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Anttila, E. (2025). Embodied Dialogue and Dance as Post-Qualitative Inquiry. In A. Ovens & A. Dania (Eds.), *Post-Qualitative Inquiry in Sport, Health and Physical Education* (pp. 167–180). Emerald. <https://doi.org/10.1108/S1479-368720250000050015>

EMBODIED DIALOGUE AND DANCE AS POST-QUALITATIVE INQUIRY

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Abstract

In this chapter, the author explores embodied ways of knowing, dance and dialogue and the ways they may be connected. The author aims to unravel how the notion of dialogue, conceived during the height of humanism, can be revised and expanded in concert with posthumanist, new materialist ideas, and how it may continue to inform research even within the realm of post-qualitative inquiry. The author's desire has been to honour multiple voices from many fields and life forms that have shaped the author's professional path as a dance scholar and a critical arts educator. The writing process has involved different approaches and textual styles. The author acknowledges the author's thoughts are rooted in collaborations, meetings, incidents and events that have taken the author towards unknown territories, knowings and connections. The chapter starts with a discussion on the concept of dialogue and its origins. Next, the author explores the notion of dialogical spaces from multiple viewpoints and continues with a section on dance. Finally, the author depicts how collaborative, embodied writing as research practice has evolved during the past decade together with colleagues from different fields. The author shares poems created with the author's co-researchers as explorations on research methodology. The author concludes that post-qualitative inquiry, for the author at least, is about creating new realities and territories that did not exist before the inquiry, and that dance as embodied dialogue and as a collaborative, embodied research practice may create spaces where human beings and non-human things connect with and affect each other and where new knowledges emerge.

Keywords: Dance; dialogue; embodiment; collaborative writing; embodied writing; space

Introduction

This chapter focuses on embodied ways of knowing, dance and dialogue, and on how they connect in various ways. These notions have been present in my work for several decades and continue to enrich and inform my professional practice. Throughout this work, my intention has been to unravel how the notion of dialogue, originating during the height of humanism, can be revised and expanded in concert with posthumanist, new materialist ideas, and how it may continue to inform research even within the realm of post-qualitative inquiry. Although I draw a lot from my meandering path as dance scholar and critical arts educator, my desire is to honour multiple voices from many fields and life forms that have shaped this path. I have not made conscious choices about these steps nor travelled alone. Also, the writing process has been at times like moving towards the unknown or writing in the dark. It has involved different approaches and is visible in different textual styles. As I am writing, I acknowledge that words appearing on the screen have their origins in collaborations, meetings, incidents and events that have led and pushed me towards unknown territories, knowings and connections. The words emerge through my actions, but I do not own them. I am not the author, but a mediator, indebted to innumerable others. First, I will present some thoughts around the concept of dialogue and its origins. Then, I will explore dialogical spaces from multiple viewpoints, followed by a section on dance. Finally, I will depict how collaborative, embodied writing as research practice has evolved during the past decade together with colleagues from different fields.

On dialogue

In many, if not most, occasions, dialogue refers to conversation, often a verbal exchange between two or more persons. This perspective is very narrow and excludes multitude forms of dialogical encounters or dialogical life. Recently, the notion of embodied dialogue has gained more ground in philosophical inquiry (see, e.g., Boven, 2024). In the context of artistic practice and arts education, embodied dialogue has been at least implicitly recognised for several decades. This is understandable as art operates largely in the prereflective, prelinguistic, multimodal and embodied realms of human experience. These realms are also clearly noticeable in how young children relate to the world and how they learn. Multimodal approaches to pedagogy are consequently actively in use in early childhood education. A posthuman turn in childhood studies (Malone et al., 2020) is ongoing, and a wealth of literature in the field illuminates how embodiment, materiality and relationality are key to understanding and revising education in our ever more complex societies. The notion of intra-active pedagogy is among many novel approaches to early childhood education (Lenz Taguchi, 2010).

