

Studies in Arts-Based Educational Research 1

Linda Knight  
Alexandra Lasczik Cutcher *Editors*

# Arts-Research- Education

Connections and Directions

 Springer

# **Studies in Arts-Based Educational Research**

## **Volume 1**

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The series includes Arts Based Educational Research that takes place in academic and non-academic settings, as well as be based in practices that are individual and collaborative, private and public. The epistemological, ontological and axiological explorations of the methodologies as well as issues of the representation and dissemination of Arts Based Educational Research will be engaged with and explored. The hinge connecting the arts and research in this Arts Based Educational Research book series is education, being understood in its broadest sense, as learning / transformation / change that takes place in diverse formal and informal settings, as having an impact on and with humans in such a way as to limit and/or assist their conscious awareness and produce new understandings for them to act with and upon the world.

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Linda Knight · Alexandra Lasczik Cutcher  
Editors

# Arts-Research-Education

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*Dedicated to Steve Hammond-Evans:  
My best and favourite art teacher  
LK*





# Foreword

The Arts-Based Educational Research (ABER) Special Interest Group (SIG) of the American Educational Research Association (AERA) has its origins in the 1993 AERA Winter Institute on Arts-Based Approaches to Educational Research organized by Elliot Eisner and Tom Barone and held in Palo Alto, California, near the campus of Stanford University. For the next decade, this two-day think tank becomes a reoccurring event, toggling between Stanford and Arizona State University. The call for the 2005 iteration, published in *Educational Researcher*, lends a picture into the content of this extended single seminar discussion:

Approaches to educational research in the American educational research community have become increasingly diverse over the past quarter century. Among the approaches taken to the study of educational phenomena is what is called arts-based educational research (ABER). This approach to research is rooted in the methodologies and epistemologies of the arts and the humanities. This Institute will address ways of thinking about the construction of knowledge and the forms of understanding that research rooted in artistic considerations makes possible. Topics will include the nature of ABER, the contexts in which it may be employed, its underlying epistemology, its attributes and potential liabilities, the forms of representation available within ABER, the phases involved in its research and disclosure processes, ethical issues encountered, and others. Issues will be addressed within the context of prominent examples of ABER. Opportunities for sharing and discussing the efforts of Institute participants who are veterans of arts-based research methods will be provided. Participants will also be given opportunities to practice doing ABER through the crafting of their own educational critiques and to discuss their work with Institute staff and participants in small groups. Videos of classroom activity will be used for purposes of description and analysis (AERA Winter Institute, 2004, p. 55).

This call points out that the institute was initially concerned with how ‘artistic considerations’ could enrich ‘description and analysis’ of classroom activity. Almost immediately following the initiation of these annual winter institutes, the participants constituted enough of a significant mass to formally create the ABER SIG within AERA as a permanent space where these innovative dialogues could continue.

From the outset, there have been many different ideas about what arts-based research might be. How do the arts meld – if they meld at all – with conventions of social science data collection, analysis, and the reporting of findings? Certainly,

Barone and Eisner (1997) had ideas about the forms this might take, but there were a host of other voices as well.

Within the social sciences, this interest was not limited to the discipline of education, but also included anthropology, sociology, and psychology. It reached into health sciences, nursing and therapy, as well as indigenous forms of knowing. It soon became clear that ABER itself was a particular subset of an intensifying, resonant response to the role of the arts in inquiry. This growing engagement did not mean that the arts were new to these varied fields. The arts had always influenced the conceptual frameworks and decision making of researchers. Arts-based research changed little; it simply allowed already occurring practice to move out of the shadows and be taken seriously. It moved hidden forms of practice into the daylight. For example, in the field of anthropology, researchers long turned to poetry as a means of making sense of field experience. However, for much of the 20th century, these poetic forays were deemed unscientific, and scholars published their work under pseudonyms to protect their scholarly reputations. Today, eminent anthropologists like Renato Rosaldo are recognized as serious poets and the American Anthropological Association makes a space for poetic inquiry. Arts-based research did not open a door to Renato Rosaldo. It did not give permission to Renato Rosaldo to write poetry. Academic politics had placed an aspect of Renato Rosaldo's intellectual work under erasure. Arts-based research was a provocation to academic politics that allowed this work to be seen.

As this field of scholarship has moved into visibility, there have been a range of responses from national science research funding agencies as to the legitimacy of these approaches. At one extreme, the 2002 report of the National Science Foundation in the United States (Shavelson & Towne, 2002) pointedly dismissed arts-based approaches for not having credibility and being unworthy of research funding: Denouncing Eisner by name for the audacity of even suggesting such an idea. In contrast, Canada has maintained a robust tradition of supporting ABER approaches in state-supported research. Similarly, research councils in the European Union have funded arts-based practice, as demonstrated by support for a three-year series of conferences in Spain and Portugal to articulate methods and methodologies and distinctions between ABER and artistry. Access to scientific research grants has played a critical role in the international development of ABER.

In the fine arts, many professional artists have long grounded their creativity in meticulous research. In recent years, the fine arts have begun to deemphasize the concept of self-expression, and in its place have sought to emphasize communication and social dialogue in challenging settings. Contemporary art-practice has increasingly embraced pedagogy through the Social Turn (Bishop, 2006) in artistic production. As the Social Turn has attained momentum as a legitimate way to make elite levels of art, this has accentuated the need to contemplate ABER's relationship to the work of studio artists. For example, how is the work of the Art and Knowledge Workshop of Tim Rollins and the Kids of Survival (a collaborative after-school visual arts program for adolescents from the impoverished South Bronx, whose work now hangs in museums around the world) different from ABER? Furthermore, the European Union has now established the Ph.D. in Studio Practice as the entryway degree for teaching fine arts in higher education. Will the

Social Turn and academia's insistence on professorial research agendas drive fine art production to become more closely entwined with issues of education?

In a relatively short period of time, arts-based educational research has gone from being an obscure novelty on the educational landscape, to a trans-disciplinary international movement. Within this rapidly intensifying academic arena, the AERA ABER SIG is now working with Springer Publishers on the book series entitled *Studies in Arts-based Educational Research* that harkens back to the call of the first Winter Institutes when veteran ABER researchers supported new and emerging scholars to shape and further the dialogues around ABER. This book, *Arts-Research-Education: Connections and Directions*, edited by Linda Knight and Alexandra Lasczik Cutcher is the first publication in this series.

Knight and Lasczik Cutcher have brought together an international set of voices to rethink and reimagine the future of Arts-Based Educational Research: The untapped potential of what ABER could still become. We see an evolving field in which the authors bring a variety of disciplines and discourses to bear, in order to forge new ways of conceptualizing the world and conducting inquiry into it. This is a new direction of genesis, a far step from the beginnings of the first AERA Winter Institute that shaped educational critiques and examined the influence of artistic considerations. *Arts-Research-Education: Connections and Directions* is a protean project of new unfoldings.

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Richard Siegesmund

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# **Series Editor Foreword: New Connections and Directions for Arts, Research, Education: An Orientation**

As I was about to bring my term as Chair of the Arts Based Educational Research Special Interest Group (ABER SIG) at the American Educational Research Association (AERA) term to an end in 2012, I was invited by Springer editor Jolanda Voogd to submit a proposal for a book series in the field of Arts Based Educational Research. Aware of the international conversation on ABER poised to take off, and with a desire to develop the field in a truly interdisciplinary fashion with this international press I gathered a wise editorial team around the series and thus began the extended dialogic process of developing a proposal for the series. What became clear as we worked on the proposal and the purpose and scope for the series was that the vantage point we wanted to forefront was the hinge of education that connects the arts and research in the ever morphing and developing field of Arts-Based Educational Research. It is fitting that the first book published in the series, by Australian-based co-editors Linda Knight and Lexi Lasczik Cutcher, takes on the connecting points between arts, research, and education in this thoughtfully edited, richly researched, and written volume.

Knight and Lasczik Cutcher bring together a diversity of international authors into a rich portfolio that they describe as giving ‘voice to a decidedly non-North American-centric authorship’ in the field. The multiple authors in the volume unhinge and re-hinge our understandings of art, education and research throughout the chapters culminating in a rich array of philosophical, theoretical, and practice-based approaches to ABER. It is with great excitement that I welcome you to travel the pages of this book and engage the internationally fed discussion of ABER scholarship.

Barbara Bickel



# **New Connections and Directions for Arts, Research, Education: An Orientation**

Perhaps unlike other research methodologies, an enlivening aspect of the field of arts-based educational research (ABER), as Siegesmund eloquently portrays in the Foreword, is that it continues to mature, in flux and in constant movement. By its very nature, ABER is nomadically adrift, always migrating, always evolving and expanding as novice, adroit and veteran scholars turn both interiorly and centrifugally in expressive and creative ways to tease, enact, adjust, cultivate and extend the ways in which artful research can be performed. It is these very performative aspects of imaginative innovation and animated mobility that are amongst the most distinctive of the contributions that ABER makes to the field of educational research. This is one reason that this book has been titled as it has.

The forms and processes of ABER continue to thrive in idiosyncratic and pragmatic ways internationally as the method spirals outwards from its North American axis to contexts far beyond the early *précises* of the nucleus scholars that gave ABER its first breaths. Indeed the namings of the many forms and personae of ABER are now as fertile as the work that generates from them, connecting and focusing established conceptualisations and giving birth to new directions. Rich with exciting possibilities, ABER and for this collection, arts-research-education and the relationships and dissonant elements within and between them, offer distinctive contributions to each paradigm, connecting and directing potentialities and future possibilities.

For this edited collection of theoretical troublings, solid project illustrations and innovative emergent scholarship, we bring together a suite of international scholars at various stages and levels of engagement with arts-research-education in order to both benchmark and extend the field by affirming, representing and challenging illustrations of the practices and possibilities of arts-research-education.

This collection seeks to scrutinise the relationships, boundaries and connections between the arts, research and researching, and differing notions of education in various international contexts. The authors included in this work represent those working in different arts-research-education contexts including but not limited to, arts practice, community education, higher education and other institutionalised contexts. It is however recognised that arts-research-education is not fixed to

systems such as schools and university settings, nor the actual environment but to virtual spaces as well. Indeed in this collection, the chapters are rich with image-based, hyperlinked and virtual texts and engagements. Concepts of 'education' function as the necessary nexus for intellectual and creative inquiry in this book to interrogate the relationships and tensions between arts-research-education and how they may inform, activate and disrupt each other. Models of arts practice are broadly defined herein as well, however the activating element in the context of this work, and for ABER in general, is that the arts are the method through which the research is conducted.

The book includes a wide range of theoretical, practice, developmental and contextual positionings and exemplifications. It represents an authorship that is inclusive and international, substantively representing the United Kingdom, Europe, Australasia and North America and welcoming both emergent and early career scholars, as well as established practitioners in the ABER field. Indeed, the book gives voice to a decidedly non-North American-centric authorship as many previous seminal works have done, arguing that there is much fresh and innovative thinking globally in the field of ABER studies. Such a textural rendition of connections and directions in, with and through arts-research-education offers a unique contribution to the growing field of ABER studies as a contemporary portrait of a methodology in-progress.

Building upon existing publications that deal with ABER, this book deliberately connects and disconnects the terms arts-research-education in order to explore the scope of the field both broadly and incisively, in order to develop and push ABER work ever forward. Rather than apply a single methodological perspective, this book demonstrates how authors variously examine interrelationships, synergies, tensions and complications of arts-research-education and how these may both affiliate and liquefy. Indeed the authors included herein manipulate and align a variety of methodological, philosophical and theoretical paradigms in their work.

