods combined with walking to generate their emergent literacy texts. These included: synaesthetic dérives, video diaries, the Tanka poem form,² and speculative narrative cartographies.

In this paper, we extract one of these propositions in order to continue to experiment with queer temporalities. The propositional form of doing walking research-creation, however, means that the spacetime of experimenting is itself a time that is out of joint and in flux. As such, the following speculative walking-writing event needs to be considered within the larger project as a whole (Truman, 2017).

The proposition that was a catalyst for this event was John Keats' notion of *negative capability*, an idea that came to Keats during a walk. Negative capability refers to the ability to remain in 'uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason' (Keats cited in Hebron, 2014, n.p.). Negative capability is not 'negative' as a depreciative term, rather it refers to a state of not-knowing or indeterminacy that creative writing inhabits. Donna Haraway (2008), while not drawing on the work of Keats, similarly writes that speculative inventions require 'ontological risks,' which 'no one knows how to do that in advance of coming together in composition' (p. 83). Schools work to pre-emptively shut down not-knowing in favor of the capture and certainty of facts. One afternoon, during a group walk through the school grounds, the students discussed when and how new thoughts came to them, and also the possibilities of uncertainty and unknowing in the context of education. Countering Keats' ability to simply walk and think, the students discussed at length the fact that walking in some places in the city and at certain times of the day is dangerous, particularly for racialized and gendered bodies.

The next proposition with the students was a walking-writing project on speculative fiction about cities. Cities are common tropes in speculative fiction. Much mainstream speculative fiction

extrapolates issues already existing in our current capitalist time – such as climate disasters – and projects them into a future time and space. In doing so, the critique of past and present is not addressed, rather it is simply repeated in the future. This form of speculative work, we contend, mimics an Anthropocene aesthetic, even if the time has been altered. Therefore, the spatio-temporality of the Anthropocene is actually reproduced (not altered). For example, a common theme in science fiction is alien abduction or traveling to foreign lands. However, given the material history of transatlantic slavery where Black subjects were captured, enslaved, and sold in an alien nation, alien abduction is not a speculative proposition, it is a historical and present ontological position. Similarly, for Indigenous peoples, settler colonization is the ongoing invasion and occupation of their land by an alien population. Given the need to think critically about speculation, the students' speculative writings required different articulations of spatiotemporal-ity, one that was informed by queer, crip, Afro- and Indigenous perspectives.

The students inserted their own experiences and perspectives of living in an urban city as young people into their speculative fiction compositions. In all of the examples, they wrote about spatiotemporal entanglements with their own environment – there was no traveling to another space-time to forget the past, or invade a better future. For example, a student named Dewy described Cardiff as a city of contradictions, where 'Cardiff is growing smaller and shrinking larger ... Every person has a pointless job that is of great importance ... The society is mostly built on individualism but with a sense of community ...' Dewy's account reads like a critique of globalized late capitalism. Another student, Angharad proposes a city made up of floors: 'There are hundreds of floors and each floor is the size of a large city. The higher you go the more spectacular the floors. Only one man got to the highest floor because his grandmother and then his mother rode the elevators their entire lives.' Angharad's version of the city reads like a speculative allegory of neoliberal ideals and progress narratives and gendered sacrifice.

Crucial to the student's speculative walking and writing was what Haraway (2016) calls *situated knowledges*. Situated knowledges are 'immanent to an event, intersectional, and relational' and take into account the material conditions of a 'situation' such as the intersections of race, gender, and ability (Truman, 2018). Haraway's situated knowledges are a spatio-temporal understanding of intersectionality. Where intersectionality considers the axis of identity, situated knowledges insists on the specificity of place-time. Haraway (2016) writes that, rather than framing our current crisis as emergencies, what is required is a set of urgencies, one of which is speculative writing and stories, as a 'practice of caring and thinking' (p. 37). As a kind of queer temporality and situated knowledges, speculative fictions become a forceful and knotted way of engaging with past, present, and future and our responsibilities in relation to these different temporalities. The students' writings worked against tidy futurist narratives that saw a future as a way to improve or fix the present. Instead their writings were situated and partial, revealing the ways that their own racialized and gendered lived experiences complicate not only their present, but also any future 'worlding.'

In the concluding chapter of her book *Staying with the Trouble*, Haraway (2016) describes a collaborative speculative writing project, which she states 'are invitations to participate in a kind of genre fiction committed to strengthening ways to propose near futures, possible futures, and implausible but real nows' (p. 136). Stories, she contends, are what matter for thinking a future otherwise. Part of the exercise of speculative fiction is not only to imagine a new or different future, but to be mindful of our inheritances. As Alexis Lothian (2018) notes, the 'cultural politics of speculative fiction are never not gendered and never not racial' (p. 19).

The short speculative fictions that the students composed were subsequently 'published' by inserting them in waterproof pockets and attaching them to telephone poles throughout the city centre. This act of publishing itself remained a speculative gesture – who would read them, would they be destroyed, would they serve as prompts for other writing? Some of the writings included issues related to gender equality, animal rights, waste, poverty, and climate disasters.

And while their writings imagined different worlds, these speculative worldings were never removed from the 'inheritances' of their current experiences inside and outside of schools.

For example, Jagdev describes the traces of a nuclear power plant explosion where 'shadows can be seen where something or someone got in the way of the immense heat that vaporized half the city.' Other students offered descriptions of wandering through the remains of human-made climate, industrial, or war disasters, and Owain describes the city as 'crypt' where yellow eyed humanoids 'generally crawl on their hands and feet,' as if in a reversed evolution. If the Anthropocene aesthetic anaesthetizes the crisis of climate change, rendering pollution, waste, and even human disaster as under human mastery and control (move on and see nothing), then the students' speculative walking-writing offers distinct counter aesthetic forms. The students' walking research-creation became probes for thinking-otherwise and allowed them to 'imagine alternative possibilities: the good, the bad, the ambivalent, and the downright terrifying' (Schlak, 2018, p. 1).

