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A Weyward Witches' Flight: the Digital Dérive as Place-Making Practice

Visual Essay

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Abstract

At the intersection of visual, walking and dialogic pedagogies, this essay melds images, poems, conversations, stories and theories, wandering and wondering in public places like campuses and parks as the promptings of a desire for new becomings through autopoietic, technic and Gaian interconnections. It embodies the possibilities of the *dérive*, mediated through the digital (WhatsApp, Google Docs, Zoom and the Verbasiser) and our digits (texting, typing and mapping), as a method of place-making critical-creative practice open to transcultural and transspecific alliances that presage new ways of being-with places and peoples.

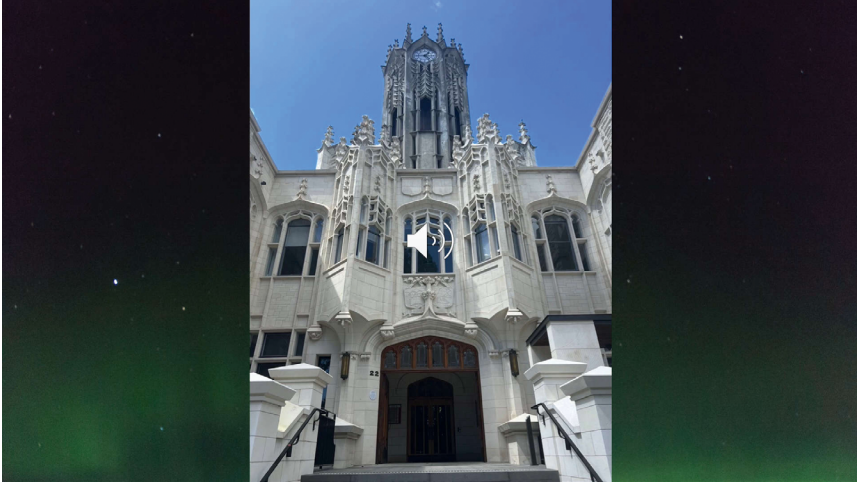
Keywords

visual essay – *dérive* – walking methodology – place-making – response-ability

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FEATURE This article comprises a video, which can be viewed [here](#).

...

The weyward sisters, hand in hand,
Posters of the sea and land,
Thus, do go about, about.

SHAKESPEARE, *Macbeth* (2005, p. 13)

∴

Dear Reader,

Welcome to our essay, a media ecology of (at least) five modalities that traces our walks through images, video, verbatim Zoom dialogue, poetry, theory and subterranean footnotes.¹ It diffracts the particles and codes of us walking researchers across places and times and peoples in two Indigenous locations: Naarm ('Melbourne') in Wurundjeri Country and Tāmaki Makaurau

¹ Our footnotes represent the theoretical abysses and unexplored paths beneath our talks and walks, like the lava caves and tunnels beneath our feet as we walked in Tāmaki ('Auckland') – and which may well be more substantial than what appears on the surface and constitute another path through the essay. If they unduly interrupt your reading, please feel free to ignore them or enjoy them on a later reading.

(Modality 1, wherein photographic images are strewn throughout this essay ...)



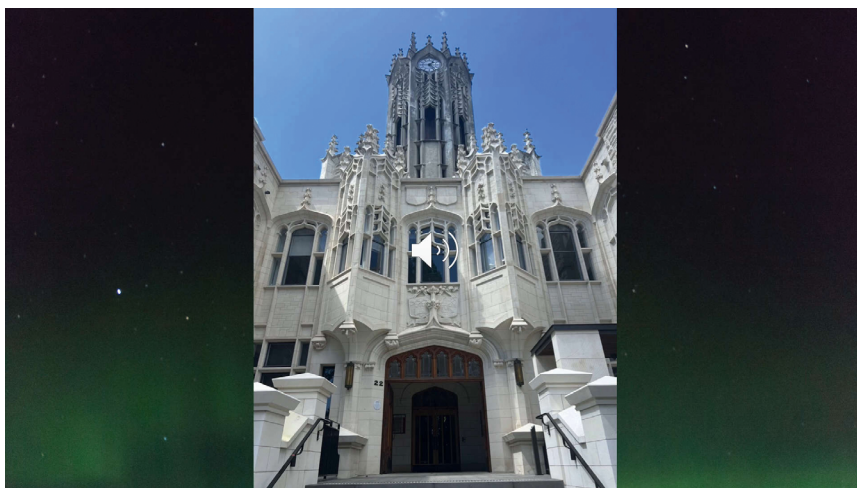
FIGURE 1 Stepping out on a walking-with
PHOTOGRAPH BY JOANNA PASCOE

(‘Auckland’) on Ngāti Whātua whenua (‘land, place’).² It is to the latter that you are welcomed via the Ngāti Whātua invocation ‘He aha te hau e wawara mai? [What is the wind that murmurs this way?] in the accompanying video, a prophecy of the arrival of the new.³ And if that wind carries the smoke of late

² Māori words in the text are briefly glossed in parentheses, but are not italicised because Māori is one of the two official languages of Aotearoa/New Zealand (the other being New Zealand Sign Language).

³ These are the opening lines of the tauparapara (‘prophetic incantation’) of Titahi, an 18th-century leader and prophet of the Ngāti Whātua people, guardians of Tāmaki Makaurau/Auckland: ‘What is the wind that murmurs this way? A northerly wind, a dry north wind.’ The tauparapara foretells the coming of Pākehā (‘white Europeans’) to Aotearoa/New Zealand. It was in deference to this prophecy that the land on which Tāmaki now stands was gifted by Ngāti Whātua Ōrākei leader Āpihai Te Kāwau to the new Lieutenant-Governor of New Zealand William Hobson in September 1840 on behalf of his iwi (‘people’). The prophecy’s promise of transcultural interrelation, of a new people-to-come, in the place is yet to be fulfilled (Sturm & Turner, 2023, p. 51).

(Modality 2, wherewith the reader can be accompanied in the background while walking along with the authors ...)



VIDEO 1 'He aha te hau e wawara mai? He tiu, he raki.' (See [here](#).)
 PHOTOGRAPHS BY ANGELA MOLLOY MURPHY, JOANNA PASCOE, SEAN STURM. SOUNDTRACK BY SEAN STURM (SEE FOOTNOTE 7). EXCERPT FROM *MACBETH* [DRAMATIC RECORDING], BY W. SHAKESPEARE, 1960 (CAEDMON RECORDS SR 7231). REPRODUCED BY PERMISSION OF HARPER COLLINS UK. BACKGROUND IMAGE IN SLIDESHOW FROM *AURORA AUSTRALIS* [PHOTOGRAPH] BY D. NEWMAN, 2016, FLICKR (WWW.FLICKR.COM/PHOTOS/US_EMBASSY_NEWZEALAND/27752238694), PUBLIC DOMAIN.

summer, you may be in Wurundjeri Country, being welcomed onto country.⁴ We three queens⁵ bring forth images and videos, 'hundreds' (thank you, Lauren Berlant and Kathleen Stewart [2019]!), stories, theories, talk that lies between, knotting ideas that lie just beneath its variegated surface.⁶ Join us as we traverse our paths. Allow the images (Modality 1) to attune your reading

4 'Right fire' ('wiiñ') practice on Wurundjeri Country around Naarm to heal and manage the country typically takes place in late summer, in addition to its use in ceremonial practices like welcomes (see Nicholson & Jones, 2020).