How then, can the notion of embodied dialogue be explicated through language? Acknowledging that Martin Buber (1878–1965) must have been

influenced by human-centred and modernist thought, I have found it enriching and have revisited his complex and sometimes obscure ideas repeatedly. His writing has resonated among arts educators, maybe precisely because of his poetic language. In an essay *Ich and Du* (originally published in 1923, translated first in English in 1937 as *I and Thou*), he introduced his view of human existence as relational. He established two fundamental modes of relating: the I–It relation, in which the other is experienced as an object; and the I–Thou relation, in which the other is encountered in its full presence, in mutual and reciprocal relation with the I. Despite Buber’s positionality within humanistic thought this view of the other does not only refer to another human being but also to an inanimate object, natural phenomenon, artwork or a spiritual being. Thus, long before I knew about posthuman thinking, Buber’s work resonated with my experiences as a dancer and early childhood educator. In both fields, embodied relations with human and non-human materialities are vital. Later, as a scholar working and teaching in higher education, I realised that it is quite difficult to engage with embodiment and materiality in the academia.

Two notions coined by Buber support understanding dialogue as a holistic, embodied phenomenon: Inclusion (or embracing; *umfassung* in German) and turning towards the other. Inclusion refers to taking part in the other’s experience, in other words, ‘experiencing the other side’ (Buber, 1947, p. 96). Inclusion makes the other present to the other. The second key notion, turning towards the other, refers to an inner orientation and intention that can be conceived as movement that is initiated from within. According to Buber, ‘the basic movement of the life of dialogue is the turning towards the other’ (1947, p. 22). This basic movement of turning towards the other includes both an inner movement and bodily action. The merging of an inner attitude and outer movement integrates the mind and the body and can be understood as the basis for embodied dialogue. Dialogue, understood in this way, does not require language or verbal communication.

Buber differentiates becoming aware from observing and looking. Becoming aware is about something entering one’s life in a way that cannot be analysed or verbalised at the moment of the encounter. This something can be another human being but also an animal, an artwork or a spiritual being. Becoming aware denotes an I–Thou relationship, where observing and looking on are based on the subject and object as separate from each other. This means also that the observer or on-looker do not become transformed through the process of observing/looking on. When a human being becomes aware s/he may become transformed. Becoming aware is based on the dialogical relationship between the object and the subject: the object becomes a part of the subject of his/her life. For Buber, imagination as the ability to transform anything into You is a central capacity for relational existence (Buber, 1937/1970).

Dialogue, understood in this way, can be seen to be based on or at least affiliated with relational ontology. This ontological stance emphasises that relations between entities are more fundamental than the entities themselves and that entities come into being through relationships (see, e.g., Bozalek, 2019). Thus, individual human beings, their identities, experiences and subjectivities

emerge from relations, that is, what is in-between and what connects them to other beings and things. Embodied dialogue is based on the bodily act of turning towards the other through which fostering and creating connections may extend beyond human relations. Turning towards the other heightens one's awareness of invisible and visible connections around oneself, of otherness that lives in and around oneself, in other people but also in one's animate and inanimate environment. Embodied dialogue, understood in this way, creates dialogical spaces where human and non-human beings and things connect with and affect each other, generating multimodal meanings that may or may not reach the level of verbal language.

Dialogical spaces

All living creatures inhabit a space. Many species travel across various territories for survival and also for curiosity, learning, and knowing. Spaces invite or repress embodied action and encounters with human and non-human actors. Spaces, thus, have agency. Spaces between human and non-human beings and things can be either affectively charged, energised, or void, depleted. Embodied dialogue mobilises and animates space and its inhabitants, creating a living space time (Anderson, 2006) or a physically expressive space where it is possible to 'experience that you are more than you are in everyday life, so you can express yourself in so many different ways in dancing, or in moving. . .' (Magven, in Anttila, 2019, p. 68). An animated space connects and carries affects, movements, actions and interactions through time and space. In such spaces, sensing can happen collectively as 'we can all feel it, everybody in the space can feel that there is something happening now' and that 'there is this sense that there is more to life' (Magven, in Anttila, 2019, p. 68). This is how a transpersonal sense of life discussed by Anderson (2006) may become created and felt.