Time is a curious event in schools. There are the regulatory controls of clocks, bells, and announcements. Here, chronos functions to legitimize schooling as part of an assembly line whose basic output is the docile worker and consumer. Whiteness and a particular notion of humanism becomes the standard marker of time. Students who 'fail' within this model find themselves outside of time – policed in different ways. Chronos time functions to create a sense of belonging, relating, and evolving that are equated with narratives of progress and success (Halberstam, 2011). The students' speculative walking-writing as queer temporalities favor more of a non-linear temporality. The students did not write moralizing narratives about *correcting* the trajectory, rather their stories ran transversal to normative temporalities and space. If schools, through chronornativity, are about marking the passage from childhood to adolescence and into adulthood, then speculative fiction can offer students possible modes to rupture normative reproduction and development.

Stockton (2009) offers the concept of horizontology, or sideways, in contrast to the idea of time that is about 'growing-up.' If growing-up is progress time, where things unfold in sequential and predetermined stages, then *growing sideways* is transversal movement. These transversalities are the 'back-and-forth of connections and extensions that are not reproductive' (p. 13). If particular students are understood as 'out of time,' the goal of queering time is not about moving them 'inside' of normative, reproductive time. Rather, the goal of queer temporalities is to disrupt the logics of neoliberal spacetime altogether. Speculative writing-walking is one possible way for students to create unknowable and indeterminate futures for themselves. For Braidotti (2013), this transversality is grounded in a posthuman ethics and politics based on relations and interdependence.

Walking-with as queer temporalities

Walking is commonly invoked as a metaphor for overcoming turmoil and enacting a progress narrative. This is typified in the ubiquitous image *The March of Progress* (*The Road to Homo Sapiens*), a scientific illustration that represents 25 million years of human evolution. The illustration contains 15 evolutionary images from Pliopithecus to Modern Man. While the artist did not necessarily intend to inscribe evolution in linear terms, the illustration circulates socio-culturally as if it were a linear narrative.

Images like *The March of Progress*, and its effects on the school imaginary, suggest that things happen in specific and discrete times. Distinct events take place in a static time of before and after. Futurity, as such, is articulated as a time that has left the past behind. Rather, queer temporalities, we contend, configure the past, present, and future as co-determining. Further, as Walker (2014) argues, what is missing from some conceptualizations of futurity is a more nuanced articulation of a past 'whose material effects continue to act as living, changing forces

on the present and the future' (p. 48). Similarly, Grosz (2004) contends that we cannot think about a future that is uncontained by the past. While, for Ahmed (2004), there is a 'persistence of the past in the present' (p. 187) or what she would call a 'stickiness of the past' (p. 33). In other words, we must remain critical of a utopic or moral movement towards a better future that forgets the past. As Clare Colebrook (2009) states: 'each text, word, fragment, an image of the past ... acts as an always present resistance (or insistence) to a simple moving forward' (p. 13). However, this does not mean we cannot be optimistic for a different future. If queer temporalities rely on a responsibility to the past event in the present, then optimism requires invention and experimentation. This is what Yusoff (2017) claimed was a necessary part of a post-Anthropocene aesthetic.

If the Anthropocene aesthetic renders students of colour 'out of time,' and unbelonging, the goal of the rainbow enactments on the banks of the Don was not to rehabilitate the students into normalized time. Rather, the walking research-creation experiments ruptured space-time, creating cracks where other things might happen. Similarly, the secondary school students' walking and writing the city of Cardiff and posting their speculative works on poles, disrupt the time-space of the city. Their speculative propositions for a queer time of Cardiff spoke to a public yet to come. The writings did not enact the teleological narrative of requiring youth to 'fix' the present or future through technological innovations. Rather, their speculative fictions suggested a troubling responsibility for a past-present. Responsibility, as put forth by Barad (2007) is *anachronistic*, meaning we're always-already responsible for the world that comes into being through our engagements. As Walker (2014) argues, 'rather than wiping away the past or seeking absolution for our actions, we can embrace this thick temporality, recognizing its ability to deepen our accountabilities to those pasts and their possible futures' (p. 56). This is an ethical engagement. Research-creation is committed to problematizing the world through art, philosophy, and research and not necessarily seeking solutions. It is a rigorous, situated, and ethico-political practice (Truman et al., 2019). Conventional understandings of arts education, or arts-based research are steeped in progress time, where the arts are touted as inherently transformative and inventive. When arts research assumes that arts practices will improve and better the lives and educational opportunities of racially and ethnically diverse youth, disabled youth, or those from lower socio-economic communities, the rhetorics of progress, development, and productivity are reified. Counter to such models in arts education, what these school exemplifications and queer temporalities show is how students create spaces to problematize and ask questions about their ongoing situatedness in their own world-making through art and movement.

By emphasizing the ethico-political of 'walking-with,' the walking research-creation methodologies interrupt and unsettle *The March of Progress* narrative and Anthropocene aesthetic. Walking-with is situated and accountable to with, whom, and where walking takes place, disrupting conceptualizations of walking as a form of discovery, progressive, and universally accessible (Springgay & Truman, 2018). Walking-with engenders a speculative middle that attends to what emerges in the fissures and seams of an event. Walking-with is responsibility to the entangled relations of which we are part. Walking-with is a curricular and pedagogical proposition that potentializes a queer temporality that is imbricated and accountable to the past and present.

Notes

1. We use the term crip in concert with critical disability scholars, artists, and activists who use this term as a political project (Kafer, 2013).
2. A Tanka poem is a 31 syllable poem traditionally written in one unbroken line.

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