Although there are conventional approaches to ABER included herein, which work solidly through the methodology, this collection seeks also to push theorisations and critiques of arts-research-education. Indeed, the troubling of ABER work through theory is a notable contribution of this work. The book presents challenging perspectives, original ideas and innovative representations about the intersections, relationships and connections as well as the discordances, problems and governances between arts-research-education.

This book seeks to provide and to provoke critical dialogue about the forms, representations, dissemination and intersections of arts-research-education and presents theorisations about these relationalities to provide commentary and fresh perspectives. In proposing and interrogating the relations, restrictions and associations between arts-research-education, this work offers an earnest and conscientious contribution to the burgeoning and maturing field of ABER studies. It shares new relationships between theory and practice, greater methodological complexity, research as a mode of resistance to the contemporary workplace and impact.

This edited collection is assembled into three portfolios, connecting and directing the field of ABER through the lens of arts-research-education. They are:

1. Theoretical and position papers, of arts, research, education in the contemporary global context;
2. Project/research examples, presenting a range of empirical evidence of arts, research, education work, including interdisciplinary examples;
3. Growing the field, where emerging scholars share fresh and original work and insights.

It should be noted that the organisation of each portfolio is based upon the areas of focus, rather than any type of perfunctory discipline structure, even though throughout the collection, the arts disciplines of the visual arts, performing arts, and digital arts are included. The authors in this collection show how textual conventions might be stretched, by playfully and artfully manipulating the formatting and sequencing rules associated with academic writing.

Written text is, of course, only one practice of ABER work. A number of contributing authors have experimented with ways of presenting the rich complexity of their projects within the physical, text dominant and even digital confines of the published book. This itself highlights an issue for the field: One of the constraints of the dissemination ABER works in a field that is yet dominated by scientific form in publishing. The authors have worked diligently in and through these limitations to present work that pushes the boundaries of form within such contexts, even though, truthfully, we all wanted more. More freedom, more troubling of form, more richness of media, yet we find ourselves, even in this epoch of technological possibility, constrained. The reader may find themselves wondering, as our reviewers did, why there is not more 'showing' and less 'telling'. Our answer is this: We accomplished all that we were able within the necessary limitations of contemporaneous publishing that ensures searchability, readability in various platforms and endurance, well beyond the currency of the contemporary. We acknowledge that these issues continue to be very real, very persistent and very stymying for ABER work in the contemporary epoch, yet we have done all we can to champion the work in this collection. We do hope that this book serves to push this agenda on, ever so gently, working within the constraints, yet seeking to flatten these borders tenderly, yet with courage.

Indeed, as an editorial addendum to the book at intervals throughout the text, a cohesive, curated suite of photographs, taken by Lex, performs as a visual narrative that weaves in and through the portfolios. These images harmonise, aggravate and augment the portfolios and voices of the collective scholarship. They are moments of rest, deliberately opaque and transparent at once as they move the reader through, providing a steadying, somewhat monumental series of touchstones. These touchstones are not of the benchmark or standards ilk; rather we use the term 'touchstone' for its original meaning – that of a stone used to analyse alloys of precious metals, especially gold. In this way, the photographs perform as sites for reflection, for analysis, for pause. They are places to stop and breathe.



What follows is an orientation to the chapters, themes, connections and directions of arts-research-education included in this volume.

## **Portfolio One: Theories and Speculations, Perceptions and Positions**

This portfolio provides a theoretical context for the contemporary field of arts, research, education. Questions of globally pertinent contemporary topographies of arts-research-education are examined through current theoretical discourses.

In Chap. 1 from the United Kingdom, Atkinson posits notions of *real learning* applied to arts practice, since he argues that the event of art generates peculiar experiences and learnings. Art's value to education is in its affective force to generate fresh ways of seeing, thinking, doing and feeling towards an individuation of new worlds, rather than the production of subjectivities. It is the art event that forces thought to think. Atkinson proposes that poietic materialism, constituted through encounter/s generates a becoming of relationalities and potentialities for learning and its ontogenesis. Arts-rich education research is not as preoccupied with process or product as it once was, it is now rarely talked about as a separate business to ontological and epistemological thought. Atkinson describes how contemporary ABER work punctures through existing frameworks, as an event through which the new learner emerges in a modified ontological phase.

Focusing on the late musician David Bowie and his contributions to arts practice and performance as well as other pop culture icons, Knight argues in Chap. 2 that the artist's performance project provides an exceptional illustration of how practices can be bound to traditions and beliefs that are obvious only when challenged or defied. In such circumstances, thinking becomes fluid clusters of forces and affects. This issue is then transposed upon the public art space and public arts practices, both globally and locally. Knight takes as her case, an Australian Brisbane-based public art festival, pitched at children 0–8 years of age, which is an arresting example of practice conventions in art and early childhood. In this case, the terms arts, research and education are fluid and in constant motion. Knight rearticulates arts, research, and education through affect theory to encourage new ways of thinking about acts and practices in public spaces. For Knight, affect theory in community arts help to critique the conventional, discipline-based system found in many classrooms across the globe.

In Chap. 3, we find ourselves challenged in the very reading of both posthumous research and contemporary critique of the work of the late Don MacDougall, who passed away before his PhD was conferred at The University of British Columbia, Canada. In this chapter, his student colleagues, Boulton-Funke, LeBlanc and May and doctoral supervisor Irwin, both share and write into MacDougall's work, seeking to present it in both as a memorial and provocation, reflectively and reflexively. By challenging the very form of academic presentation through the use of

marginalia and a complex reading, the polyvocal rendering portrays the theoretical thrust of MacDougall's original research in and of itself: of art and power, of rhizomatics, of life as the connective interplay of encounter and event and of creative actions that speak directly to immanence and intensity. In the provoking of form, it also moves notions of exemplification towards the increasingly exposed possibilities of communication of educational research in scholarly texts. MacDougall et al. challenge the expectations of research writing by playing with authoring and ordering. Two suites of parallel text compete, challenge and provoke the other; author voices are placed side by side, so that content and critique pay homage. It should be noted that the inclusion of the text as a traditional chapter after the authors' desired formatting is a device that ensures the searchability of the work.

Chapter 4's offering by Australian authors and artists Snepvangers and Ingrey-Ardell explores the connections and potentialities between new materialist scholarship and three cases of arts/media practice, including those of Indigenous and multi-ethnic artists. Specifically, Snepvangers and Ingrey-Ardell focus on the role of educators dynamically arranging new spaces of speaking through choice and diversity of encountering. A singular focus is on issues of form; how to authentically exemplify a spoken narrative, process or event in context, in order to enable understandings of image/text synergies and oppositions. Further, ways of reading in diverse contexts, and how such readings can be assembled to inform learning are explored. Three case studies address questions of colonisation, belonging and stereotypes, working on the edges of practice in interdisciplinary ways, through narrative, text and videos, artworks and multichannel video installations. Snepvangers and Ingrey-Ardell experiment with diverse textual encounters to examine liminality and materials. In deconstructing the author's voice Snepvangers and Ingrey-Ardell revealed an array of complex working mechanics about history, recombinations and engagements. They suggest that contemporary writing and arts practice are transdisciplinary approaches, which enfold into each other in the doing of research. The theoretical turn has also prompted a rethinking of the conventions of acts such as writing and recording.

In Chap. 5, the metaphor of *pentimento*, or practices of concealing and revealing, activate liminal belongings and fluid ethnic identities for the Australian arts educator Lasczik Cutcher, who seeks to impel and design for peripatetic architectures of engagement, specifically regarding the ways in which the visual can signify concepts of language and dislodge the dominance of written text. In this chapter, it is proposed that visual texts can contribute to theoretical discourses and readings alongside written texts, thereby destabilising ways in which research can be theorised. Such visual communications seek to synergise with the intentions of ABER as methodology by proposing that modes of language and the communication of theoretical renderings be *simpatico* with the inquiries they seek to connote. This chapter includes one arts-research-education visual/verbal example of how this might be achieved. Lasczik Cutcher's revisiting of early ABER history re-examines and reconsiders the questions that piqued early ABER researchers to assert how those early forays set down important foundational ideas that contemporary scholars have extended on in rigorous ways.

## **Portfolio 2: Projects and Ventures, Investigations and Illustrations**

Portfolio 2 includes international examples of research and inquiry projects into/on/using/connecting arts-research-education. Discussion and promotion of these projects, through a variety of texts including the written, digital, and/or image-based forms enables the authors to advance issues about and/or exemplify the benefits, impacts, and challenges of doing arts-research-education work. A particular aim of this portfolio is to advocate on the importance of arts-research-education work.

The Norwegian authors Otterstad and Waterhouse use neologic writing and text to generate thinking around the ways posthuman theories might interrelate with practices in Chap. 6. Their agenda, as scholars in early childhood education, is to disrupt normalised or dominant notions of childhood and the ways these notions spread out through policy and education. Otterstad and Waterhouse see that art has an extraordinary capacity to help work theory into everyday thinking and living as well as producing possibilities for new directions in early childhood theory and practice. The authors undermine textual hierarchies by weaving text and image together and including work that experiments with exposure times, refraction and reanimation. As Otterstad and Waterhouse suggest, it is important to challenge theoretical and academic conventions, not only to help take research in new directions, but also to examine how aspects of dissemination might be theorized. For Otterstad and Waterhouse, art has an incredible capacity to work theory into daily life, providing exploratory possibilities such as working with Baradian theories of diffraction and Deleuzian theories about signs in images of toys. Here, posthuman theories and practice offer generative ways for exploring ideas, exposing a processual shift from the subjectival and methodologic preoccupations of early ABER approaches.

With a focus on artists and their identity and practices, Australians Knight and Riddle examine transpedagogy as a radical engagement with art in Chap. 7. They explore the work of various contemporary artists and the diverse ways they live and practice their art as well as diverse conceptualisations of art production, including collaboration, performance, hybridized practices and Indigenous practices. Such approaches seek to engage multigenerational practices in evocative, high quality art experiences. Knight and Riddle make the connection between artists and generalist teachers who develop and refine pedagogical practices, as well as inspiring the pedagogical practices of others. The engagements between artists and audiences are a type of social practice and described as transpedagogy, which in this case links arts pedagogies with educational practice.

In Chap. 8, Canadian scholar Pente describes technological advances in 4D printing and how they may be experimented with in order to highlight the ways in which recent thinking has impacted on how aspects of posthumanism may work towards contouring ABER. For Pente, more theoretically informed ABER recognises that research is politically and socially relevant and that art has significance in the

contemporary world. In experimenting with new print technologies, Pente is able to consider how new understandings of ‘life’ might be articulated through arts practices. Pente’s project is particularly interesting as it shows how the arts continue to work methodologically even though the ways this occurs may have shifted in recent times.

In Chap. 9, Lasczik Cutcher presents a suite of Australian and international collaborative artmaking projects that have been conducted in recent years at her institution to support the development of pedagogical content knowledge of secondary education pre-service teachers. This image-rich chapter looks also considers ABER as living inquiry and references the rich corpus of *a/r*/tographic research.

### **Portfolio 3: Cultivating and Elevating, Emergence and Manifestation**

The final portfolio of this collection provides a forum for the dissemination of innovative and new work around arts-research-education from early career researchers and practitioners. As such it offers new trends in arts-research-education, whilst drawing upon established theoretical discourses and contemporary philosophical positionings.

In Chap. 10, Australian Riddle shares his interest in how being an early career scholar negotiating the contemporary university environment might impact on aesthetic, personal, political and professional identities. In particular, the impacts of those aspects upon those who work across education, research and arts practice are explored. Riddle draws upon his own experiences as a new scholar and musician to look at the relationships between affect and knowledge production in arts-research-education.