Educational spaces too often limit learners' movements, connections and interactions, and most scholarly spaces lack colours, textures and shapes. The notion of social choreography (Klien & Valk, 2008) has been inspiring for exploring and observing how people, animals and things organise their actions and how they also shape the natural and built environment through inter- and intra-actions within various spaces. As Klein and Valk (2008, p. 20) state, 'choreography has become a metaphor for dynamic constellations of any kind, consciously choreographed or not, self-organizing or artificially constructed'. The notion of social choreography can be expanded to include the complex relations that emerge both as social but also material formations.

I also like to think that the educational space is a smooth space, a space where affects flow freely and where becoming and eventfulness is possible. A smooth space, a concept brought to philosophy by Deleuze and Guattari (1987/2004), allows the emergence of self-organising dynamic constellations where movements, actions and affects may travel without obstructions in time and space. In comparison, a striated space is about measurements, observations and evaluations that are present (too) often in educational spaces. Striated spaces aim at

law and order (Deleuze & Guattari, 1987/2004). According to Snellman (2018), a smooth space is about affects and becomings and a space where materials have force and agency. All paths are possible, as in a desert or an ocean, and the paths will be erased as soon as they have been created. A striated space, in contrast, is characterised by marked pathways, streets and bridges, as in cities and built environments (Snellman, 2018).

Bridges, however, may also support living beings in traversing to new territories. The postcolonial scholar Homi K. Bhabha (1994) refers to bridges as constructs that may 'escort the lingering and hastening ways of men to and fro [*sic*], so that they may get to other banks' (1994, p. 7). For such bridges to emerge, it is important to 'focus on those moments and processes that are produced in the articulation of cultural differences' (Bhabha, 1994, p. 2). This, in turn, creates a possibility for something new, or a third space, to emerge. Third space refers to a liminal or hybrid space where (cultural) difference is being performed and simultaneously, transformed. This performative act involves mutual recognition of difference and in that accepting otherness and relationality (Bhabha, 1994; see also Anttila et al., 2019). Indeed, the notion of difference deepens the meaning of embodied dialogue. It leads to increased attention to multiplicities and possibilities in life rather than separation or distinction between things (Anttila et al., 2019; Löytönen, 2017; May, 1997).

Third space emerges at boundaries where 'the boundary becomes the place from which *something begins its presencing*' (1994, p. 7). The emergence of a third requires that 'the I and the You . . . be mobilised in the passage through a Third Space' (Bhabha, 1994, p. 53). Third space, in my view, refers to a space that emerges at crossroads, frictions, crashes, when the partners – or even one of them – even momentarily recedes, yields, gives space for the other, to Otherness – does not use power, does not colonise, patronise but breathes, opens, receives the other's Otherness, lets it become part of his/her flesh, experience, life. It is a sensitive space of letting go and giving up. It is an ethical act, a gesture of peace and respect that cannot be forced. It is not easy and self-evident but requires a deep detachment of one's own immediate needs and aims and a readiness to wait and receive something unexpected, something unknown.

In a more literal sense, space can be seen as teacher and as co-researcher. In education, this may lead to decentralising the teacher's position. This idea has led me to preparing the space before the actual encounter with students and refrain from most instructional talk. Simple (verbal) instructions, pasted on papers and placed in the space suffice in giving scaffolds to the emerging activities. Surprising and unexpected events start to unfold in these classes. What becomes learnt, in a traditional sense, cannot be prescribed. However, since I understand dialogue as tool and aim of education, an attentive approach to the social and material environment is always pedagogical and always leads to growth.

Recently, the notion of rewilding, or learning 'in the wild' has inspired me greatly (Hutchins, 1995). Learning in the wild refers to pedagogical approaches that emphasise educational activities in spaces outside of classrooms, in natural and outdoor environments. The notion of rewilding was first introduced by

conservation biologists to refer to ‘reintroducing fauna and flora to ecologies that have lost biodiversity through human habitation, cultivation, and urbanization’ (Soule’ & Noss, 1998; Thorne et al., 2021, p. 108). According to Thorne et al. (2021), rewilding has to do with ‘a renewed call for increasing the ecological alignment of domesticated instructional spaces vis-à-vis the heterogeneity, complexity, and unpredictability of interaction in the wild’ (p. 108).