5 At the start of this article, we have chosen to be credited in alphabetical order rather than in order of our level of contribution.

6 Remember: 'Drawn threads invariably leave trailing ends that will, in their turn, be drawn into other knots with other threads' (Ingold, 2016, p. 172).

and thinking. Let the video (Modality 2) play, perhaps, as you listen⁷ to us talk. Rest easy and step along at your own pace. We three are here, with you.

1 Dramatisation: 'Delusion Guitari [sic]' (Zoom)⁸

(Modality 3, wherein a technically-mediated dialogue about our walks is transcribed to [gently] break the fourth wall ...)

Joanna Pascoe [JP]:

For the first walk, we had set some parameters, and we were both walking around campuses in – *as* – colonial places.⁹ We [Sean and I]¹⁰ were in Auckland, and you Angela were in Melbourne.

Angela Molloy Murphy [AMM]:

Yes, I was attempting to follow Billibellary's Walk in Naarm,¹¹ which is like your University's Heritage Trail in Tāmaki.¹² Many of the sites were under construction, so I was trying to use my phone to follow the trail, but I couldn't find it because I was on the video call. So, instead, I was just wandering. I was very much Alice [in *Wonderland* (Carroll, 1865)] that day, because you were having all this sophisticated conversation that I couldn't really take part in because I didn't have someone physically with me. Then, I couldn't find the walk and couldn't successfully video-call. To me, it was just so indicative of that moment in my life where it felt like nothing was working.

JP: I felt like we tried to offer you some support, in that respect.

7 Sean Sturm plays Yamaha ss-30, Mellotron, Moog Little Phatty, acoustic guitar and Roland TR-606. Listen for the Northern Lights, the witches from *Macbeth*, the waiata ('song') 'He Aha te Hau?' and the winds of Tāmaki ('Auckland').

8 The Zoom transcripts of our conversations provided us with wonderfully serendipitous turns of phrase as it (they?) misheard names, theoretical terms and Indigenous words.

9 Albert Park and the Waipapa Taumata Rau/University of Auckland City Campus in central Tāmaki Makaurau/Auckland and the University of Melbourne Parkville Campus in Naarm/Melbourne.

10 Comments in square brackets are comments from the authors on their earlier Zoom conversations, which have been minimally edited, mainly for length, and serve as the through-line of the text.

11 See Onemda VicHealth Koori Health Unit & Murrup Barak/Melbourne Institute for Indigenous Development (2017) and Andrews (2024a).

12 The University of Auckland Heritage Trail (University of Auckland Business School & Morrow, 2005).

AMM: You did.

JP: And you reset. You kept going. You came back for the second walk with an ally.

AMM: Yes, for me, that walk and the next one almost seemed to mirror my external circumstances and internal world. It might have been different for the two of you, but for me, each of the research walks, in a sense, was like traversing my internal landscape. By the last walk with Linda and Katy, I was feeling much more connected in my academic life, and there were multiple people with me on the [Melbourne] walk, and the entire experience felt different: joyful, curious, experimental.

JP: Yes, although we flipped, in a way, because Sean and I were by ourselves for the last walk: Sean in Auckland and me in Christchurch. You were with the bigger group, and I was in an existential space, 'cause my dad had just passed away. It felt really lovely to reconnect with you both.

Sean Sturm [ss]:

So, in this, there was an element of 'dramatisation' (Deleuze, 2004).

JP: I *was* dramatising.

AMM: And so dramatic it is!

JP: Life is 'inefficient mapping' (Knight, 2021).¹³

ss: Yes! So, I always remember that dramatisation has an ontological aspect and an ethical aspect. It's about not just how the world comes to be but also how ideas become actualised, about how we enact ideas in the world. Because we are *part of* the world, like the world, we are 'autopoietic': we're self-produced and -producing (Maturana & Varela, 1980, p. 79). But, *before that*, we are 'sympoietic': we are collectively produced and producing (Haraway, 2016, p. 58).¹⁴ If you see things that way, then you are going to see parallels bouncing out at you. You're kind of attuned to them, aren't you?

AMM: It does seem like falling down the rabbit hole or landing on a witch. The walks to me always feel like a *play* kind of time.

JP: Yeah, oh, totally! Not so much dramatic as sympoietic ...

13 Inefficient mapping is a method of experimental cartographic practice, a 'protocol for attuning to phenomena' in place, practised and theorised by Linda Knight (2021).

14 Maturana & Varela (1980) describe an autopoietic system, e.g., a biological cell (or, in fact, an ecology), as one that produces and organises itself; it is a closed network of constraints that works to maintain itself (as opposed to an allopoietic system, e.g., a factory, that produces something other than itself). They argue that such a system can 'plug in' to other systems, as cells do when they draw raw materials from their environment and produce products, including waste products.

AMM: ... a sort of magnified life.

JP: Amplified!

SS: Yeah, yeah.

JP: I agree with you. We went into a heightened sense of time: it's a slowing down of time but also a heightening of time ...

AMM: Ohhhh!¹⁵

JP: ... where it's almost become sacred, like a meditative state of 'attunement' to our surroundings and the people we're meditating with.

SS: And it became not so much like a dramatic performance, but it became like a ... what's the word for it ...?

AMM: Well, for me, a *ritual*. Everything you encounter in a ritual space means something, and you're attuning to what you're called into connection with. You're communing.

SS: Yes, yes, yes.

2 Pascoe's Hundred: Ongoingness

(Modality 4, whereby the poetic inquiry of the 'hundred' [Berlant & Stewart, 2019] allows for a sympoietic making-with that diffracts the transcripts [in italics] ...)

*Let us go then, you and I ...,¹⁶
down the rabbit hole,
into the cave,
over the rainbow,
along the road,
into the void:
the fugitive, the nomad, the dreamer,
the trickster, the tourist, the travelling voyager,
finding new tracks on old paths,
and old tracks on new paths
in the liminal in-between.*

15 This liminal space/time is often expressed in Wiccan and neo-pagan rituals: we are between the worlds, and what happens between the worlds changes all the worlds (Calley Jones & Mair, 2014).

16 'Let us go then, you and I' is the first line of the poem 'The Love Song of J. Alfred Prufrock' by T. S. Eliot (1915).

*Building a life upon the crack,¹⁷ so to speak,
neither late, nor early,
in Aion time,
breathing with gratitude for photosynthesis,
the interconnection of bacteria,
technically mediated cyborgs, allowing
for the un-purposefulness of
a shadow,
a Cheshire smile,
a sleepy Dormouse,
a murderous Queen,
a hopeful co-existence,
now.*



FIGURE 2 Ouroboros graffiti on concrete
PHOTOGRAPH BY WALKING COMPANION REBECCA L. HOPKINS,
REPRINTED WITH PERMISSION

3 Pascoe: Ouroboric Narratology

(Modality 5, wherein the author of the hundred situates their enquiry in theory or otherwise ...)

¹⁷ 'We build our house on the crack, so to speak. We live to recover from the shocking awareness that this game is over even before it started. The proximity to death suspends life, not into transcendence, but rather into the radical immanence of "just a life," here and now, for as long as we can and as much as we can take' (Braidotti, 2013, p. 132).