In Chap. 11, New Zealand scholars Matapo and Roder relate how a project of walking the mountain as a Māori cultural practice of *pepeha*, or connecting to place, explores ABER through multiple identities. As emerging arts-based educational researchers, the authors examine the potential for familiar events such as walking in a culturally significant site to expose novel modes of collaboration and partnership. In their work, Matapo and Roder take ABER into the culturally informed early childhood space and analytically consider how arts education narratives work with arts-research-education informed research. The authors investigate the ways sociopolitical-cultural histories of local communities and ecologies are theorized through the perspective of performance. Matapo and Roder’s theorized observations of traditional Māori cultural events focus on practices and pedagogies: ABER *is* theory; there is no separation between different types of work. Matapo and Roder grasp how their conceptual understandings of arts practices move as they took up ‘post’ theories that deal with temporalities and materialities in greater detail. As this correlation occurs, so their ways of doing the project alters.

In connecting arts-research-education, Australian doctoral candidate Rousell draws upon Deleuze and Whitehead in order to develop what he terms *the data*

*event* as a methodological concept in order to offer pragmatic value for others facing the challenges of working with and through posthumanist data. In doing this, it is necessary to forgo the barriers between each of the distinct epistemologies of arts-research-education. Indeed, in this chapter, arts-research-education is viewed as an assemblage, simultaneously an artwork, an ecology of learnings and an empirical process, producing fresh ways to conceptualise and generate knowledge. In this case, the conceptualisations and knowledge swirl around the learning environment of the university. In Chap. 12, Rousell binds practice to posthumanist philosophies, and describes how his doctoral research is concerned with examining transversal interchanges between theoretical conceptions and investigational practices to establish a radical empiricism. The research assemblage then, has become a creative laboratory for experimentation, operating outside and beyond many research conventions. As Rousell describes, complexity and unconventionality promise and challenge concepts of data and enable an expanded empiricism, positioned towards affectivity, process, speculation and the collective production of the new.

Chapter 13 emerges from the practices of an opera singer, who was inspired to create a suite of narrative exemplifications, embellished with artworks. The author, independent American scholar Manovski, encourages the reader to source and engage with the three melodies cited whilst reading, at the same time as envisioning him singing alongside other performers, through an imagining of his curated personal and professional life. In this work, we see that the author's evolving identities emerge in a desire to connect with the audience so that a healthful exchange of empathic engagement can encourage a compassionate platform towards social and cultural justice. Taking the work of the elementary teacher as but one perspective, this chapter is a useful foil to those that work from a higher education context. Manovski uses an engaging autoethnographic narrative presented as a self-portrait to tell a rich and evocative portrayal of identity, experience, and social and cultural justice. Manovski's polyvocal, image-rich, musically focused and heuristic account challenges audiences in multiple ways and asserts that art is an active and generative presence in life.

Swedish scholar Gunve also rotates his contribution around his professional life as an emerging research scholar. In the final offering, Chap. 14, Gunve explores the study modules he has constructed that challenge normalised teacher/student subjects' learning spaces and curriculum expectations to enable him to use education and pedagogy as an artistic practice and to critically explore the tensions of working across research, education and arts practices. Through his experiments with chaos and disruption, Gunve searches in the shadows for new possibilities for working across arts-research-education. He describes how his theorized practices help him to 'dismantle' the walls of the classroom and to reconsider the usual pedagogies associated with tertiary student bodies, and curriculum expectations. For Gunve, arts-based research practices are theorized and prompt experimentations that disrupt, and that bastardize conventionality. It is a risky undertaking but essential for performing meaningful education research. Gunve subverts conventional documentary practices, using them not to faithfully

record but as a departure point to create works that purposefully advocate for the power of the arts to trouble and critique the mundane in tertiary teaching with energy and creative force.

## Synthesising

A key evolution of ABER has been how the terms ‘arts’, ‘research’, and ‘education’ have shifted and how this impacts on the conceptualization of practices in relation to contemporary theoretical standpoints. A key point here is that many contemporary scholars see arts-based research not as in partnership with theory or to service theory, but rather, that ABER *is* theory, with the divide between practice and theory no longer in need of assertion. Authors such as Otterstad and Waterhouse describe how their conceptual understandings of art practice are no longer separated from their philosophic understandings of material and form. This meshing directly affected how researchers including Otterstad and Waterhouse think about and approach their projects methodologically, also articulated by Lasczik Cutcher and her observation that the influence of posthuman and post-structural theories complicate arts-based methodologies because the maker features less predominantly. This new complexity also affects how research projects are thought about procedurally. Many of the creative works featured in these chapters are not presented as finished works with cemented outcomes and conclusions; they continue to move in amongst theories beyond the ‘end’ of the projects.

The theoretical turn shows itself through arts-based work that is complex, and perhaps less procedural than it was previously: messy in its implementations, and with irregular routines. These are not deficient terms but describe how arts, thoughts, movements, practices, conversations, readings and more are all moving in the current of this theoretic flow and the deeply theorized ways scholars across many aspects of education research have begun to think about the world and their work in it. Matapo and Roder demonstrate this complexity in the ways their research work with Māori communities constantly disrupts and shifts their ideas of what might emerge from the project.

An interesting and perhaps unsurprising outcome of this collection is the commentary on how arts-based research effectively engages scholars in resistance work. The unusual nature of the projects featured in this collection means that, in addition to investigating and producing findings on research questions, ABER projects *at the same time* revolt against the increasingly restrictive delimitations placed on education researchers by institutions and grant agencies, as well as some publishers. Many authors examined teaching through critically engaged arts practice to help wrestle with the pressures of contemporary academic life, and what might support professional growth. So, in addition to the theoretic turn, as Riddle suggested in Chap. 10, early iterations of ABER have changed perhaps because universities have changed. Scholars are less autonomous now, so how we use the arts in/as a research practice has shifted to address that.

Many of the contributing emerging authors raised concerns about the neoliberal era and the corporatization of the academy and by extension, scholarship. In a sense one new direction ABER has taken, featured in the ‘grass-roots’ actions of each scholar featured in this book, is how arts practices have become modes for protest and resistance of that neoliberal turn. Authors have developed different tactics to address this, including Gunve, who rejected the institutionalized siloing of disciplines by using performance to search in the shadows for new possibilities for working. Riddle questions his usual approaches by pondering on the relationships contemporary scholars have with the academy. Riddle critically considers the dislocation between personal goals and the goals set by the institution, focusing particularly on the pressures felt by early career researchers as they learn to negotiate the new-look, corporate university environment. He sees that music-based research might offer ways to negotiate this environment.

Many of the authors in the book recognize how contemporary ABER work helps to combat the slippery neoliberal structures of the academy. Atkinson recognizes this as he declares that learning is now fixed on finding how to negotiate an uncertain world where individuated and communal becomings are entangled and in constant flux. Atkinson suggests arts practices cause disturbance whilst building a relational engagement with this constantly changing situation, and Gunve provides some examples of this through his account of how his teaching episodes extrapolate on the ways arts practices and performances can help critique the conventions of institutional systems.

Clearly, as Pente points out, the new regimes and contexts that contemporary scholars work in require new ways of thinking about arts practices. Gunve also calls for new practices and advocates for a less codified understanding and engagement with art education to enable it to have greater intellectual agency in the academy. Knight and Riddle suggest that looking beyond the academy walls might offer ways for scholars to do things differently because art doesn’t always sit well alongside reified knowledge, truth and morality. Artists are transpedagogues and have much to offer communities and beyond the constraints of formal educational settings.

Through different projects the authors featured in this exciting text have explored the ways ABER might contribute to everyday, regular practices of research, teaching, pedagogy and creative working. Knight discusses how ideas about children’s public arts practices help to confound art stereotypes often found in classrooms. In looking at the theoretical dispositions of belonging and displacement, Lasczik Cutcher keeps a focus on subjectivity as she examines the connections between languages and texts, liminality and transition. Snepvangers and Ingrej-Ardell promote the vital importance of Indigenous educators through their ABER work on the languages of diverse media. Matapo and Roder also advocate for centralizing cultural practices in education, and how research must be respectful of culture by advising that projects should not attempt to define cultural practices. Emergent scholars including Gunve and Riddle use arts-based research to comment on their role as academics working within institutional conventionalities. Rousell explores the different ways ABER has evolved and morphed through a

posthuman positioning and continues to change as our learning environments evolve and working and global contexts change.

Contemporary ABER is being engaged with in fresh ways to respond to new contexts, and global and environmental shifts. Education scholars demonstrate that they are not afraid of this change as they continue to experiment with the ways practice-rich research remains driven by what is possible *and* what is useful.

A distinct message running through *Arts, Research, Education: New Connections and Directions* is to heed a call for maintaining compassion and artistry in equal measure in our work. New arts-based research practices have the potential to remind us of our ethical responsibilities and help challenge, at micro levels, enormous global issues such as separatism and fascism.

The work featured in this book shows clearly how practice, politics, theories, and philosophies are intermingling in contemporary ABER work with great success and impact. Just as early ABER scholarship turned qualitative education research upside-down, so these new directions in arts-based research provide powerful ways for those in education to comment on what has been, as well as shape what is to come. When taken together as a collection of works that draw from arts-research-education, this volume offers contemporary perspectives from a diverse series of global contexts and engagements. The textures of the theorisations, practices and emergent perspectives connect to exemplify a contemporaneous snapshot of ABER scholarship. As such it makes both a functional and provocative contribution to arts-research-education conceptual positionings and praxes through both the important content as well as the rich and innovative forms of the chapters herein.

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**Section 1**  
**Theories and Speculations,**  
**Perceptions and Positions**





# Art, Pedagogies and Becoming: The Force of Art and the Individuation of New Worlds

Dennis Atkinson

**Abstract** This chapter will refer to recent art practices in order to explore the idea of a subject-yet-to-come in the domains of pedagogy and learning. It will argue for an immanence of pedagogy in art practice where the event of art and its affect, forces thought to think and to individuate new worlds. One aim is to try to think beyond conceptions of learning in which a clear differentiation is made between learner, teacher and knowledge and which tend to presuppose a metaphysics of representation and identity. In contrast, this chapter will consider learning as an amalgam of encounters or individuations whose virtuality or transcendent space always exceeds those forms that are actualized. Further consideration will given to an ethics and politics of learning.

**Keywords** Learning · pedagogy · adventure · becoming · event · encounter · ethics

## 1 Introduction

How receptive to the new or the unexpected can we be, those moments in teaching that fracture our frames of reference, those moments that we find arresting? Can we always be alert to the wonder of the new or are we pulled to maintain the security of the status quo? How do teachers situate themselves in the flux and flow of learning encounters and the emergence of the new for learners? How do they respond to the immediateness or the singularities of new possibilities for learners? These are some of the questions and issues that underpin what I have to say in this chapter.

My aim is to consider what I have termed *real learning* as an event through which a learner emerges as a learner in a new or modified ontological phase. I will apply the idea of real learning to art practice viewed as a particular assemblage of forces that through the event of art generates particular ways of experiencing and

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learning. The value of the force of art, or art's event, for real learning in the art practices of children and older learners is therefore what we might term the individuation of new worlds. The value of art consists, I argue, in its affective force to generate new or modified ways of seeing, thinking, doing, feeling. Here the force of affect precedes thought. Art's event is not the production of subjectivity but a point of departure, a point of germination.

It's not a case of the power of thought (knowledge) coming to think and understand art but of art's event forcing thought to think or art puncturing the power and grip of knowledge. Or yet again of art for a people yet to come; not for subjects already in place but an *untimely* art which disrupts this place and existing subjectivities.