So-called socio-material approaches to education and learning are closely aligned with learning in the wild as they emphasise the systemic, connected and holistic nature of education and learning. This means that they take place within webs where human and non-human elements are entangled (Fenwick et al., 2011). Learning, thus, is embedded in material surroundings, and knowledge emerges through activity where the learner is connected with the socio-material world. Emergence is, indeed, a key term here as learning and knowledge emerge within dynamic constellations that connect humans, events and materials. Learners are nested within and interconnected with the elements of the systems in which they are part of. All parts of the system, the web have agency and learning is dependent on the whole system. Knowledge and learning emerge through and as performative actions, as doings. Learning is understood as a process that expands possibilities for action. Finally, socio-materiality emphasises unpredictability of learning and educational situations (Fenwick et al., 2011, pp. 14–17).

In research, allowing space, and the materials within it, to become co-researcher transforms the practice of doing research and the kind of knowledge that emerges. Much like in educational situations, collaborative research can take place in a physical space that allows movement, encounters and embodied dialogue. I will return to this kind of research practice with concrete examples soon. Before that, a few words about dance.

Dance

Dance transforms space and relations between humans and things in space. Dance can be understood as (e)motion, as both visible and inner movement. There are no codes or rules as to what kinds of physical movements can be considered as dance. Any movement qualifies as dance, as long as the mover, the dancer, becomes holistically or affectively engaged. As the choreographer Jonathan Burrows (2010) writes, ‘let us begin with the idea that you know how to dance. Training is only sometimes a bonus’ (p. 1). There is a quality of presence or heightened bodily awareness in dance. This means that the activity of dancing does not have to lead to any future benefits (although it often does). The experience, the current moment and the event of dancing matter. There is no need to compete, score or achieve a goal.

Dance is also about becoming visible to others, through embodied, or performative acts. The body is, thus, our connection to others and the world. It is ‘the means by which we become seen and the means by which we can see others and the world. The body is visible and exposed. It reveals you to me and

me to you' (Anttila, 2024). Even when dancing alone at home, for example, the performance element is most often somehow present in the dancer's consciousness as cultural images and connections that inform the dance. Most often, dancing happens in a social space, with others, in connection with the material environment. Then, dance is also about seeing others, responding to other bodies in space. Attending to breathing, touching, and listening are key elements that may differentiate dancing from many other kinds of physical activity. Gravity, the pull towards the ground, is a partner in all dancing. A partner in a sense that it is not only to be fought against but to support, to yield into, to recover and to play with. Gravity makes it possible for us to sense weight of the body, often in relation to another body. Heaviness and lightness alternate and connect the moving body metaphorically with existential aspects of life. A simple lift of the arm towards the sky, and then letting it fall, already is a dance.

To dance is to engage in embodied dialogue where meanings beyond or before verbal language may emerge. The meanings may never reach the threshold of language, although they may, and often do. Most often the meanings are obscure, fluctuating, emerging and disappearing. Nevertheless, this embodied knowing is meaningful. My inclination towards embodied knowledge has led me to find inspiration from many other researchers who value embodied, performative, arts-based and artistic approaches to research that connect thinking with sensing (Guttorm et al., 2016; Pelias, 2005).

Collaborative, embodied writing as research practice

I have had the pleasure to participate in collaborative, embodied writing research practices since 2012. Engaging in this kind of practice happened as a result of 'happy incidents' that led to forming a team of four female academics working in the field of arts and crafts. We worked together for several years, presented our work in performative ways in several conferences, including the International Congress for Qualitative Inquiry (2012 and 2014), Colloquium for Artistic Research (2013) and Society for Artistic Research (2017). We also published three experimental articles (Anttila et al., 2014; Guttorm et al., 2016; Löytönen et al., 2014). While we oftentimes asked ourselves '... Is this research at all or just a silly game?' (Guttorm et al., 2016, p. 2 & p. 9), we were not willing to conform to academic conventions. I am indebted to my dear colleagues Hanna Guttorm, Teija Löytönen and Anita Valkeemäki for these adventures and have continued to develop this practice with new colleagues.