We (Angela Molloy Murphy in Naarm; Sean Sturm and I in Tāmaki Makaurau) tell stories, and whether we walk purposively or unpurposively, stories journey with us. Stories of wonder. The story of Alice, her meander through *Wonderland* (Lewis, 1865), encountering the fierce and dangerous Red Queen or the absurdist Cheshire cat, in search of the White Rabbit, who is running late. Finding herself to be too tall to get through the door, or to inhabit a house, a misfit, not fitting in. And we, walking in 'Aion' time (Deleuze, 1990, p. 162), we are not late or early; we *are*. Uncertain journeys¹⁸ like the story of Dorothy and *The Wonderful World of Oz* (Baum, 1900), her Yellow Brick Road and companions of curiosity, compassion, courage: a small community of Scarecrow (geo-), Tin Man (techno-) and Lion (bio-) convey the journey we are all on as we search for a way home, back to ourselves, within the multiplicity. Lyra-like (Pullman, 1995), we adventure forth. Cyborgs, technically mediated hybrid figures, grounding technology in the earthly environment (Braidotti, 2022), we wander and wonder on campus grounds in Naarm and Tāmaki through WhatsApp. There are layers in the steps we tread: Gothic, Surrealist, Situationist. We wonder what it is like beneath the terra firma. Auckland is volcanic, and the geography speaks of cavernous lava caves, of water and rivulets, and, in the neighbourhood of Albert Park and the universities, the taniwha ('guardian spirit') of Horotiu.¹⁹ Melbourne is built on swampy land, but it too has its taniwha, the eels of what became known as Townend Creek, a tributary of the Birrarung (Yarra Yarra River) (Andrews, 2024b).

As we 'walk-with' (Springgay & Truman, 2017, p. 16) three locations – Tāmaki (Auckland), Naarm (Melbourne), Ōtautahi (Christchurch)²⁰ – there have been displays of connective light around the world: the aurora reveals itself – fuchsia, crimson, violet, an eerie green – a public pedagogy of light, reminding us of our Earthly interconnections.

18 Artist Chiharo Shiota's site specific installation *Uncertain Journey* (2016/2019/2022/2025) explores the threads of life and the conviction that, although we cannot see the future, we still step forward.

19 The Wai-Horotiu ('water of Horotiu') stream ran down the valley of what became the city centre of Auckland, undergrounded and transformed into the main street of the city, Queen Street (see Truttman, 2024; Lythberg & Hikuroa, 2020; Kingsbury, 2022; Watene, 2023). Its guardian was Horotiu, a taniwha, an ancestral guardian of the local waters and thus the site. As Kinsbury (2022) notes, 'taniwha take the form of large eels, fish or reptiles, and tend to live at the sides or bends of rivers, in springs or in caves' (p. 1 of 15).

20 Walking-with place shifts the concept of 'place as something fixed and known, to understandings of place as an event, in process and relationally produced (Massey, 2005)' (Springgay & Truman, 2017, p. 17). Space is 'the product of interrelations' (relational), 'the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality' (plural) and 'always under construction' (processual) (Massey, 2005, p. 9).



FIGURE 3 Tree branches and (Narnia) lamppost in Albert Park

PHOTOGRAPH BY JOANNA PASCOE

Experiencing place as coming into being through vital and creative forces is central to Indigenous cosmologies that perceive Country as a complex, living system that humans are in together with land, water, stars, plants, animals – all of these have a story, a world, a way of being.

INNOCENT & BRIGGS, 2025, p. 48

The solstice arrives, crisp and clear, with the full moon, and takes my dear Dad away in its slipstream, reminding us that all is in flow and change. In the spirit of becoming that walking affords us, we are becoming imperceptible, allowing the opportunity to think beyond our bounded selves. As Rosi Braidotti puts it, channelling Deleuze and Guattari (1987),

[Becoming imperceptible] is the ultimate gesture of defamiliarisation. This process actualises virtual possibilities in the present ... somewhere between the 'no longer' and the 'not yet.' [...] The vital energy that propels transmutation of values into affirmation is the potentia of life as perpetual becoming that expresses itself through the chaotic and generative void of positivity.

BRAIDOTTI, 2013, p. 137

Walking, together and apart, 'thinking-making-doing research' (Springgay & Truman, 2017, p. 211), opening up to in-between spaces in the environment, belonging and separate, joining through waves on the air expressed via phones, appearing like a Cheshire Cat or a Lion in need of a pep talk, our walks traverse whenua, country, Gaia, Earth and cosmos – and stories: Dorothy and

Alice, Lyra and Eve, for, in this Garden of Eden, companions to walk with, to encounter with, are how we get through, by, along, around. What emerges is a pedagogy of care that crosscuts timelines and deadlines. We are particles in relation with nature, technology and human friendship. Through posthuman pedagogical practices such as c/a/r/tography (Rousell et al., 2020), we can interrelate beyond the human, tracing field notes through moving events like walking methodologies and arts-based practices like poetry and image creation *in situ*. Like the graffiti ouroboros on the concrete curb, we cycle through Aion time, noticing the seasons, attending to the moon and the rhythm of days and nights.

4 **Planned Unplannedness – Or, as Zoom Would Have It, not a Little Ironically, ‘Planned on Plainness [sic]’ (Zoom)**

(Modality 3.)

- JP: You posed that question, ‘Are you Dorothy or Alice?’
- SS: Oh, yeah! And what’s the difference between those two kinds of walks? Dorothy sort of knows where she’s going, doesn’t she? To the Emerald City.
- JP: She does, but she’s also very good at stopping and talking to complete strangers and allowing them to join her team. Or creating a team with them. You can be a machine. You can be made of straw. You can be a fierce creature that’s having an identity crisis.
- SS: Mmmm, and how’s that different from Alice’s walk?
- JP: Alice gets overwhelmed at times. She has a lot of obstacles and challenges, and, sometimes, she just has to sit down and cry. And, then, she works out that it’s not the end of the world after all because the Cheshire Cat’s face appears, or she eats a bit of mushroom.
- AMM: Does she even have a destination?
- JP: She’s pretty unmapped.
- AMM: Things sort of *emerge* (Emerge, 2019).
- SS: And they were both dragged out of their environment and out of time [Authors’ note: Dorothy – by a cyclone; Alice – by a rabbit and a rabbit hole]
- JP: *But* because she [Dorothy] lands on the Wicked Witch and meets her mentor [Glenda] straight away, she’s given a direction. She could have been blinkered and just gone there. Instead, she’s open to what happens along the way. And very inclusive about who joins in: you can

be machined; you can be made of straw; you can be a fierce creature who's having an identity crisis. She's also lucky because she has her dog with her, while poor Alice has even lost her cat, Dinah. You know, that's a little daemon.²¹ Her daemon is not with her. So, she's been stripped of everything she knows; she's a complete fish out of water.

AMM: And she is always out of sorts with the adventures, so that everything feels like it's happening to her.

JP: She's too big; she's too small. The door's tiny; the door's huge. There's this Mad Hatter. And it's really high stakes at some points because she meets, like, the Queen, who keeps decapitating people.

SS: I know, you know, she's not agentic, really. She's pushed around.

JP: But she seems to do exceedingly well for all of that. She keeps overcoming her obstacles.

SS: And what is it that does that for her? It's her sort of weird openness, isn't it?

AMM: Her curiosity!

JP: Curiosity can kill the cat.

SS: Ha! And how do you think it is with Dorothy?

JP: She wants to go home, but she has compassion for people or creatures who are struggling.

SS: So, where do we sit then? Do we feel a bit of both? I don't know if there was too much frustration for us?

JP: We met difficult things, but they didn't stop us completely. [Author's note: Dorothy and Alice also have obstacles ...]