I want to augment these aims with reference to some philosophical writing on the ideas of event and becoming and to a particular contemporary art project entitled 'Rogue Game'.

The idea of art forcing thought to think has I believe some important implications for pedagogic practices. Is it possible, or even desirable, to develop pedagogical practices that are not totalised by existing forms of knowledge that facilitate but also constrain our understanding of what learning is or what constitutes a learner or a teacher? Can the event of art practice enable us to puncture the power of existing pedagogy and thus open new or expanded ways of conceiving learning, teaching, learners and teachers? I want to offer some ways of responding to these questions by thinking about the notion of *pedagogies of encounter*.

A couple of points need to be made about the notion of real learning in relation to emancipation. I do not see real learning as transcending existing frameworks of compliance and regulation as though these do not exist; indeed they are part of the real with which we live and we experience these constraints each in our different ways and social milieus; they are part of who we are. My direction is not dialectical thereby viewing educational situations in terms of compliance or resistance but rather in terms of a temporality in which the past persists and is the condition for but not a determination of a radically open future. So a learning event (real learning) 'questions' people in terms of the response of which they might be capable. This constitutes what might be termed a disjunctive synthesis of contrasts or potentials in which there are many ways of responding to the 'same' problem. The pedagogical imperative is to try to support the different subjective forms of each learner's response and to engage with their novelty. The real is thus composed of actual and potential realisations.

In the first part of this chapter I will outline the idea of *real learning* through the themes of event, truth, equality and transformation. This formed the focus of previous work articulated in my book *Art, Equality and Learning: Pedagogies Against the State* (Atkinson, 2011), which discussed the idea of the truth of real learning as something that ruptures existing frameworks of practice and knowledge. It proposed the notion of pedagogies against the state, or pedagogies of the event in order to respond to the adventure of learning that involves leaps of becoming into a new or reconfigured world.

In the second part, continuing with the concept of 'event', I advocate the importance of art in education through the vital force of art, not the art object, whatever form this takes, but art's process of becoming, art's event, an event I

discuss in terms of a *poietic materiality*. The force of art is not predictable but 'eventful', it cannot be pre-planned and we can only work retrospectively with potentialities that appear after the event of art.

## 2 The Concepts of Event and Truth

Many years ago my doctoral supervisor, Bill Brookes, often discussed the idea of disturbance in teaching experiences when a teacher is confronted with something mysterious that disturbs his or her mode of functioning. This could be, for example, a particular piece of work produced by a child or student. It is interesting that the notion of event, which is reasonably close to the idea of disturbance, is a central concept in philosophy, politics, sociology and other fields, explored in modern times by, among others, Bergson, James, Whitehead, Adorno, Arendt, Butler, Deleuze and Stengers. So for me event relates to a disturbance, a rupture, a puncturing of ways of understanding or acting which has the potential to precipitate *real learning*. I am using the term *real learning* to refer to learning as a risky process of encounter with that which lies beyond established frameworks of knowing and which may transport us into new ontological territory and a reconfiguration of being.

Truth is also a long discussed term in many fields and I want to explore truth in relation to learning and ontogenesis – leaps of becoming, which are never permanent and open to change.

The French philosopher and social activist Alain Badiou (2001) discusses the idea of rupture in his extensive and complex work on the event and truth. He is concerned with major disruptions – events – in the fields of art, science, politics and love. He provides examples such as the *Galileo event* in science, the *Schoenberg event* in music and the event of the French revolution in politics; we might also consider the Freireian event in pedagogy. For Badiou an event is a radical disruption that may lead to a subsequent truth procedure, which reconfigures existing knowledge frameworks, practices and values of a social context. It can lead to a new subjectivation consistent with the truth procedure.

An event occurs within a situation or a world but it is difficult to understand within the existing logics or affects of that situation – logics and affects which are reconfigured by persevering with the truth of the event, by sticking with its new and transformative potential.

So in relation to subjectivity Badiou argues that a subject comes into existence through the event and its subsequent truth procedure, that is to say the subject becomes a subject through persevering with the truth that is precipitated by the event. Truth is not concerned with adequation, veracity or accuracy; it is not what knowledge produces, on the contrary it is what exceeds knowledge in a given situation; truth punctures knowledge. Badiou writes (2001, p. 41):

To be faithful to an event is to move within the situation that this event has supplemented by thinking ... the situation 'according to' the event. And this, of course – since the event was excluded by all the regular laws of the situation – compels the subject to invent a new way of being and acting in the situation.

### 3 Events and Learning

These ideas on the new, event and truth can, I believe, be applied productively to reflect upon processes of learning – not so much upon learning structures such as curriculum, assessment, schools, universities, galleries and so on (although I do not exclude this possibility) – but upon events of what I call *real learning* within local learning and teaching contexts. Real learning involves a movement into a new ontological state, it defines a problem of existence and appearance, in contrast to more normative learning and its everyday norms and competences. So the idea of truth allied to real learning concerns what might be termed local epiphanies (or events) of learning that emerge immanently from the spatio-temporal configuration of the learner and her milieu and which produces a new alignment of thinking and action. As a move into a new ontological state real learning implies puncturing or modifying established patterns of understanding and assimilated configurations of knowledge on a local level. It is a process in which there is a firm challenge to see beyond current vistas of practice and formulate new ones, to invent new futures of learning (and teaching) not as yet imaginable. We might actually replace *ontology* here with the term *ontogenesis*.

The idea of truth then is related to the idea of *being truthful to something* and this truth process denotes a process of *subjectification* which can be viewed as a ‘commitment to’ an idea, an affect, a new practice, a new way of seeing, a new way of making sense, and so on, which involves a struggle where we can be carried beyond our normal range of responses. Ranciere (1999, p. 35) addresses the notion of subjectification:

By *subjectification* I mean the production through a series of actions of a body and a capacity for enunciation not previously identifiable within a given field of experience, whose identification is thus part of the reconfiguration of the field of experience.

Subjectification therefore is a term that articulates both the emergence of a new subject but equally a reconfigured world. Pedagogical subjectification involves the evolution of learning and the emergence of a new world for the learner or teacher. It redefines the field of experience in a learning context.

One’s personal relation to truth then involves what I call *real learning*. That is to say the emergence and perseverance of truths of learning within local or even marginalised or obscure (from the dominant traditions and forms of knowledge) positions; forms of learning that may easily be overlooked by established frameworks and their transcendent norms but which have a personal legitimacy and which when allowed to appear expand our comprehension of what learning is.

There were many times when I was initially puzzled and then subsequently surprised by the logic children deploy in their drawings which was not immediately apparent but which when revealed expanded my comprehension of drawing practice, of what drawing can be. These were local events if you like which, for me, had transformative effects and affects. The disruption of established ways of knowing, through learning events, means that both learners and teachers need to

be able to handle states of uncertainty as new knowledge and new competences begin to emerge from the immanence of their practice. This suggests a rather curious almost contradictory relation of learning to states of not-knowing and the experience of affect and wonder, about which Descartes spoke a long time ago.

Descartes placed considerable value upon that feeling of wonder we experience when we are confronted with something we find strange, when we encounter something that is inexplicable or surprising. Descartes (1993) writes in *The Passions of the Soul*:

When the first encounter with some object surprises us, and we judge it to be new or very different from what we formerly knew, or from what we supposed that it ought to be, that causes us to wonder and be surprised; and because that may happen before we in any way know whether this object is agreeable to us or is not so, it appears to me that wonder is the first of all the passions.

Wonder then is the passion accompanying not-knowing for Descartes, and for him we might assume that philosophy begins in wonder because this passionate state is what precipitates a search for understanding. Equally I want to argue that this passionate state of wonder is fundamental for real learning and that it should be at the heart of any pedagogical relation.

This is connected to a key passage written by John Dewey in *Human Nature and Conduct* (2001, pp. 223, 227).

Ends arise as a function within action. They are not, as current theories too often imply, things lying outside activity at which the latter is directed. They are not ends or termini of action at all. They are terminals of deliberation, and so turning points *in* activity. [...] Even the most important among all the consequences of an act is not necessarily its aim.

The key point to emphasise here is the *immanence of learning*, that it is a process which should remain open to possibilities and potentials that arise within the action and practice of learning and not be totalised by specific transcendent aims or targets except, of course, becoming a more effective learner. (This raises for me a tricky relation between knowledge and learning: is it possible to avoid the transcendent power of knowledge from totalizing our perceptions of learning or how we construe learning in order to accommodate the immanence of learning or what Whitehead termed local prehensions of learning.)

Badiou (2005) also comments on the purpose of education and the pedagogical function of art and states:

Art is pedagogical for the simple reason that it produces truths and because ‘education’ (save in its oppressive or perverted expressions) has never meant anything but this: *to arrange the forms of knowledge in such a way that some truth may come to pierce a hole in them* (p. 9, emphasis added).

... the only education is an education by truths (ibid., p. 14).

Perhaps we can take Badiou’s statement ‘to arrange the forms of knowledge in such a way that some truth may come to pierce a hole in them’, and work with it, particularly in relation to the idea of the immanence of learning. Does this suggest a pedagogic strategy in which immanence (seen as truth) is encouraged to puncture

or expand established knowledge? How might we conceive the idea of ‘arranging the forms of knowledge’? This is a key issue I believe today when in my country at least a very specific ‘arranging of forms of knowledge’ – as well as learners, teachers and schools and teacher education – is occurring, driven by an audit culture of achievement targets, standards, testing, league tables and where processes of learning are subjugated to a particular stultifying acquisition of knowledge.

For me by emphasizing the demands of real learning and the conditions through which the truth or immanence of such learning can emerge we might avoid such stultification. To repeat, is it possible or desirable today to initiate pedagogical strategies that prioritise the immanence of learning from which knowledge emerges in contrast to learning being structured or totalised by established knowledge?

I have a video of a young child painting. In this video he is involved in a process of learning in action which contains a number of moments when he does something that causes a sense of wonder, a sense of ‘what if’, a sense of boldness to explore. He moves through a series of ‘periodicities’ which can be viewed as mini-events that transfer him into new ideas and a searching for ways to express them in painting. He begins with making marks with different colours then moves into a series of action narratives; first describing a windmill and a storm then a train going backwards and forwards and finally crashing. This is followed by painting his fingertip and then making a series of prints. Next he sees that he can paint his hand and make handprints and then he paints around his hand to find more possibilities. Finally, almost primevally, he begins to paint his forearm very carefully and precisely.

This painting activity is full of processes of affect, action, reflection and invention with little intervention from the adults present. It constitutes a series of local learning events which create potential for further action and enquiry. His practice involves, in Deleuze and Guattari’s terminology, a becoming-storm, becoming-train, becoming-crash; it is a journey of practice, a series of encounters in which he experiences the world according to new differentiations. These little events illustrate the force of art, which I will discuss shortly, where the evolution of art practice involves what Susan Buck-Morss (2013) terms a *pragmatics of the suddenly possible*. Here the body-in-practice includes a series of material relations involving human and non-human actants, body actions, memories, anticipations, reflections, explorations, paint, colour, brush, paper and so on. As these relations evolve they open up potential for further action and ways of thinking.

These practices and their material relations illustrate the idea of the becoming of learning, what I call *local curations of learning*; they are little leaps into the not-known, and they raise the question of the kind of pedagogies we require that might support such learning? It’s not a case of invoking the old dualism of ‘child centred’ or ‘teacher centred’ pedagogies but trying to consider the nature of pedagogic relations to promote effective learning. Can we, for example, develop pedagogies of the event?