Most recently, this collaborative, embodied writing practice has taken place within a research project entitled Embodied Language Learning through the Arts (ELLA). ELLA research project (2021–2024) focused on broadening the conceptions of language and learning, and in so doing, renewing pedagogical practices related to language learning in various educational settings. Simultaneously, the conception of language in doing research is being critically investigated. The multidisciplinary ELLA team consisted of 10 female researchers.

Over the four-year project, we explored collaborative, embodied writing practices with the idea on space and bodies as partners in our research practice. The starting point for our workshops was the materiality of language and questions like what happens when engaging with space, bodies and stuff? What kind of thinking and language – words, writings, movements, drawings and vocalisations – does such practice generate? Our work was inspired by the conception of language as an embodied, relational activity involving bodies, materials, places and verbal elements (e.g., Pennycook, 2016; Toohey, 2019) as well as materiality of language in research practices (MacLure, 2013). In all, our aim was to decentralise verbal language in language learning and in doing research and to change language itself so that it becomes ‘embroiled with matter’ (p. 663). The process of writing together dissolves the separate ‘I’s’ in writing (Guttorm et al., 2016). Writing itself is an embodied practice, an inquiry, a discovery and a becoming, not merely a medium for reporting research results. In this, the writer (s) does not know beforehand what will emerge on the paper or screen. Multi-modal images, the writer’s social and material connections feed the process where movements of the fingers, hands and the arms, and the eyes, following the letters that appear on the paper or screen, connect the thinking body with the pen or keyboard, as the emerging words ‘talk back’ to the writer, as if asking, is this what you mean? Pauses, breaths, bodily adjustments, shifts of gaze and other subtle movements accompany the process through which the writer’s thoughts take form in shifting paces and dynamic alterations.

Our research practice has also been inspired by Deleuze and Guattari’s (1987/2004) concept of smooth and striated spaces. In the case of verbal language, the striated space refers to syntactic, semantic and phonological constants (Deleuze & Guattari, 1987/2004) whereas a *smooth space* embraces ‘the creative, divergent or “wild” ways people actually use language’ (Toohey, 2019, p. 943). We explored how language shapes embodied practices, how the practices shape language and how can (co-)creation of smooth spaces expand conceptions of language? What does dissolving the ‘I’ do to language? How to use language/write in a non-representational way when doing and reporting research?

In practice, we started in a rather empty dance studio with just papers and pens on the floor. The common instruction was to move and speak freely, to write and draw on the papers, to comment and continue each other’s movements, drawings and writings and to play freely in the space. This process involved material explorations with the paper, including ripping and reordering the pieces, as can be seen from the Fig. 1.

I then transcribed the words from the papers as best I could (a challenging task as the words were not always neatly arranged). For the next workshop, each of us got the transcript to play with. This time we also had scissors and glue available in the space and again sheets of paper and pens on the floor. The idea was to cut and paste, add and comment, and again, play freely. This process resulted in three-dimensional arrangements, for example the following Fig. 2.

Again, I transcribed the words that were cut and pasted, and also the new words (as best I could). For our third workshop each of us had, again, the whole transcript printed for us. Now we explored moving in space reciting the text