SS: Some tended to be technical: WhatsApp chats that dropped out, time zone glitches and so on ...

JP: I mean, Angela, remember, you encountered protests and roadworks?

AMM: Yes.

SS: So, maybe you were more Alice?

AMM: Yes, in this scenario, we didn't have a real destination in mind – although we always knew that there would be sense-making at some point (which is important for Alice because nothing makes sense along the way).

SS: To a certain degree, we were also in already-mapped environments – though we did interact with them in slightly unusual ways ...

JP: We were following paths that others had set down ...

SS: ... but not necessarily in the way that they intended them to be followed.

JP: No, we made our own way through them.

21 The daemons in Philip Pullman's *His Dark Materials* series (1995–2000) are externalised animal forms of their human companion's soul (*animae*).



FIGURE 4 Skeleton tree

PHOTOGRAPH BY ANGELA MOLLOY MURPHY

5 Molloy Murphy's Hundred: Witches

(Modality 4.)

*Nobody thinks of sky country when walking –
at least I didn't,
head bowed,
searching for fissures,*

*cracks,
 rabbit-holes to a subterranean world.
 Stormwater grates and
 an underground parking garage
 give a flicker of feeling –
 only a shadow of the magic
 to be sensed and experienced
 when the earth reveals secrets to you willingly.
 Excavators chew up soil and asphalt,
 extracting and consuming endlessly,
 or bury bodies,
 while simultaneously preparing the site to memorialise.
 Ah, there's that true university vibe!
 Looking up can make you gasp,
 'What are we to do with all this air?'
 I think there's witches²² up there.*

6 Molloy Murphy: Wherever the Winds Take us

(Modality 5.)

Our first time walking 'together-apart' (after Barad, 2014, p. 176) is forever burned in my brain. It was actually our second walk, if you count Sean Sturm's walking workshop at the Association for Visual Pedagogies (AVP) (Sturm, 2022). *I do ... one, two.*

That day, my university campus was riddled with construction. On Billibellary's Walk, the campus Wurundjeri Walk, stops were missing, covered or blocked: caution tape, construction vehicles and chain-link fences relentlessly barred the path. It was all a sharp contrast to the solemn, sacred intention of the Indigenous Walk and the ancient feeling it was meant to tap into. The tricky landscape of machines and blockades mirrored the neoliberal underbelly of the university and the obstacles I was encountering as an international early-career academic. Through walking and across time, I found my stride – not in or through the colonial systems and structures, but *around* and *between* them.

These research walks with Sean Sturm and Joanna Pascoe and Wurundjeri Country; students, colleagues, and histories; thinking, talking, and weather;

22 MacLure (2024) describes the role of the witch as 'sensing and redirecting the flows and intensities of that which is coming into existence' (p. 632).



FIGURE 5 Billibellary's Walk
CROP OF *BILLIBELLARY'S WALK* BY ONEMDA VIC HEALTH KOORI HEALTH UNIT & MURRUP BARAK, MELBOURNE INSTITUTE FOR INDIGENOUS DEVELOPMENT (N.D.) © UNIVERSITY OF MELBOURNE 2025

genocide, resistance, silencing; and, and, and ... were a 'polyphonic storytelling' in collaboration with place as a dynamic more-than-human 'gathering' (Molloy Murphy et al., 2025). This storytelling ruptured the colonial thinkings and doings of the academy and made a sanctuary for us in the rupture.

In these walking events, we three were 'called into connection' (Rose, 2017, p. 507) with underground passages, cracks, waterways and concrete traces (Cutter-Mackenzie-Knowles et al., 2020), evidencing life beyond, under, and around the built environment and all it represents. Indigenous scholar Bayo Akomolafe suggests that, in order to see sideways, we can look to the edges, the liminal spaces 'where story and meaning are created and recreated'

(Akomolafe & Ladha, 2017, p. 833), to find the haunted bodies and hidden ghosts of 'progress.'

Perhaps it was the inefficient mapping (Knight, 2021) that called me into unexpected connections, but, on our final walk in Bundoora, I found myself drawn to a shimmer on the water and the wind-twisted treetops and other inhabitants of Sky Country *above* the campus we walked.

Leonard Cohen (1961) poetically said, 'We are so small between the stars, so large against the sky.' Though I was deeply subsumed in my own experience at the time, I felt virtually imperceptible from the lands, waters, skies, histories, knowledges, and earthly relations we walked-with. If walking-with is world-making (or unmaking)' (Koenig et al., 2024, p. 218), with multimatter/multispecies co-conspirators, then perhaps I am an imperceptible part of this specific, shimmering throwntogetherness (Massey, 2005), an unruly cyclone (like that from *The Wizard of Oz*) moving through the sky wherever the winds take us.

7 Disembodied Embodiment: 'One Way to Attune with the More-Than-Human Is to Pay Attention to What They are Paying Attention to'

(Modality 3.)

ss: We did have some technical difficulties, but, I guess, they were failures that revealed the nature of the medium.

AMM: And they brought other things forward, like, I remember a time when Joanna spent a very long time listening to Katy and me because we couldn't see each other on the call as we had planned.

JP: Yes, that's true. I enjoyed that because you were like Dorothy, and Katy was just scooped up into it, wasn't she?

AMM: She was, and I was aware that you were listening. Katy was telling me stories. And that was the only way I was able to connect with you. It was this performative discussion that we were having that I knew you were listening in on.

ss: Yeah, and the other thing, too, was that, when we were using the video, it was very much a mediated process. Most of the time, we couldn't see who was holding the device because it was pointing out at the world. We were seeing through somebody else's eyes but not seeing *them*. You know what I mean? That was a weird sort of embodiment – almost like a disembodied embodiment – because we were seeing as if we were

the other person, but we *weren't* the other person because we only had access to part of their visual perspective.

JP: It was a defamiliarisation.

AMM: Yeah, it reminds me of this article 'Learning with Children, Ants and Worms in the Anthropocene' by Affrica Taylor and Veronica Pacini-Ketchabaw (2015). The idea is that one way to attune with the more-than-human is to look beyond what one is saying and doing and instead pay attention to what *they* are paying attention to (Taylor & Pacini-Ketchabaw, 2015, p. 514). So, if we were each holding a phone, it would be a very typical human exchange to look at each other while we talk. But when you hold the phone facing out and show the other person what you see, then they are not looking at you, but looking beyond you at what you're seeing: the wind in the trees, birds overhead, the movement and flow of bodies around you; they are paying attention to what you are paying attention to.

SS: *And*, you have no control over the other person's perspective – you've given yourself over to that perspective.

JP: You've surrendered to it.

SS: That reminds me of Donna Haraway's (2016) 'response-ability' (p. 12). It involves a different understanding of agency: it's agency that is not us grabbing the world, if you like, it's allowing ourselves to be grabbed by the world.

AMM: Yeah, you have to open up your senses and just let things fall in because you're not selecting the sensory input.