Institutional contexts such as schools, colleges or universities and other sites, tend to rely upon normalising procedures, habits and systems within which learners (and teachers) become pedagogised. That is to say such contexts rely upon

existing distributions of knowledge and practice: ways of seeing, doing and speaking which, to use a quote from Judith Butler (2005), 'create the viability of the learner (or teacher) as a subject, its ontological and epistemological parameters.' It is when we are disturbed in practice, when we are confronted, for example, with a learner's response we find strange or when our actions as teachers come unstuck or are ineffective that we might be projected against our screens of recognition and begin to question how we conceive learners or the action of teaching within our existing pedagogical frameworks. Through the contingency and unpredictability of such events we might be able to enquire into the viability of our conceptions of learners and pedagogical strategies in terms of their relevance for current socio-cultural contexts and lived realities. Here the relation between event and ethics becomes significant as Butler writes:

... the question of ethics emerges precisely at the limits of our schemes of intelligibility, [those sites] where we ask ourselves what it might mean to continue in a dialogue where no common ground can be assumed, where one is, as it were, at the limits of what one knows yet still under the demand to offer and receive acknowledgement: to someone else who is there to be addressed and whose address is thereto be received. (2005, pp. 21–22)

This raises the difficult issue I mentioned earlier, the fact that compliance, normalisation and regulation regimes are part of our world that is to say they constitute the world and habits out of which events of real learning can occur. But the important point is not to homogenise the generalities of compliance with local singularities of learning and their ecological coherence that have the potential to become otherwise. We are complicit with regimes of regulation and their forms of knowledge and practice but we also have the capacity to pass beyond these, to stand back and take account of difference, non-uniformity and the potential to become otherwise.

## 4 The Force of Art: Towards a Poietic Materialism

In the second part of this chapter I want to focus on the event of art or the *force of art* in education and art's potential for the production of a world and a people (learners/teachers) yet to come. This approach to pedagogy lies in contrast to those that conform to the transcendence of capital and its power of production as manifested in the production, commodification and calculation of knowledge, learners and teachers in the context of education. We witness such approaches to pedagogy in the plethora of audit cultures and league tables that have dominated educational practices in many countries. In contrast my aim is to argue for pedagogies that engage with what I call a *poietic materialism* of learning in contrast to pedagogies totalised by the transcendence and power of knowledge.

In a time when the future of art education is under serious threat, particularly in schools and in university teacher education programmes in my country and others, I want to talk about the importance of art in education as I see it in terms of the

*force* of art. This concept has a substantial history, but I think it has been overshadowed in recent years by a number of factors. For example, the impact of national curricula and schemes of work, advised methodologies and schemes of assessment, coupled with inspection regimes, audit cultures and league tables which I think have produced a tendency to dwell within traditions of practice that serviced the requirements of monitoring and assessment that are central to the economies of audit which have transformed educational institutions and practices and the professionalization of teachers. In my country there has also been a reduced access to art practice in some schools and its marginalization as a domain of study.

I also think the force of art has been obscured, but not deliberately, by what can be viewed as socio-cultural, psycho-social or aesthetic movements in art education itself ... such as multiculturalism, visual cultures, DBAE, contextual studies, movements that reflect similar developments in the social sciences. These are all very significant and inventive developments. They have enriched the work of art in education to encourage learners to expand their understanding and practice and to generate forms of critical pedagogy to empower learners to acquire a judicious appraisal of socio-political forces and forms of representation in order to expose ideologies of the visual, cultural bias, and other forms of political and social inequalities. This critical work, often driven by a politics of identity and empowerment, has facilitated new and important forms of practice and learning within and beyond state institutions and has introduced new ways of conceiving art and its practice in education. But I think the force of art precedes or prefaces these developments – though it is clearly integral to them. But what is this force of art? Put briefly, it is a deeply affective force, particular to art's event that precipitates ontogenetic potentials for evolving what it is to be human in its various relationalities. This force, it seems to me, is prior to its capture or application by various perspectives, motives or agendas. Though these may initiate and propel art practice they do not prescribe or control its force, which has the potential to pass beyond them and open up worlds that become possible as the work unfolds but which, beforehand, were 'unknown'. We might argue that such critical agendas may become trapped by their targets and become, in the words of Simon OSullivan, 'melancholic echo chambers'.

In order to illustrate what I mean by the priority of the force of art I want to consider an art project whose event was an intervention of public space, ways of doing and thinking. Though the project may raise such issues as identity, power and boundaries its event is not directly concerned with these but more with creating an open space of potential for new relationalities and publics. For me its event emphasizes the contingent in contrast to the prescribed.

## 5 Meditation on Rogue Game

The Turkish artist Can Altay in collaboration with Sophie Warren and Jonathan Moseley from the UK developed an art project entitled *Rogue Game* (2010), which involved four iterations in London, Bristol and Utrecht. The work takes place in a



sports centre, outside area or a gallery, where the markings that designate different games such as badminton, basketball or five – a side soccer overlap. Participants for three or four games are asked to play their respective game simultaneously on the overlapping game areas. They have to negotiate playing their respective game while trying to manage interruptions and interventions from the other games that inevitably invade their territory, this management of disruption constitutes the Rogue Game.

Each game has its own code or rules of practice through which player identities are constituted. In the Rogue Game however players also need to respond to the intermittent disruptions from other games. Thus in the Rogue Game, players' identities are less well defined, there are no rules or conventions. Players' identities become reconfigured according to the new relationalities and strategies that emerge as the Rogue Game develops. The Rogue Game forces constant reterritorialisations of practice.

Because the Rogue Game has no rules which would pre-constitute relations between players, we are therefore encouraged to consider the 'thisness' of such relations and their potential outcomes. Such relations are therefore viewed as intra-active (Barad, 2007), a process whereby bodies and strategies become constituted in the *thisness* of relation in contrast to pre-established identities or codes. Here *intra-action* contrasts with *inter-action* in that the latter involves preconstituted entities that come together to inter-act. The intra-active nature of Rogue Game draws our attention to the continual presence of a functioning metastability.

Because Rogue Game has no pre-existing codes or rules, there is no theory informing practice; this is replaced by the problem of what a thinking-in-action (phronesis) might be and become, and a knowing-how and a knowing-when. In the Rogue Game the players have to continue to play, to individuate constantly within their social milieu which also constantly individuates.

Thus to be a player in the milieu of the Rogue Game is to learn how to become in a rather uncertain world of becoming, where individual (psychic) and social becomings are entwined, where the relations between 'I' and 'we' are constantly being reconfigured. From the perspective of each 'constituting' game we might view the Rogue Game as precipitating a series of events or punctures which have to be dealt with and which, as a consequence, lead to new strategies and skills in each game.

Do the issues I raise concerning the practice of Rogue Game (disturbance, relationality, knowing how, knowing when) have any relevance for the context of education and learning? For example, what are the implications for subjectivation if we take on board the notion of needing to respond to the *thisness* or the specific relational nature of experience and how might we think about 'objects' of knowledge in such relational ontologies? How might we try to consider learning beyond our essentialising categories of 'learner', 'object' 'knowledge'? Can we interrogate pedagogical contexts in order to expose their representational capture of learning, teaching and knowledge ... and their respective subjectivations? Do learning and knowledge become more problematic if we view them in terms of relational ontologies?

I think there is something happening in the Rogue Game that brings me back to the difference I made earlier between *normative learning* and *real learning*, which are not totally discrete processes but which intersect. Normative learning is

an expansion of assimilated patterns, habits and frameworks of learning; real learning punctures such frameworks thereby precipitating a reconfiguration of learning and its habits. Normative learning is informed by what Deleuze (2004) terms ‘an image of thought’ which frames and normalises the way we think. My aim then is to draw attention to these two planes of learning ... the normative and the exception, (known and not-known) in order to discuss some of the problematics involved in the pedagogical task of initiating and supporting real learning whilst trying to avoid a position of transcendence.

Rogue Game illustrates the tensionalities between practices of the known and the not-known. I am using it to draw analogies with such tensionalities in practices of teaching and learning where established forms of address, forms of knowledge, rituals of practice, theories of learning constitute pedagogical ‘knowns’ and where unexpected responses from learners, misalignments between a teacher’s expectations and what actually happens, the thisness or singularities of learning and their explosive ontogenetic character constitute the ‘not-known’ ..., where practice runs counter to received wisdom, where practice is in Nietzsche’s terms ‘untimely’, travelling on a path with no clear destination.

The force of Rogue Game (the force of art) interrupts the space of prescription and identity and allows us to contemplate new potentials for becoming: from prescribed to contingent communities. It provides a momentum for critique coupled with invention, a space reminiscent of what the Greek word *kairos* suggests, a temporal point of invention and innovation, an opportune moment, where being is endlessly constructed. .... I mentioned earlier Susan Buck-Morss writing about *the pragmatics of the suddenly possible* which arises through social intra-action and this phrase seems to embrace the ontogenetic dimension of Rogue Game.

## 6 Education and Learning: Pedagogies of Encounter and Poietic Materialism

Perhaps we can view real learning through the lens of Rogue Game as a process of encounter, a crossing of boundaries that raises a series of issues of ethics, aesthetics and politics in the pedagogical domain; the creation of new spaces within existing spaces, new learning assemblages, new or modified *cohabitation*; a cohabitation of disjunctive temporalities.

Whereas the constituting games of Rogue Game possess an established *praxis* there is no *praxis* guiding Rogue Game. Similarly normative learning can be viewed as guided by *praxis*, denoting a process initiated by a determinate will towards a particular objective or clearly defined goal, whereas real learning suggests a puncturing of *praxis*. The Greeks made a clear distinction between the terms *praxis* and *poiesis*. Fundamental to *praxis* is the notion of a will that is expressed in action, while *poiesis* denotes a process of appearing, a coming into presence, a movement from non-being to being, from concealment to full view. The essential nature of *poiesis* is not concerned with productive action according

to a will but with the emergence of a truth as an unveiling (*alethia*). The materiality of *poiesis* is process, becoming, whilst the materiality of *praxis* rests on production by a prior will or idea.

Another way of conceiving the difference between *praxis* and *poiesis* is that *praxis* is grounded in transcendent relations whilst those of *poiesis* are immanent. The ontology of *praxis* is transcendent, that of *poiesis* is immanent.

Thus my direction now is to consider what I call pedagogies of encounter which are grounded in the idea of *poiesis*, in contrast to an emphasis upon a pedagogical *praxis* of testing, targets, assessment, commodification and production which has territorialised and totalised school education including art education in many countries.

This is not to argue for a rejection of *praxis*, the idea of outcomes produced by a determinate will, but against its *totalisation* of education in the form of a very particular *praxis* of capitalist production. My point is that the power of *praxis* needs to be counterposed with the unanticipated appearance and potential of becoming characterised by *poiesis*.

How might we conceptualise pedagogies of encounter, how might we characterise these? Deleuze views thought in terms of trespass and violence (2004, p. 175); it is that which is precipitated as a consequence of an encounter, an encounter which forces thinking. The process of thinking as described here by Deleuze can be viewed as a poietic process, a process of creation.

The force of art has 'real' significance for processes of learning and pedagogies of encounter in this field, in that it has the inventive potential to transform and expand what learning and teaching are. The emphasis of the force of art is not upon the art object (though I acknowledge that today in some practices there is no object) or the artists 'intention' but upon its process of becoming/appearing or its *event*, an event that I want to consider in terms of what I call a *poietic materiality*.

This is not to argue that the art object or performance in whatever manifestation is unimportant but it tends to be captured by the subsequent power of aesthetic striations. The affective force of art I argue lies beyond the ambit of such power, to repeat a phrase I used earlier, its not a case of thought coming to think art but of the event of art forcing thought to think.