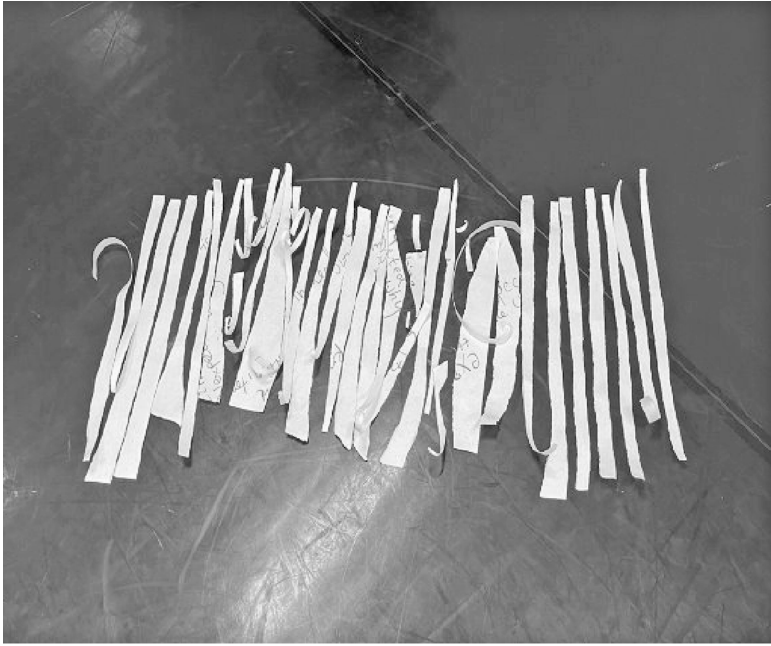


Fig. 1. First ELLA Workshop, December 2021. Photo: Angela Aldebs.

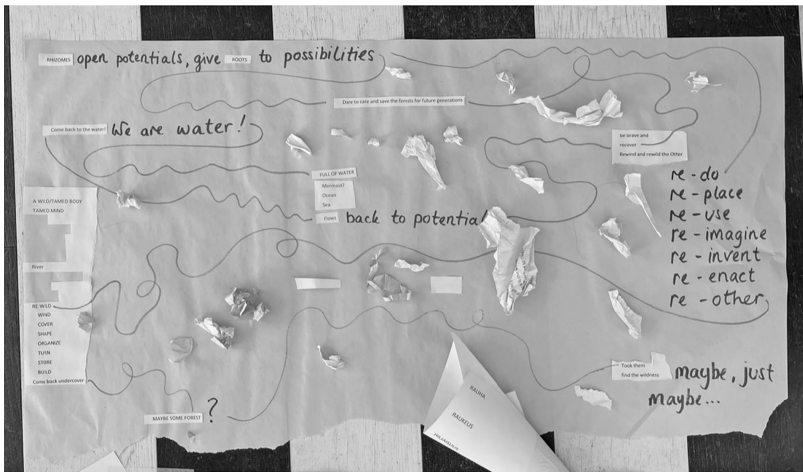


Fig. 2. Second ELLA Workshop, May 2022. Photo: Angela Aldebs.

aloud, playing with intonation, speech, gestures and movements. After about half an hour, each of us chose our favourite phrases from the transcript by using highlighters. We then let the text rest until our fourth and last workshop where we, using our favourite phrases, cut and pasted again to form short poems. Below are four poems, one after each other, in no particular order. I have indicated the beginning of each poem by bolding the first word or phrase.

Rhizomes open potentials, give ROOTS to possibilities

Love
Freedom
Life
Live
Be brave and
Recover
Rewind and rewild the Other
Ocean
Sea
Rewind and rewild the Other

Flows

FULL OF WATER

Can I try
Come back to the water!
Being WILDer
Than expected
Reach the wilderness

INTO THE MESS

A WILD/TAMED BODY
Us, yourself, the Other something else
The other, come back and recover
Rewild and BE kind to the other
Come back to the water!
Be brave and
Recover
Come back undercover
With full body – oh yes

Where does the mess take me?

Come back to the water! We are water!
Full of water
Be brave and recover
Rewind and rewild the other
With full body – oh yes !!!
We are all recycling feelings
Is this where we became
us IN THE HERE ?

Writing

Where does the pen take me?

Who's leading?

What's leading?

Following

Free

INTO THE MESS

LET'S PLAY!

This looks interesting

What does it mean?

Can I try

Where is the meaning?

Means what to whom?

JUST BE(come).

Mermaid?

Ocean

Sea

Flows back to potentials

Being W I L Der

than expected

Who expects?

UNIVERSE!

What exactly?

The answer!

What does it mean?

CAN YOU FEEL IT?

Sounds of play – art?