SS: So that gesture of allowing somebody else to 'be your eyes,' it's like, Martin Heidegger (1966) has that term, 'releasement,' or *Gelassenheit* (p. 61)²³ – which is very similar to Gilles Deleuze's (1992) idea from Baruch Spinoza of 'affecting and being affected' (p. 625). And the being-affected aspect of it is significant because it allows things to happen: it's not objectifying in the same way as our everyday thinking because it involves giving ourselves over to the things that we're interacting with. It's a sort of openness to difference, I think, not unlike Karen Barad's (2016) 'response-ability' (p. 12). It's an opening up to the world to allow it to happen to [with?] you, yes. I really like the idea that

23 Sometimes, people translate *Gelassenheit* as 'letting-be' (e.g., Keiling, 2018, after Hauge-land, 2007) because it's got that '*lassen*' word in there, which can mean 'to leave' or 'to let be.' Heidegger himself argues that education should be a 'letting learn,' enabling others to be open to the world (Riley, 2011, p. 809, citing Heidegger, 1968, p. 15).

some 'technological' interventions, like our using the phone camera to communicate but not face-to-face, can facilitate that process.

JP: Yeah, it was definitely enabling a becoming, a folding in and out, to reference Braidotti (2011, p. 152).

AMM: Even when it failed – although it didn't feel that way at the time. My bad reception felt like a failure of communication, but I see now how other possibilities opened up because the tech wasn't working as expected.

8 Sturm's Hundred: 'Look at That!'

(Modality 4.)

*Tree
drawn
I/eyelessly,
above and below
(the Earth),
climbing into time and blue,
her fast our slow ...
'Dic cur hic,'
says Isabelle Stengers²⁴
to we three,
a little too keen
on making a fuss,²⁵
full of efficiency,
too keen to see
the trees about us
until they slow us.
Do they walk with us
or wait for us
to slow?
Do their pulses quicken
like ours?
Capillary tree,*

24 'Dic cur hic,' Latin, 'say why here': 'say why you choose to tell, or to do, this, on this precise occasion' (Stengers, 2009, p. 29, after Leibniz).

25 After Isabelle Stengers and Vinciane Despret's *Women Who Make a Fuss* (2015).

*crack in the sky tree,
aquaphilic trees in water (there) and rock (here),
trees that love the concrete and the stone,
'the scar tree':²⁶
ah, older than us, but us, nonetheless.*



FIGURE 6A–C Crack in the sky tree, tree map, tree that loves the stone
CLOCKWISE: PHOTOGRAPH BY ANGELA MOLLOY MURPHY; INEFFICIENT
MAP BY ANGELA MOLLOY MURPHY; PHOTOGRAPH BY JOANNA PASCOE

26 Keelbundoora Scarred Trees and Heritage Trail at RMIT Bundoora on Wurundjeri country (RMIT University, 2025).

9 Sturm: Where Exactly Do We Start; or: Where Exactly Do We Start?²⁷

(Modality 5.)

As we paced out on our research walks, we initially felt ourselves moving very much in what Deleuze (1998) calls 'pulsed time.'²⁸ Such a time can be characterised in three ways: as

- territorialising, i.e., it's about 'the movement ... that marks [a] territory' or
- rhythmic, i.e., it's about 'the development of a form' or
- subjective, i.e., it's about 'the formation of a subject' (Deleuze, 1998, pp. 209, 210, 211).²⁹

Joanna Pascoe and I, as we walked the palimpsestic paths of the colonial site of Albert Park and the adjacent University of Auckland campus, sensed the place pulsing with these three characteristics that brought home to us our entanglement with the deeply problematic histories of the place – and, for me, as a Māori scholar, my mixed emotions of *mamae* ('heartache') and *manakō* ('hope') at walking this place that has become a *tūrangawaewae* ('home'), a

27 After Bateson's (1972) question about where bodies begin and end (or how they relate), 'Where do I start?' (p. 459). Here, responding to that question also allows us to respond to the question of how we begin to relate as settler and Indigenous allies and/or peoples.

28 Deleuze drew the concept of non-pulsed and pulsed time – or 'smooth' (*lisse*) and 'striated' (*strié*) time, as it is termed in *A Thousand Plateaus* (Deleuze & Guattari, 1987) – from Pierre Boulez (1971). Boulez (1971) writes, 'in smooth time, time is filled [*occupé*, 'occupied'] without counting; in striated time, time is filled by counting' (p. 94), or, in the original French, '*dans le temps lisse, on occupe le temps sans le compter; dans le temps strié, on compte le temps pour l'occuper*' (Boulez, 1963, p. 107).

29 To extrapolate again from Deleuze (1998), in 'classical' music, 'non-pulsed' time generates not 'sonorous forms' (refrains) but musical 'bloc[s] of becomings' (pp. 210, 211), i.e., the 'song of the [E]arth' (the 'great Refrain') (Deleuze & Guattari, 1994, p. 191. It can be characterised as.

- deterritorialising, through eschewing the repetition or variation of themes for 'freer ... compounds,' e.g., the loose reliance on a chronological series of excerpted lines or words from Mallarmé in Boulez's *Pli Selon Pli* ('Fold by Fold');
- arhythmic, through eschewing conventional formal structure for 'incomplete ... aggregates,' e.g., an aggregate like the symmetrical structure of *Pli Selon Pli*, which begins and ends with the same chord and uses fragments in the first and last movements; and
- non-subjective, through eschewing characteristic timbre for 'colour,' e.g., conventionally, in the suspended cymbals suggestive of fog in the first movement of *Pli Selon Pli*, and, less conventionally, in the use of strings not melodically but percussively (Deleuze & Guattari, 1994, p. 191).

For Deleuze and Guattari's thinking on Boulez's 'deframing' of music as 'plot[ting] a transversal' through 'sonorous blocs of variable individuation,' see 'Example 13' in *What Is Philosophy?* (1994, p. 191).

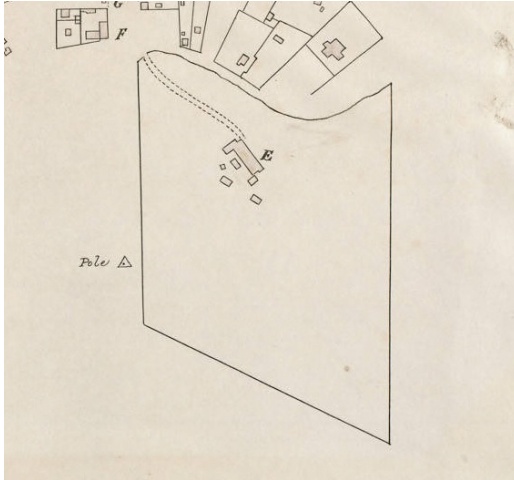


FIGURE 7 The first cadastral survey of the site of the future campus in 1842, E marks the location of the first Government House
CROP OF PLAN OF AUCKLAND AS IT STOOD IN JANUARY 1842 (1842) FROM AUCKLAND LIBRARIES HERITAGE COLLECTIONS (MAP 4601), NO COPYRIGHT RESTRICTIONS

home away from home for me on Ngāti Whātua whenua. First, we sensed the time of the 'cadastral survey' of the campus as what Deleuze (1998) calls *territorialising* (p. 210). This time marked out, or organised, the campus as a colonial site of 'settlement,' as the capitol of the former capital city of New Zealand (Figure 7).³⁰ Such sites, often green and/or monumental spaces, predominate in cities of the former British Empire.

Second, we sensed the time of the form of the site as capitol, as barracks and as campus, as it developed, or was *reorganised*, over time, as *rhythmic*. This time punctuated the linear ontogeny of the campus as it became, in turn, a governmental, a military and an educational site, sites memorialised in Government House (1841, 1856),³¹ the vestigial Albert Barracks wall (c.1852) and the Old Arts building, or Clock Tower (1926) (Figure 8a–c).