So what I am trying to address in a nutshell is the idea that the 'vital' – and I am using this term in its denotation of life – the 'vital' significance of the force of art is inherently a creative learning/pedagogical process, a process of encounter; that is to say a process that has the potential to precipitate new vital relations that include ways of seeing, feeling, speaking, doing, if we think of learning in terms of real learning and not only its normative variants.

A *poietic materialism* therefore is constituted through a series of encounters, it denotes a coming into being that is an amalgam of intra-actions between human and non-human actants, a coming into being that precipitates new relationalities and potentialities, and in the context of this paper, for learning and its ontogenesis. The force of art as an appearing, as *poiesis*, is not *subjective* or *objective* but *intra-active* involving human and non-human actants (affects, feeling, thoughts, memories, materials such as paint, paper, metal, wood, digital technologies) and the

pedagogical imperative of a *poietic materialism* is to extend our grasp and potential of what it is to be human. In the words of Spinoza, to extend our compass of what a body can do.

We can witness this poietic materialism at work for example in the process of painting in which body movements, thinking, affects/feelings, paint, brush, canvas/paper, emerging marks, etc. intra-act – it involves an ongoing appearing, mutable-stable, changing process.

Whereas *praxis* is teleological, initially predicated upon a determinate idea towards specific outcomes, the process of *poietic materialism* involves a kind of paradox, a knowingness of the unknowing of practice which involves an affirmation of becoming as well as a carrying forward of the unknown and its potentialities, what might be termed poietic attractors or allures. Poietic materialism liberates praxis from the already known or possible-real linkages so provoking a not-known future dimension of becoming.

A poietic materiality defines an *event* of becoming, an event of learning as it happens within the different temporalities of experiencing. The emphasis therefore is not upon a predetermined pathway for learning but upon singularities or *haecceities* that enable invention into existence. In a strange, also paradoxical sense, one *becomes* a learner without *being* a learner, that is to say without those established *constructions* of being a learner which define (represent, theorise), and at the same time constrain what a learner is. The same goes for teaching. This illustrates the creative and mutable dynamic of *poiesis*, which has the potential to puncture existing comprehensions of learning that become inscribed upon pedagogical bodies and practices.

The poietic force of art practice precipitates an appearing, a letting go of normalised relations and practices as these are manifested in forms and practices that hold us, it is an assemblage of intra-actings, not a determined space but what the Greeks term a space of aphasis (letting go, release), a becoming which cannot be predicted, not a space of power but a space of enabling and affirmation. The trick is not to allow the outcomes of this aphetic space to turn into precious objects or practices, which in turn territorialize and control.

It's not that difficult to witness the poietic force of art in children's drawing or painting practices before these become subjected to the influences of aesthetic production and commodification that emerge in institutional practices. Such practices invent new worlds and possibilities, they are often events whose materiality involve desires, thoughts, speech, memories, affects, paper, crayons, paints, lines, marks, shapes, body movements and more; a poietic assemblage of intra-actions in which human and non-human actants become entangled.

In a very different context, an exhibition of student work on a teacher education programme for art in education, one exhibit seemed to encapsulate the spirit of poiesis and the enabling space of aphasis, to hint at the possibility of a space beyond the power of normalization in educational contexts; a space in which pedagogised subjectivities and relations might be 'otherwise'. The exhibit consisted quite simply of a three by two meter assessment pro-forma, normally an A4 sheet of paper. This is a ubiquitous object in secondary schools in England and elsewhere. When I first

wrote about this exhibit I argued that the student was challenging the audit culture of school assessment processes and their pedagogising effect. In doing so he was questioning his being as a teacher within the current power structure of education and assessment. Through this work and its critical manoeuvres the student was 'becoming minor' in the Deleuzian sense of challenging the hegemonic form of assessment in schools from within. This challenge to institutional practice through art involved a process of self-encounter or a politics of the self, leading to a reconfiguration of self and world. On another level the enlarged assessment pro-forma, as artifact, challenged the student's university tutors who had the task of assessing the work as part of a course on critical pedagogy. As a provocative act we might argue that the force of art is demanding, 'go on then ... assess me!' This force disturbs the power and commodification of assessment; it constitutes a political act challenging the productive power of a specific and pervasive pedagogising process. The poietic materialism of this art 'work' is not concerned primarily with challenging the power of institutionalized assessment and its particular subjectivations, though this is very important, but more radically in its gentle presence it attempts, I would suggest, to undermine power itself in this specific context. It does not challenge a particular subjectivation by asserting or empowering another but leaves open the very issue and space of subjectivation itself.

A third illustration of the force of art emerged in the MA Artist Teacher and Contemporary Practice at Goldsmiths. The video produced by Rose Wong and her partner is entitled *Ceaseless* (2013) (You Tube, uploaded 29 August 2013). Rose worked with 23 Chinese students to collect their memories, expressions and understanding of 'Chineseness'. Many of these contained politically sensitive material for those living in China such as evidence of attending the Tiananmen Memorials, anti-communist material and news articles. The idea for making the video was to capture memories that were oppressed by state politics by placing them in boxes reminiscent of reliquaries. The boxes of memories are taken to a beach in England and their contents are burned before the ocean. Turning the memories into ash is a way to dissolve the recognizable form of the materials so that they could be transported back to the most politically sensitive place in China ... Tiananmen Square. Burning is also a form of dissolution in many religious cultures, burning the dead is a way of sending them to the afterlife instead of destroying them. In other words burning is a process of a new becoming. The scene shifts from an English beach to Tiananmen Square in Beijing. A girl holds open a box of memories in their burnt form and the ashes are transported in the wind before the seat of power.

The poietic materialism of this video not only deals with power and resistance to power, injustice and persecution but more than that I argue that its force as event opens a space of non-power, a space of aphasis. The act of burning invokes a release, an enabling force of becoming that seems to open a new space of potential, a space for new relationalities to emerge beyond the reach of power. The video moves beyond art practice as socio-political critique, though this is important, into another space of open potential. I don't think that the materiality of this 'work' is totalised by the determinate will of a critical *praxis*, it is also constituted by a

poietic assemblage of relationalities taking account of memories, affects, documents, oppression, water, horizons, bodies, fire, ash, ritual, political power and more whose materiality is realized in a vital becoming. The non-violent imperative is not to ‘empower’ but to pass beyond power into a state of aphasis, of release and enabling so as to be able to contemplate new forms of becoming and relation.

## 7 Principles for Pedagogies of Encounter

In conclusion and as a sequel to what I have said about events of real learning and the poietic force of art I would like to offer some tentative principles for pedagogies of encounter.

1. To explore the world not only in terms of what exists but also in terms of what can be created; encounters involve heritage but also an opening to novelty. Whitehead’s great question was ‘why is there always something new?’
2. What we require are pedagogies that value knowledge, but equally respond to the immanence and the truth (haecceities) of learning (pedagogies of encounter).
3. There is an infinity of potential learners and ways of learning.
4. To learn more effectively than before; we do not know what learning is capable of.
5. Pedagogical relations are entanglements, ecologies, through which human (learners, teachers) and non-human actants intra-act and meanings emerge; they are not inter-actions between independent subjects.
6. Learning is an infinite task and responsibility which is never fully accomplished and which demands a will to becoming worthy to the truth of learning events.
7. Pedagogies of encounter necessitate a pragmatics of the suddenly possible.

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# Rearticulating Arts, Research, and Education from the Disciplinary to the Affective in Public Arts Practices

Linda Knight

**Abstract** The residual meanings attached to the arts emerge through histories that have maintained disciplinary difference between dance, music, art, drama. This modernist persistence affects intellectual and corporeal innovation in school-based arts so how might a rearticulation of arts practices, as well as research and education procedures from the disciplinary to the affective bring about new conceptual and processual possibilities? How might this rearticulation bring about new conceptual understandings about what arts education, arts practice, arts research can be? Two distinctly different examples of urban-based arts projects: David Bowie; and Out of the Box children's arts festival are rearticulated through affect. While each project, when thought about in a disciplinary sense is wildly different, reconceptualising them through affect helps to consider new arts education futures.

**Keywords** David Bowie · affect theory · public arts · children's festivals · rearticulation · arts education

## 1 Rearticulations of Practice

As I write this, David Bowie has just died. Across the world people are reacting to the passing of one described as one of the 'greats': a musician and creative genius who inspired them, shaped their youth, defined their musical tastes, advocated for their culture, introduced them to the sublime and more. This global outpouring of shock and sadness, memories and celebration of Bowie is due largely to his contribution to Western popular music and culture, and in no small way attributed to a kind of infamy he acquired because of his 'strangeness'; his flamboyance, his androgyny, his extraordinary artistic practice. Early in his career Bowie transmogrified from a

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moderately successful folk singer to a glam rock star. He developed a performance persona: Ziggy Stardust and support band The Spiders from Mars to allow him to experiment with the conventions and subjectification norms of pop musicians. Bowie referenced peers such as Marc Bolan (another androgynous glam rock star from the US) and Jimmy Hendrix (a US rock musician and guitar prodigy who channeled the foppish style of the French Court of King Charles I), and he mined and subverted the costumes synonymous with the bawdy traditions of the Victorian Music Hall (Peraino, 2012). Bowie in effect approached this transmogrifying as a performance artist, openly citing his peers and using their practices to inspire his conception of a popstar persona project to contest the gender and identity norms of the genre. Bowie, along with other later artists such as Vivian Westwood (a British fashion designer who, with Malcolm McLaren helped conceive of and style the UK punk band The Sex Pistols) turned the gaze of the audience back on itself, forcing the public to consider prejudiced thinking about gender and performers.

Bowie's music, costumes and make-up, and the artwork for album covers pushed 'unisex fashions to their transgender extremes' (Peraino, 2012, p. 158) and presented Bowie as 'androgynous and otherworldly, further removed from the counterculture and its compulsory heterosexuality' (Peraino, 2012, p. 158) of teen pop stars in the 1960s and 1970s; postwar decades popularly perceived as a time of rejection of conservative social rules and values. The deliberate and highly conceived curating Bowie enacted over his appearance, dress and performances, and the clear referencing he made to the styles of other performers critiqued notions of originality and the seemingly 'alternative' or 'outrageous' elements of pop star personas: Bowie was a purposeful poser. Bowie's posing, through carefully curated performance art and his referencing of cultures and histories through dressing and adorning the body, and through affected body postures 'tells another story about the contingency of identity', through the 'resolutely superficial' (Peraino, 2012, pp. 173–174) reworking of the cultural codes and symbols of a burgeoning postwar teen culture.

Bowie's extreme styling and posturing, through posing made comment on the toxicity of mediocrity. Bowie held up a mirror to the mundane banality of everyday life in Britain at the time. Bowie's 'posing', often taken at surface value by the general public (and fanned by the British tabloids) positioned Bowie as an oddity, as someone hard to standardise and compartmentalise. In purposefully parading his flamboyant style and sexual ambiguity Bowie exposed the micro conventions and conservatism embedded in British mainstream understandings of gender, fashion and pop musicianship by bringing out into the open, public meta-associations between creative arts practices and an alternative/deviant, free-thinking/subversive, leisurely/privileged, and anti-work/immoral lifestyle. Despite the public pillorying however, David Bowie came to mean so much to so many because he taxed the lazy imaginations of the majority and got them thinking about identity, subjectivity and gender. Bowie openly confounded stereotypes: importantly, this included those embedded in the arts.