Come back undercover

be brave and

recover

Rewind and rewild the Other

To reiterate, the origins of the words and phrases that form these poems can no longer be traced to any individual in our research team. They are created in collaboration, repeated and reused multiple times. The choice of words and phrases reflect, in my interpretation, a shared world, or sea, of meanings that was in no way premeditated but emerged through embodied dialogue, embodied writing and moving/dancing practices within a dialogical space. It appears to me that embodied dialogue, the practice of collaborative, embodied writing, does not necessarily generate understanding or interpretation of something that exists. Instead, it generates new, unexpected worlds or phenomena that did not exist before the practice. Yet, there is something that connects these writings to the known worlds, some resemblance and some resonance. It may be that resonance is stronger for those who participated in the practice. As we have not yet shared these poems or raw texts with any others than the group, we do not know how these poems resonate with anyone else. There are some common themes and roots, and then again, not everyone in the group understood the

roots in a similar way. For example, for a long time some members of the group did not know how the water theme became so prominent in these writings. The agency of material became very apparent in this, as the water theme emerged only through a small sticker pasted on one of the papers. The sticker depicted the word water that was formed by drops of water. Not everyone noticed the sticker, yet it generated a wealth of imagery related to water. Another theme, rewinding, was more apparent to all as we had read an article on rewinding language education together. Then, thoughts, images and sensations related to nature accumulated and became connected with freedom and recovery. I now see these desires as connecting tissue between us. These desires may connect many of us, living in this confusing world and times full of complexities and conflicts, as something that we long for.

Concluding thoughts

I have been writing this chapter step by step, wandering and wondering at times, and finding the path along the way. If there was a plan, or a map, it has gotten a bit lost on the way, and I may have stumbled into something else. If anything, writing this chapter made me realise something vital about post-qualitative research: that it is not necessarily about generating knowledge about existing reality but about creating new realities that did not exist before the inquiry. The poems that were created during the ELLA research project were not part of the actual research process but explorations on research methodology. However, during the process, something emerged. I dare not interpret the poems further than the obvious desire to connect to nature and to rewild ourselves and our professional practices. This desire might be connected to a need to embrace multiple ways of knowing, a move towards a more expansive and fluid approach to understanding the complexities of the world. For me, this kind of research practice is a mode of dance, when dance is understood as embodied dialogue. The idea of dance as embodied dialogue has its roots in dialogical philosophy. Relational ontology, however, expands the notion of dialogue. It decentres the experiencing human subject and leads research towards in-between spaces, new and unexplored territories that are not owned by anyone. Embodied dialogue and dance can be seen as collaborative research practice may create spaces where human and non-human beings and things connect with and affect each other and where new knowledges emerge.

Funding

ELLA is funded by the Kone foundation (see <https://sites.uniarts.fi/web/ellaresearchproject>).

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Alt-Text Descriptions

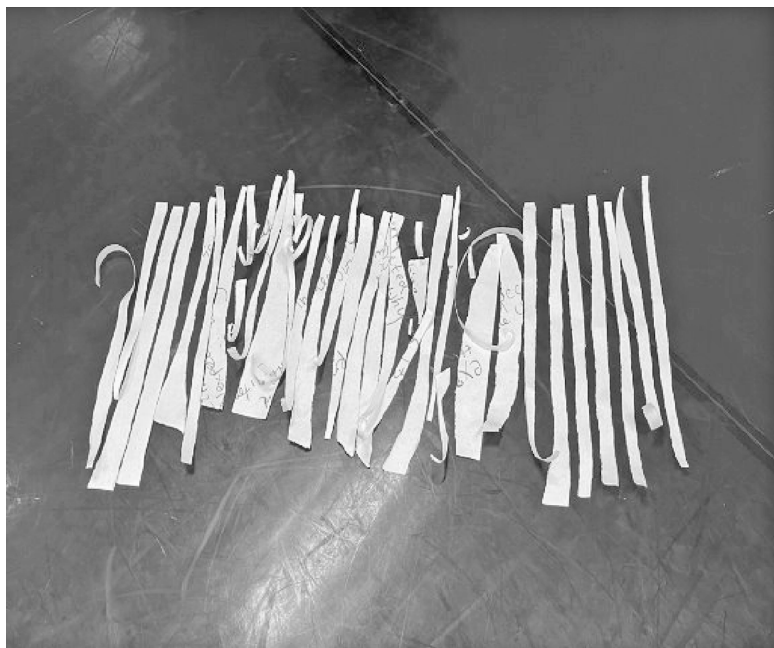


Fig. 1.