30 The territory that became 'New Zealand' was treated by Great Britain as a dependency of the Colony of New South Wales from the signing of Te Tiriti o Waitangi in February 1840 until it was formally instituted as the Colony of New Zealand on May 3, 1841. It became the Dominion of New Zealand on September 26, 1907.

31 The original Government House (marked in Figure 7 and Figure 8a on the left), manufactured by Mannings of London and assembled on-site in 1841, burned down in 1848; its replacement (marked in Figure 8b and represented in Figure 9a), was completed in 1856

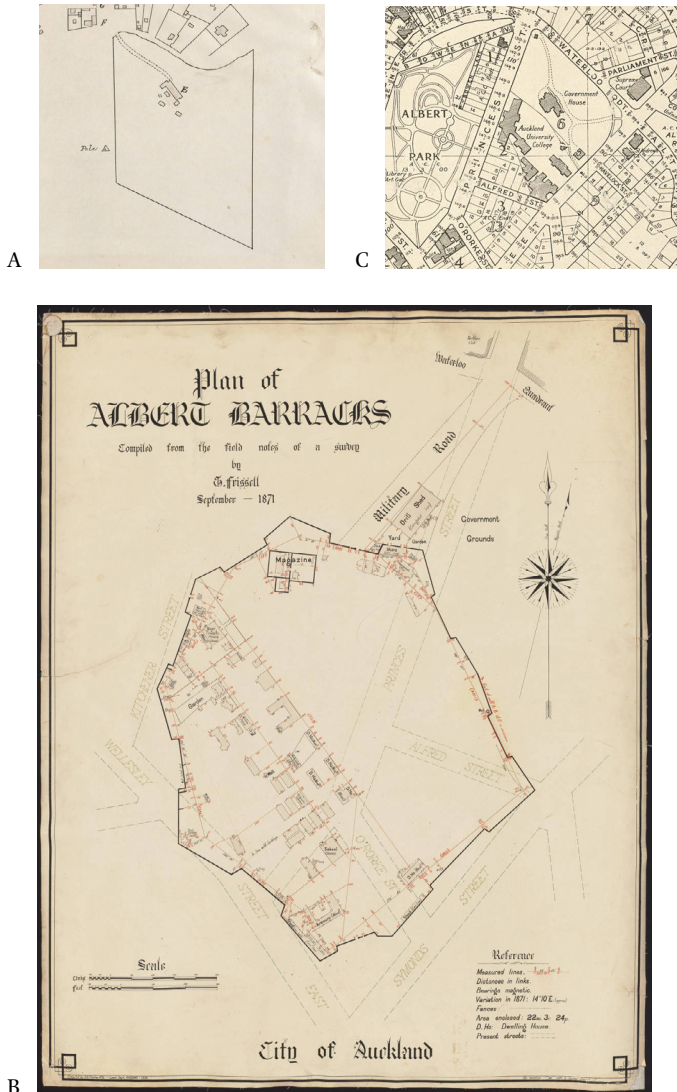


FIGURE 8A–C The formal development of the University of Auckland campus: From capitol (as at 1842) to barracks (as at 1871) to campus (as at 1948)
A: CROP OF PLAN OF AUCKLAND AS IT STOOD IN JANUARY 1842 (1842). FROM AUCKLAND LIBRARIES HERITAGE COLLECTIONS (MAP 4601). NO COPYRIGHT RESTRICTIONS. **B:** FLETCHER, R. S. (1871). PLAN OF ALBERT BARRACKS, COMPILED FROM THE FIELD NOTES OF A SURVEY BY T. FRISSELL, SEPTEMBER 1871. AUCKLAND LIBRARIES HERITAGE COLLECTIONS (MAP 108). NO COPYRIGHT RESTRICTIONS. **C:** CROP OF AUCKLAND CITY COUNCIL PLANNING MAP, SHEET NO. 5A (1948). FROM AUCKLAND LIBRARIES HERITAGE COLLECTIONS (MAP 3508). NO COPYRIGHT RESTRICTIONS.

Third, we sensed the time of the 'built pedagogy' of the campus embodied, or 'organised,' as *subjective* (Sturm & Turner, 2011). This time informed, in turn, the colonial subject of Old Government House (as the 'settler' bearing history), the national subject of the Clock Tower (as the citizen reshaping it) and the transnational subject of the Sir Owen G. Glenn Building (as the entrepreneur performing it) (Figure 9a–c).

This pulsed time Deleuze calls the time of 'Chronos,' time that is 'given' and that 'orders' us (Deleuze, 1998, pp. 209, 214): extensive, entitative time, the time of the cut ($\emptyset$), of place, of the present and bodies acting and acted upon.

But, at the same time as we moved together in what we might theorise as pulsed time, we felt the lives of more-than-human peoples like those of the trees – oldest living inhabitants of the place by far – pulsate like ours, maybe even pulsate *along* with ours, the sap and blood of both our pliant 'plant bodies' drawn by water and life to sync and sense subtly with each other (Gendlin, 1993, p. 25). And, once we opened up to the trees – both like us and not us, stretching between earth and sky, swaying with the murmuring northerly wind (the 'raki') – it felt as if they had been watching and waiting, watching and waiting *for us* (to open up?), even. Or, maybe, that they had been watching and waiting *with us* (for the sky to open up to us both).³² Or, maybe, even, *walking* with us, or, rather, waiting for us to take our time to walk at their pace (so as to be open together). We experienced something akin to what Māori philosopher Carl Mika (2020) has called 'ako-with-the-All,' or opening up to being taught ('akona') by the world in all its visible and not-so-visible aspects ('the All'). Opening up to the world by moving with more-than-human peoples in their places was a kind of 'self-erasure' ('whakakoretanga,' or becoming nothing), through which we came 'to understand ourselves as fundamentally other-than-human' (Mika, 2020, pp. 91, 93).

In this opening up to other peoples in their otherness and to our own otherness through ako-with-the-All, we felt ourselves moving in and by what Deleuze (1998) calls 'non-pulsed time' (p. 210), which is not unlike the kindred Māori concept of what I call 'whakapapa time,' or relational time,³³ time that,

and remained the seat of government until 1865. N.B. The dates specified here are the dates of completion.

32 Trees move, by tropism (i.e., following the sun, water or nutrients, or according to gravity); oscillation (i.e., swaying in the wind), damping (i.e., dissipating wind energy) or thigmomorphogenesis (i.e., adapting growth in response to touch, e.g., by wind); nastic movement (e.g., non-directional response to a stimulus, e.g., light intensity, temperature or geonasty); or migration (e.g., clonal colony migration). But they could be also said to walk with us (cf. Bodley & Benson, 1980).