I refer to Bowie here, not only because the writing of my chapter coincides with the tragic occasion of Bowie's passing but because Bowie's performance project provides an excellent example of how 'practices' can become tethered to



particular expectations and conventions that become apparent, when they are dislodged from the usual. These dislodgings expose a tendency to assign acts and practices to disciplinary identifiers (for example, these acts are 'art', these are 'music', 'dance', or 'the arts', and so on) that are established within particular semiological and signifying framings. The Bowie example shows that when signs and meanings, associations and conventions of practices, understandings, and contexts are experimented with notions of the disciplinary give way to thinking through fluid clusters of affects and forces, of which a performer is not the sole instigator but only a part of larger events.

Bowie's familiar celebrity allows for discussion about the disciplinary in particular ways: it is fairly straightforward to examine Bowie because he had a global public persona, and he was a clear 'rule-breaker'. How might more localised contexts be thought about however, how might a less obvious, less 'extraordinary' example of practices be rearticulated through affect? As the title of the chapter suggests, public arts practices assist in conveying ideas of rearticulation because they are complex events of people, places, materials, temporalities, acts and more. To contrast the globally-known Bowie I also focus on a local arts festival that is created especially for children 0–8 years and their families, and I consider how what occurs at this eight-day festival might also, like Bowie, be confounding stereotypes embedded in the arts.

Since 1992, *Out Of The Box* festival has been held in Brisbane, Australia. *Out Of The Box* takes place biennially, runs for eight days and is curated for audiences from birth to eight years and their families. The festival espouses a philosophy of child-focused learning, this underpins festival themes and programming which comprises touring productions by international theatre companies, specially-curated productions by national and international theatre companies, specially-curated workshops by national and international music and drama performers, specially-curated exhibitions and specially-curated workshops by local performers, artists and tertiary students. The festival has national and local sponsorship that support themed zones such as a storytelling tent.

The festival is predominantly funded and hosted by the state capital performance space, Queensland Performing Arts Centre (QPAC). John Kotzas, QPAC Chief Executive Officer has been a crucial driver of the festival, ensuring it takes place every two years despite shrinking funding for the arts. Kotzas has stated he recognises the importance of establishing connections between local families as participants, national and international artists and performers and state educators. He conceives of the festival as working to philosophic values that prioritise the child, reference curriculum and research and that 'is specifically curated to offer children the chance to participate in and create art' (Kotzas, 2014). *Out of the Box* is a collective-effort, public arts event that prioritises young children in that the festival 'provides a chance for children to be challenged by ideas and concepts and to engage in imaginative serious play and participation with educationally trained artists' (Kotzas, 2014).

QPAC is situated in the Southbank Precinct of Brisbane, in Queensland, Australia. Southbank is in the central area of the city and runs alongside the

Brisbane river, comprising cultural institutions surrounded by parkland, cafes and shops, and an open-air beach and pool park. Southbank is popular with families, locals and tourists and is busy on most days of the year. The urban planning of the parklands and the warm, sub-tropical South East Queensland climate mean that QPAC are able to locate large sections of the festival in the outdoor grounds around the building in addition to the theatres and studios. The mix of outdoor and indoor events is designed to capture different types of participants: school groups, kindergartens, local families and organisations are able to book tickets for the indoor performances. Tourists, visitors and casual visitors, or what are termed as GP (general public) are able to wander into the parklands and participate in the free outdoor activities and performances. Over its lifetime the Out Of The Box festival has revised its program to respond to the increasing attendance and participation of casual visitors and school groups to the outdoor activities, recently the festival timing has shifted to cover the end of the school term and 'the first five days of the winter school holidays offering families the opportunity to share in their children's arts and cultural activity and learning' (Kotzas, 2014).

QPAC declare that Out Of The Box is the largest early childhood festival in the southern hemisphere attracting over 70,000 visitors in 2012 (Livingstone, 2012) and 138,000 visitors in 2016. The large scale means that QPAC enlist the services of volunteers, educators and students in addition to their in-house staff to help manage the extensive indoor and outdoor program and visitor experience and to enact the collaborative philosophies that underpin the event.

My involvement in Out Of The Box draws upon my professional skills and experiences of working in communities and tertiary education. In the year prior to each festival I become part of a planning team to help develop aspects of a program that upholds the festival philosophies and extends on the festival themes. The team, which comprises QPAC in-house staff and local artists and educators brainstorm workshop and activity ideas that compliment the theatre productions taking place. Our key rationale is to offer a rich selection of activities that will appeal to a highly diverse audience: babies to eight year old children, children with additional needs, children and families with English as an additional language, group visitors such as schools and kindergartens and so on. The activities must be fluid enough to be on a rolling timetable so that children can 'drop-in' at any time and participate between seeing the theatre performances, or on their way through the parkland. The activities need to be high-quality, stimulating but also inexpensive: we aim to create activities whereby all materials are reusable or that use reclaimed and recycled materials whilst being considerate of a child's desire to take their making away with them. Strict council planning rules restrict how the grass areas can be used: no pegs or stakes are to be driven into the ground, so how to construct shades and workshop props that will not fall over or fly away!

Once the planning stage is complete I use our activity ideas as the basis for teaching a course in community arts to undergraduate early childhood education students. The students take the ideas, embellish them, and use their own pedagogic knowledge to devise ways to deliver the activities as 'pop-ups': highly mobile work stations that can rove around the festival and respond to crowd behaviour.

During the eight days of the festival I support my undergraduate students as they deliver the roving, pop-up arts activities to children. The outdoor area of the festival is open access so children can come and go between activities, this often results in fluctuating numbers of participants over the course of the day. This fluidity presents an obvious difference to the organisation and delivery of arts activities in a school classroom, but there are more subtle differences, too, such as the effects of large crowds of people constantly moving about, the need to walk the space to participate in different things, the simultaneity of things occurring in different spaces, the different ways expectations and intentions are made apparent, the constant viewing, listening, participating, waiting, making, sitting, walking.

The Out Of The Box festival presents an interesting example for thinking about practice conventions in school-based arts education. Just as Bowie's practice sat in amongst larger arrangements that included audiences, recording studios, the music industry, so the festival, through its scale and duration, is chaotic, and occurs in larger arrangements that include tourism, civic pride, cultural diversity. In each instance the arrangements are perpetually moving, this makes it difficult to describe what is happening in relation to conventional meanings associated with the terms 'arts' and 'education'.

Writing about arts, research, education through disciplinary determinations and moorings has a stultifying effect. Despite the corpus of high-quality work from scholars writing about arts, research, education in relation to methodologies and theories, continuing to think through the disciplinary whilst trying to push theories forward is problematic. In recognising these problematics I aim to work with aspects of affect theory to think critically about compartmentalised notions of arts, research, education. In so doing, I shift into talking about tenses and proximities and away from particular acts or productions as being in the past, as a completion, as something defined as 'arts', 'research', and/or 'education'. I refer particularly to two works of affect theory to help support my propositions: 'An Inventory of Shimmers' by Gregory J. Seigworth and Melissa Gregg (2010) and an early iteration of 'Cruel Optimism' by Lauren Berlant (2010), both featured in 'The Affect Theory Reader' by Gregg and Seigworth (2010). The two examples of public arts practice: David Bowie and Out Of The Box help elucidate on the ways these particular texts pay attention to desiring forces and the 'movements-toward'. Focusing on tenses and proximities helps to rearticulate Bowie's popstar persona project, and the Out Of The Box festival through temporalities, locations, and energies.

My key aim for rearticulating arts, research, education through affect theory is to encourage a rethinking of how acts and practices might be allocated, and that the ways arts, research, education are commonly thought of are historic, residues from a past, modernist era that saw life though simplified and orderly descriptors.

I use public arts practices to help exemplify my points and to propose that in continuing to use a tendency to simplify and order, classroom-based arts are tempered to such an extent as to be without much purpose and value. I suggest that thinking through affect theory presents public arts practices as sites where children can experience and produce the arts in ways that are well beyond the restrictive impacts of those disciplinary descriptions.

## 2 Theorising Rearticulation Though Affect Theory

My two affect theory texts explore the potency of locations, movements and desires and how affect emerges as ‘a momentary or sometimes more sustained state of relation as well as the passage (and the duration of passage) of forces and intensities’ (Seigworth & Gregg, 2010, p. 1). In their introductory chapter Seigworth and Gregg (2010) discuss the rich history of affect theory, not to assert a collection of schools or iterations but to make a point about its complexity and the difficulty in fixing affect to qualifying statements. Despite its slippery nature, the authors suggest that ‘affect always points to a future that is not quite in view from the present, a future that scrambles any map in advance of its arrival, if indeed the moment ... ever fully arrives’ (Seigworth & Gregg, 2010, p. 21). Affect emerges through movement and where and how movement takes place; not towards a set end point or goal but movement in multiple and perpetual motion, across and between, at multiple scales, speeds and intensities. Berlant (2010) takes up the notion of this movement-towards and conceives it as a form of cruel optimism, where movement is the attempt to reach a ‘cluster of promises we want someone or something to make to us and make possible for us’ (p. 93). Berlant describes how a cluster of promises ‘could be embedded in a person, a thing, an institution, a text, a norm, a bunch of cells, smells, a good idea’ (p. 93). The persistent movements towards clusters of promises are driven by the need to get to them even though they are often ‘incoherent or enigmatic’ (p. 93) and always out of reach because of their incoherence. Cruel optimism refers then, to the affect of location and an optimistic desire for ‘proximity to the object ... to the cluster of things that the object promises.’ (p. 93) despite this never being fully articulated. The movement urge is due to fear ‘that the loss ... will defeat the capacity to have any hope about anything.’ (Berlant, 2010, p. 94). Movement is driven by the need to have purpose, to acquire close proximity, no matter the cost. Participation is generative and productive but this creative making of life ‘is also the activity of being worn out by it ... Cruel optimism is in this sense a concept pointing toward a mode of lived imminence’ (Berlant, 2010, p. 97) that is ever hopeful of reaching an end point. Bowie’s costumes, music, instruments, crowds, venues, the contemporary politics, geographies and so on work towards a hopeful end point of reinventing pop music. Bowie is not the sole producer of this reinvention so there is no end point to this project. The cruel optimism here is the ever-shifting object of promise of some new formation of an idea about music and youth culture that can’t be fully described, and therefore never arrived at.

Through affect theory, and Berlant’s cruel optimism the disciplinary moorings and specificities commonly ascribed to arts, research, education are exposed. Affect theory takes notice of our productions through our ‘dithering, tottering, bargaining, testing ... [toward] the promises’ (Berlant, 2010, pp. 97–98) of arts, research, education in the constant hope of gaining close proximity to these vague objects/locations. We persistently labour in the pursuit of an unformed, tantalising future image of our improvement and our cultural progression.

Berlant sees affect through location and the ways in which proximations prompt desiring and affective forces, Seigworth and Gregg are interested in the temporalities ‘within and across the subtlest of shuttling intensities’ (2010, p. 2) as movements are made. Bowie’s posing androgyny, enacted through a carefully positioned body, clad in tight, form-fitting costumes made from fabrics which sparkled and reflected are difficult to try and describe simply as music but might be thought instead as things in movement, driven by the intense swarms of affect of performance, youth culture, and gender. These movements force shifts in thinking about posture, form, gender, subjectivity, creating affects that spread out into objects (such as clothing, vinyl records), choreographies (dancing, posture, posing), economies (the music industry, youth culture) and thoughts (Bowie’s performances, compositions). Bowie’s persona project is not a human endeavour, in this case, emanating out from Bowie and under his control. ‘Bowie’ occurs through, because of, beside, to, despite Bowie, as forces and intensities, and movements of different durations and speeds.