Short: A photograph of narrow paper strips scattered on the floor.

Long: The photograph shows a collection of narrow, vertical paper strips laid out on a dark, shiny floor surface. The paper strips are roughly aligned side by side, with some curved or twisted slightly. Faint handwritten text is visible on a few strips. The surface below them reflects light and faint outlines of the paper.

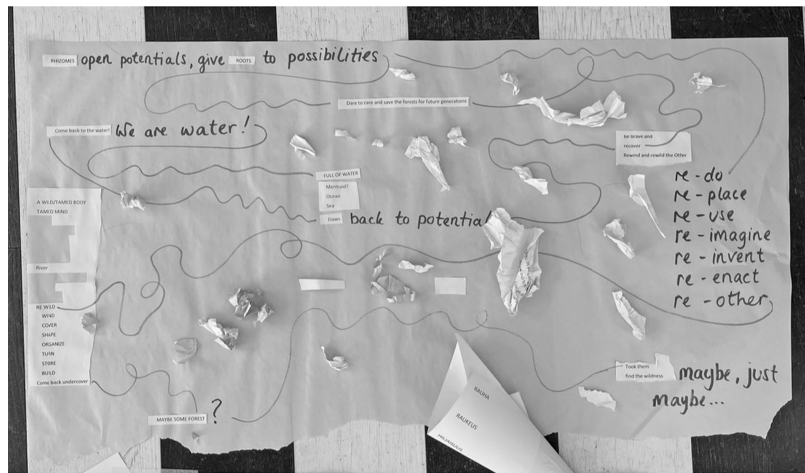


Fig. 2.

Short: A photograph of a sheet with handwritten texts, torn paper pieces, paper strips, and wavy lines.

Long: The photograph shows a large light paper sheet placed on a dark-and-light striped floor. At the top left of the sheet is a small paper strip labeled "RHIZOMES," followed by the handwritten phrase "open potentials, give," then a small paper strip labeled "ROOTS," followed by the handwritten phrase "to possibilities." Just below this is another paper strip labeled "Come back to the water!" followed by the handwritten phrase "We are water!" Below this is a vertical paper strip labeled "A WILD or TAMED BODY TAME(D) MIND," followed by stacked text entries: "River," "RE WILD," "WIND," "COVER," "SHAPE," "ORGANIZE," "TURN," "STORE," "BUILD," and "Come back undercover." In the lower center-left area is a small strip labeled "MAYBE SOME FOREST?" followed by a question mark. At the top center is a paper strip that reads "Dare to care and save the forests for future generations." Scattered across the sheet are crumpled and torn pieces of white paper. Below this is a paper strip labeled "FULL OF WATER," with the following vertical words beneath it: "Mermaid," "Ocean," "Sea," "River," and "Flows." To the right of that is the handwritten text reading "back to potential." Midway on the right side is a vertical list of handwritten text: "re-do," "re-place," "re-use," "re-imagine," "re-invent," "re-enact," and "re-other." Just above this list is a strip that reads "be brave and recover Rewind and rewild the Other." In the bottom right corner, a paper strip reads "Took them find the wildness," and beside that is the handwritten phrase "maybe, just maybe." A folded piece of paper in the lower right quadrant has some printed words. Several wavy lines run across the entire sheet, connecting and flowing around all elements. Two wavy lines from "to possibilities" connect to "Dare to care and save the forests for future generations" and "re-do." A wavy line connects "Come back to the water!" to "Flows," and another wavy line connects "We are water!" to "FULL OF WATER." A wavy line connects "RE WILD" to "re-other." Another wavy line at the bottom connects "Come back undercover" to "MAYBE SOME FOREST" and then to "Took them find the wildness." Another wavy line connects "Dare to care and save the forests for future generations" to "recover" in "be brave and recover Rewind and rewild the Other." Another wavy line connects "back to potential" to "be brave and recover Rewind and rewild the Other."