33 The ontological concept of whakapapa is commonly translated as 'genealogy' – or 'kinship,' by anthropologists – but is better understood as 'interrelation' (see Mika, 2011)

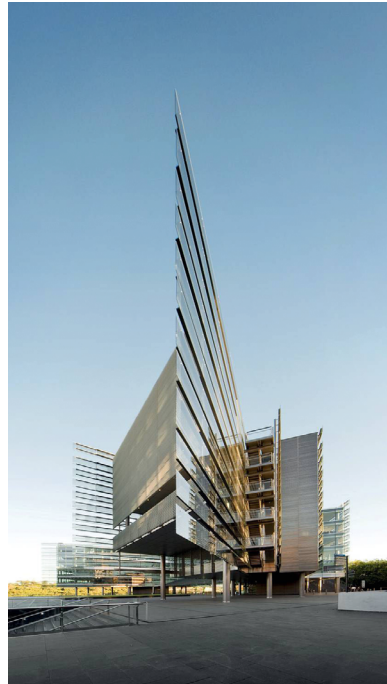
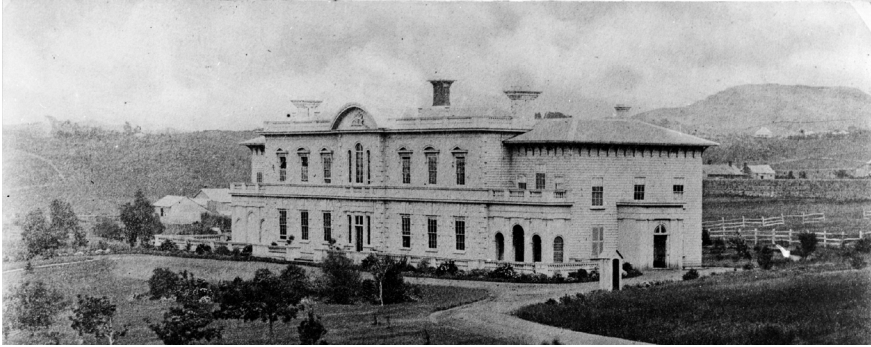


FIGURE 9A–C The educative subjectivities informed by the built pedagogy of University of Auckland trophy buildings: Old Government House (from 1856: the colonial subject), the Clock Tower, i.e., the former Faculty of Arts (from 1926: the national subject) and the Sir Owen G. Glenn Building, or The Faculty of Business and Economics (from 2008: the transnational subject)

A: [PHOTOGRAPHER UNKNOWN.] (C.1861). *GOVERNMENT HOUSE AND GARDENS, AUCKLAND, CIRCA 1861*. FROM ALEXANDER TURNBULL LIBRARY (PA1-Q-250-02). NO COPYRIGHT RESTRICTIONS. B: VEEN, L. (2016). *CLOCK TOWER AT THE U[NIVERSITY] OF AUCKLAND*. CC-BY-SA-2.0. C: GOLLINGS, J. (2009). *THE NEW BUSINESS SCHOOL AND TEACHING COMPLEX, UNIVERSITY OF AUCKLAND*. COPYRIGHT 2009 BY JOHN GOLLINGS. REPRINTED WITH PERMISSION.

as my whanaunga ('relative') Moana Jackson (2015) would say, 'recognises the interconnectedness of all things' (p. 62). For Deleuze, non-pulsed time can be characterised, relative to pulsed time, as

- deterritorialising, i.e., about a certain 'release' from the time that marks out a territory (p. 210) or
- arhythmic, i.e., about 'relations ... of movement and rest' rather than the development of a form over time (p. 215) or
- non-subjective, i.e., about not generic subjects that embody their 'times' but particular 'haecceities' that are 'distribut[ions] of affects' out of time (p. 217).³⁴

This non-pulsed time Deleuze (1998) calls the time of 'Aion,' time that must be 'wrested' from a pulsed time, that must be made to happen (pp. 206, 214): intensive, evental time, the time of the return (∞), of the void, of the past and future, and of sense. Whakapapa time, too, is evental: because it is about the 'never-ending beginnings' that interrelation makes possible, it is at once inter-generational and generative, 'bring[ing] the past into the present and then into the future' (Jackson, 2015, p. 62; see Sturm, 2023).

So, although our walk seemed time-less and without purpose – except to walk together – it was time-bound and purposeful: we were to walk and talk for an hour or so in two (or three) places (and time zones) at once, connected by WhatsApp, and document the walk in images and text both by hand and by device. The resulting 'unprepared preparedness' of the research walk, as we called it, expressed a living rhythm of what Deleuze (1998) calls 'pulsation,' a certain 'distribution [*répartition*] of pulsed and non-pulsed' time (p. 209). This rhythm seemed less a gesture of compulsion, as implied in Deleuze's word 'wrest' (*arracher*), than one of 'co-creation' (Deleuze & Guattari, 1994, p. 173), less *making* something happen than a 'making' that lets it happen.

34 Deleuze (1998) draws examples from 'classical' music to illustrate the characteristics of time. To extrapolate from his examples, 'pulsed' time (Deleuze, 1998, p. 209) can be characterised as

- territorialising, e.g., through the themes that are repeated or varied through the musical work, e.g., the da-da-da-dum 'fate' motif in Beethoven's Fifth Symphony, or
- rhythmic, e.g., through the conventional formal structure of the work, e.g., the sonata form (exposition, development and recapitulation) of the first movement of the Fifth Symphony, or
- subjective, e.g., through the characteristic timbre of the work, e.g., the heavier and darker timbre of the Fifth Symphony achieved by using the lower register of the strings and expanding the use of horns and timpani.

For Deleuze and Guattari's thinking on sonata form as a 'rigid enframing form,' see 'Example 13' in *What Is Philosophy?* (Deleuze & Guattari, 1994, p. 190).

We take this essay to be our fabulous moving ‘monument’ to the made thing that was our walking-with places and their peoples (Deleuze & Guattari, 1994, p. 167). But, in hindsight, we also understand that it was the play of pulsed and non-pulsed time documented in the essay that woke us up to transhistorical correspondences hinting at the hidden and not-so-hidden histories of the public places we walked as educational sites. It allowed the walks to serve as a mode of place-making critical-creative practice that wasn’t ‘entrenched in settler colonial histories and ongoing practices and had not sufficiently attended to Indigenous understandings of land’ (Springgay & Truman, 2017, p. 17, citing Tuck & McKenzie, 2015). Instead, these hikoi (‘walks’), undertaken by us as settler and Indigenous allies through all-too-colonial places in an echo of other transcultural and transspecific protest hikoi in Aotearoa,³⁵ promised, through their experience of ako-with-the-All, through their opening up new transcultural and transspecific possibilities for becoming-with such places and their peoples, human and more-than-human, a more just world-to-come.

10 Procedures or Parameters: Oblique Strategies

(Modality 3.)

ss: Ok, I’m also interested in this *unprepared preparedness* idea that came to us. We had a procedure with parameters. Each walk was procedural in the sense that we set out to do things in a certain way, and, in each, the procedure was slightly different. So, the first one was constrained by the idea that we were going to explore a colonial or an Indigenous space – which remained an undercurrent that sustained all the walks; the second one, by the idea that we were going to attend to our surroundings and to each other; and the third one, by the idea that we were going to do Linda’s method ...

AMM: ‘Inefficient mapping’ (Knight, 2021), yeah.

35 According to Barlow (1991, p. 23), the word hikoi, ‘to walk, stride, step,’ is related to the word hōkai, ‘to straddle’: ‘Here am I straddling and leaving my imprint on earth and in the heavens above, as the ancestor Tānenuiarangi straddled earth and heaven.’ The word has come to be associated with marches against injustice ‘in the sense of stepping or marching out to address injustices and to persuade government to attend to the needs of Māori people’ (Barlow, 1991, p. 24), e.g., in the 1975 Land March or the 2004 Foreshore and Seabed Hikoi. Those hikoi were premised on the whakapapa (‘interrelation’) of tāngata (‘peoples’) and whenua (‘places’), but they are increasingly premised on more explicitly transpacific whakapapa (Simmonds, 2024).

- SS: And part of our procedure was the technology that we were going to use and how that was going to facilitate or mediate the process, and those things sort of became productive limits for our interaction.
- AMM: Yes, like 'enabling constraints' (Manning, 2008, p. 8 of 24): constraints that open something up.³⁶
- JP: It felt a bit like a role-playing game. But it also felt like we weren't in a *strict* role: there was a fluidity, an openness there ...
- AMM: ... that was created by this procedure, if you will. We knew that we were going to bring a device to communicate with one another. We knew that we were going to have something to sketch with and record, if we needed to. And we knew that we weren't going to map out the minutiae of the path we were going on because we were going to let the walk unfold in real time.
- SS: Yes, and those kinds of enabling constraints were there for the Surrealists and Situationists in the *dérive* and psychogeography that we talked about when we first met at the conference, yes?³⁷ If there was going to be a procedure, the procedure had to be able to generate chance happenings, but there was always a procedure, so they weren't just going in blind!³⁸

If I think of the first walk that we did together (Molloy Murphy et al., 2023), we had the 'prompt' cards that served to redirect us at certain points. They were based originally on Brian Eno's 'oblique strategies' cards (Eno & Schmidt, 1974), which he used to use for producing

36 For Erin Manning (2008), enabling constraints, like particular concepts or objects, 'propulse tendencies of self-formation [autopoiesis] into aggregates of becoming-[art]work [poiesis]' and thereby 'transvaluat[e] ... the work-world nexus,' i.e., enable the work to express relationality in a new way, to 'inflect novelty into the world' (pp. 11, 21, 7 of 24).

37 To quote Springgay and Truman (2017) on the *dérive*, as theorised by Debord and the Surrealists (Debord, 1981a), "The *dérive* ... is a 'drifting' on foot through urban space. This aimlessness disrupts the habitual methods people typically move from one place to another, and instead directs the walkers' attention to the sights, sounds, smells and other psychogeographic details of a place. [...] Furthermore, urban *dérives* enable [*dérivistes*] to examine and understand the 'co-production of power and place' (p. 70)." (pp. 21–22, citing McKenzie & Bieler, 2016).

38 As Debord (1981a) puts it, *dérives* 'include both ... letting-go and its necessary contradiction: the domination [not our word!] of psychogeographical variations by the knowledge and calculation of their possibilities.' For him, this process of possibilisation involves the elicitation of 'new objective conditions of behaviour' (pp. 62, 64), whether by aiming 'to study a terrain ['exploration'] or to emotionally disorient oneself ['disorientation']' (Debord, 1981a, p. 64).

bands, you know. He'd flip a card randomly and read it aloud, saying, 'Swap instruments!' or 'Keep on playing the same thing.'

JP: 'Keep on playing. Don't stop. Keep on.' I can just imagine it.

SS: That was his mechanism for trying to disrupt people's habits, a kind of productive interruption.³⁹ But, though our procedures did alter our passage through the territories we tran[s]versed by kind of defamiliarising them and alerting us to their hidden histories, I don't feel as though we needed quite so mechanistic a procedure as Eno's for our walks. We wanted the walks to be more open than that.

JP: Yeah, we did.

SS: Because I don't think any of us *needed* any interrupting by the time we started walking together. We were quite happy to be interrupted!

AMM: Yes.

11 Molloy Murphy's, Pascoe's and Sturm's Hundred (feat. the Verbasiser): A Travelling University⁴⁰

(Modality 4.)

*You, I, Aion,
be hopeful,
building us,
preparing ground
on this site
(‘Looking vibe, little rainbow!’),
excavators finding Earthly fissures, liminal cracks,
fugitive rabbits:
endlessly old stone paths below,
simultaneously new.
There's shadow there,*

39 Debord (1981a) proposed that *dérives* enable us to elicit 'new objective conditions of behaviour' (p. 64). By a kind of 'insubordination to habitual influences,' they make possible what he calls a 'revolutionary transformation of the world' (Debord, 1981b, pp. 11, 10).

40 For this hundred, we began by pasting our own three hundreds and transcribed text from our conversations that we hadn't included in the article into the Verbasiser (<https://verbasizer.com>), which is a website based on Ty Roberts' software used by David Bowie to mimic his previous cut-up lyric writing practice that randomly combined existing lyrics and phrases that he had collected from the media to create new lyrics. We then selected phrases that resonated with our walks and talks, and edited them very slightly.

*aquaphilic tricksters,
magic dreamers.
Gratitude!*

*Do trees wait?
Feeling bodies too,
trees see all,
sense or think secrets,
photosynthesis time up here.
Let's flicker about
a travelling university,
we void-think:
true air purposefulness,
slow rock existence.
Capillary-drawn,
keen for
underground soil:
bacteria tracks pulse life.
Blue, fast, sky-bowed voyagers,
witches,
mediated queens fuss,
speak, walking, upon interconnection,
three cyborgs smile,
breathing water until earth cracks.
Love!*

12 A Writing Proposal: *The Medium Is the Massage* [sic]: *An Inventory of Effects* (homage to Marshall McClure and Quentin Fiore)

(Modality 3.)

SS: OK, let me just propose something here. We've got quite a lot in what we've just said. We could easily take the transcript of the discussion, and that could be the article. And, then, we add 'hundreds' (Berlant & Stewart, 2019), like episodes, into it.

JP: There's something about the [discussion] text because it's a wandering thing, and we're just trusting the process, like we trust the process of walking.

AMM: Yes. And what do we do with the video and images then?

- SS: Well, they can be the stimulus for the hundreds (Berlant & Stewart, 2019).
- JP: We will definitely use the beautiful photographic footage. We have quite a few theorists as well. We have Braidotti. We have Deleuze. We have Linda's inefficient mapping. We have the Surrealists. We have Brian Eno [or 'Brian, enough,' as Zoom heard it]. We have 'ants and worms and the Anthropocene' ...
- AMM: ... Veronica Pacini-Ketchabaw: the 'common worlds' people, yeah. I also wanted to mention Barad's (2014) 'cutting-together-apart.' We were, you know, together (but) apart.
- JP: We *are* cutting-together-apart in this work.
- SS: Oh, and we could use the witches' flight from Deleuze.
- JP: We could.
- AMM: Say more about that.
- SS: Deleuze and Guattari (2004) wrote that 'to think is always to follow the witch's [witches'] flight' (p. 41). I think it refers to the way that, in Shakespeare's *Macbeth* (2005), the witches appear and disappear from the scene in a fleeting, almost supernatural way [see Shakespeare, 2005, pp. 13–14].
- AMM: I am really intrigued by this idea.
- JP: I love their lines of flight: that they're witches' lines of flight speaks to us, I think.
- AMM: Yes, can you feel it?
- JP: Yeah, that's the 'mermaids singing.'⁴¹ The tuning fork is resonating.
- SS: And, for Deleuze and Guattari (2004), the witches' flight calls forth 'a new Earth and a new people' (p. 101).
- JP: Yes! And we're going to bring it forth: a new Earth.

Dear Reader,

Farewell from our essay, may the poetics, defamiliarised unmappings and circular reworldings travel with you. As you step out onto your walk (Modality 6, perhaps?), we invite you to stray a little from the path, look sideways at an artefact, smell a tree, listen to the insects and notice the stories that lurk in matter. You may like to tell a friend, take a photograph and share the moment, open to what another offers, the talk that lies between. Join us as we traverse our paths. Rest easy and step along at your own pace. We three are here, with you.

41 'I have heard the mermaids singing, each to each' is a line from the poem *The Love Song of J. Alfred Prufrock*, by T. S. Eliot (1915).

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