As Seigworth and Gregg (2010) explain, ‘the capacity of a body is never defined by a body alone but is always aided and abetted by, and dovetails with, the field or context of its force-relations’ (p. 3). In thinking through affect acts and productions are not specifically ascribed to bodies or particular meanings, neither are acts pre-conceptual and isolated from outside influences. The forces and intensities of life bring about reactions which spark yet more forces and intensities.

In rearticulating disciplinary thinking through affect theory the chapter downplays emotion and human drive, but focuses on the ways the many forces and clusters of occurrences work in persuasive ways, always just ahead of the present through ‘intense and thoroughly immanent neutrality’ (Seigworth & Gregg, 2010, p. 10). Bodies do not work in isolation, neither do they control. Bodies and worlds are interrelationally operating and moving on a flat ‘surface’ through multiple, simultaneous and perpetual movements. Bowie didn’t act alone, he was not a separate and predetermined entity, nor was he at the centre of some kind of bounded physical project. ‘Bowie’ was a part of, and contingent on affects and intensities across time and across scales (the distant public, record production factories, the recording studio equipment, the dressmaker), being affected and affecting, and constantly being ‘made’ though these multiple little publics (Hickey-Moody, 2013).

Public arts practices such as Bowie’s pop-star persona project and *Out Of The Box*, are difficult to describe as one disciplinary thing or another; simple descriptions are unsatisfactory and fall short of capturing the complexity of the simmering motivations of these events. Affect theories, while not essentialised in a single definition suggest that movement is key. It is this movement, these ‘powers of affect – [moving] forward toward the next encounter of forces, and the next, and the next ...’ (Seigworth & Gregg, 2010, p. 3), this continuous energy that enables a rearticulation of arts, research, education away from their historic tendencies to conclude, define, and solve and towards a series of movements striving for always-imminent, enigmatic points of ‘non-universal but general abstraction’ (Berlant, 2010, p. 112). Two starkly different public arts practices referred to in this chapter elucidate on these notions of affect across contexts.

Affect theory exposes how perpetual movement towards ‘an enabling object that is also disabling’ (Berlant, 2010, p. 95) presents a conundrum, where the attractions and persuasions we find hard to resist are productive and destructive. The conundrum lies in our desire to strive for something that is never fully formed, remains desirable because of its immanence. As Berlant (2010) states, the immanence of objects of promise create ‘spaces of attachment’ (p. 96) to the object. The lack of a clear view of the objects of promise maintains the desiring because any clarity ‘must be absent in order for the desiring ... to get some traction’ (p. 96). Through affect, what might be commonly described as arts, research, education lose their clear differences and boundaries, their definite meanings become vague clusters that lure close proximity to that which is constantly shifting. Affective forces spark productions that promise improvements never fully articulated, it is this inarticulation that fuels the desire to keep trying.

The turn to affect might seem to convey a terrible image of meaningless effort with no clear outcome, but affect hones in on how ‘dynamism immanent to bodily matter and matter generally’ (Clough, 2010, p. 207) occurs across acts, productions, materials, and contexts. Immanent dynamism provides a way for positively interpreting Berlant’s cruel optimism as proximation-as-potentiality, possibility, (even though these are not always positively inferred). Berlant’s cruel optimism refers to a perpetual and sometimes malevolent presence, however this is not a restrictive image of production but one that is bursting with ‘unstable pre-individual forces’ (Clough, 2010, p. 209), being always in a state of growth. Clough’s take up of affect is generative, dismantling any tendency to think of affect as controlled, chronological, sequential, or tied solely to human emotion or cognition.

Rearticulating the disciplinary through affect does not mean that using terms such as arts, research, and education are redundant and should cease. Scholarship benefits from experimentation with familiar ideas to see what else might be possible, but experimentation is not about removing one theory and replacing it for another. A rich corpus of work into arts, research and education exists that has generated vital developments in all these fields.

### 3 Shifting from the Disciplinary

Arts, Research, Education, are terms that have surfaced in various combinations through studies that attend to the relationships and meanings of these three words. Studies have included the roles the arts play in education (Coutts & Jokela, 2008; Gibson & Ewing, 2011; Pente, 2004; Robinson, 1982), how arts enrich education (Allan, 2013; Brandt, 2008; Grierson & Mansfield, 2003; Hopkins, 2008), how children benefit from participating in the arts (Cox, 2005; Gandini, Hill, Cadwell, & Schwal, 2005; Harris, 2014; Scheider, 2013; Schiller, 1996), and education research with/through arts practices (Barone & Eisner, 2012; Gallagher, 2008; Snaza & Weaver, 2015; Springgay, Irwin, Leggo, & Gouzouais, 2008), amongst many others. In attending to the relationships and meanings of arts, research, education

scholars have been motivated to examine, test, and promote the ‘ways in which the arts have moved into the realms of teaching, research, and art’ (Cahnmann-Taylor & Siegesmund, 2008, p. 1). This attention to realms and disciplines indicates an approach that emerges from a modernist conception of arts as a series of studio practices and subject specialisations, that have potential value to other types of practices. Furthermore, many studies conceive of the arts in particular ways and through particular practices (often linked to school-based arts), and position them as distinctly different to arts made in other contexts (Bresler, 2003). The arts thus come to be determined by the conditions and contexts in which the arts are produced (Bresler, 2003), this is especially apparent in school art, which is often described in relation to other disciplinary descriptors such as curriculum, fine art practices, teacher practices, pedagogies and assessment requirements. For many scholars looking into arts, research, education, trying to uphold the boundary lines between all these components becomes very difficult. Researchers often struggle to negotiate the complexities ‘on both the ontological level ... and the pedagogical level (Bresler, 2003, p. 171).

Arts, Research, Education, are political terms because they have been defined within contexts that are political: through schooling and education reforms, the conditions and availability of research funds, public engagement and the changing roles of the arts and artists to name a few. Arts, research, education are entangled with the conceptual and institutional conventions of schooling, practices, culture, investigations, knowledges, and progress. The power of the political steers many scholars to devise projects that uphold these disciplinary distinctions, sadly this results in regurgitation of the same problems or advocacy statements appearing in project agendas again and again: commonly these include the ways the arts builds creativity, and how the arts assists school engagement.

Being tethered to the disciplinary results in research that consistently encounters conceptual problems, for example many projects might begin with a premise that the arts has a low status in schools. Despite the excellent research being generated by this premise such as work by Fineberg (2004) which examined how the arts became used as a rescuer to poorly performing schools, arts in this context is positioned as a salve to beautify the school, address poor pedagogy, planning, behaviour and so on. In thinking of the arts through the disciplinary, studies such as these take a deterministic approach of one thing impacting on another through the attempt to solidify and demarcate aspects of complex, shifting arrangements. It’s no surprise that solutions to research problems are rarely found, a view often echoed by researchers who declare ‘despite decades of research and long-standing takes on the problem, practice in schools and educational settings speaks to the status quo’ (Moss, 2008, p. 2). Researchers understand the need for new thinking, as they ask ‘what kinds of differing knowledges do we now need ... [for] the intellectual advancement of education research?’ (Moss, 2008, p. 1), however differing knowledges often do not occur if disciplinary thinking persists. Early writings into arts-based research were preoccupied with establishing the credibility and methodological efficiency of arts practices as ‘bone-fide’ investigative processes (Cahnmann-Taylor, 2008); these insecurities will not disappear unless the ways for thinking about arts, research, education completely shift away from bounded semiological descriptors

and researchers do not feel they have to justify how their work effectively ‘can further work inside the qualitative paradigm’ (Moss, 2008, p. 1).

This small snapshot of the literature shows how the assigned meanings given to arts, research, education control how and why projects get developed. Scholars take on the terms arts, research, education and although these projects apply different theories, philosophies and paradigms if the histories, agendas, tensions and conventions that come with disciplinary thinking are not contested then ultimately projects continue to uphold established definitions of arts, research, education. Residual, disciplinary thinking adversely impacts on the progress of intellectual possibilities and potentialities, however thinking through affect might begin to dilute conservative residues, and ignite possibilities and potentialities for practices and pedagogies that are not bound by expectations and conventions.

It is difficult to describe public arts practices through residual, disciplinary thinking without defaulting to the rescue discourses of inclusion, social justice, and multiculturalism. The two examples used throughout this chapter are starkly different and may not be thought of comparatively within conventional research practices. In shaking off the semiological restrictions of the disciplinary however, it is possible to suggest how an androgynous, unconventional pop musician, and young community festival participants each confound disciplinary stereotypes and how practices are rearticulated through affect.

## 4 Affect and Public Arts Practices

Public arts practices take place during critical encounterings between publics and spaces in ways which might be spontaneous, carefully curated, ritualistic and theorised. Factors affecting these encounterings can include the economic, enacted through the guidelines and conditions asserted by funding bodies and the social, enacted by the opinions, ideas and agendas of participants, organisations and audiences. Scales and durations affect what might occur: events such as Carnevale Venezia, Mardi Gras, Diwali, Faso Festive take place after long-term and large-scale collective planning, making, rehearsing and sourcing funding; a mural being painted on the wall of a school might be a shorter-term, smaller-scale project. Nevertheless scale and duration does not determine the credibility nor the criticality of the practices because practices are always micro movements through ever shifting collections (assemblages) of materials and forces, this is irrespective of complexity and size.

Hickey-Moody (2013) found in her work with youth, that ‘youth arts practices are popular and public ... ways young people enjoy learning and through which they produce their identity’ (p. 12). Public arts can comprise complex configurations across contexts, unrestricted by age, ability, culture, species (animals for example, can participate and initiate public arts events). The two examples of public arts used in this chapter involve very different publics: Bowie critically (re)produced himself as a popstar persona identity amongst youth publics, and the participants at the festival produced themselves as public citizens by making and



participating in arts practices in the public domain with complex publics comprising peers, adults and performers. When *Bowie* and *Out Of The Box* are thought about through affect there is less attention paid to who these publics are. Also, it is less easy to separate out the publics, and practices that take place. Publics and practices form part of the cluster of movements ‘intersecting with the pedagogy of an affective world’ (Seigworth & Gregg, 2010, p. 12), this includes the physical, meta-physical, atmospheric, corporeal, and temporal, as a series of intense movements-toward a shifting, enigmatic object of promise.

To elucidate on how arts, research, education might be rearticulated through the affect theories discussed in this chapter, a close examination of *Bowie’s* popstar persona project, and *Out Of The Box* generates a number of statements that travel across both examples (bearing in mind that in each instance there is nothing fixed, nothing that can be fully declared about what occurs). These statements begin to show how affect considers movements, tenses and proximities, and downplays the need to contextualise.

In *Bowie’s* Popstar persona project, and in *Out Of The Box*:

Body postures are variously responsive to the moment, and in reaction with other bodies;

Acts and practices continuously refine and become more theorised, considered, extraordinary;

Curating takes place;

Experimentations are spontaneous, challenging, methodical, political;

Movements and choices actively contest what is usually expected;

Participate in events that unsettle prejudices;

Events are out of the ordinary;

Clusters of components are too complex to describe simply;

Facilitated participation by multiple things, in environments that are stimulating;

Participate to create change.

The statements relate to two very different examples, however such statements are possible because through affect theory the practices and occurrences in each example require ‘neither the logic of the market to secure ... value nor the intimate recognition of anything municipally normal’ (Berlant, 2010, p. 103). They do not need to be dismantled and distributed across three disciplinary terms, or selectively described to fit the descriptors, they can be thought about through the affect of movements-towards, locations and tenses.

## 5 Conclusion

This chapter has shown how public arts practices, as complex and fluid community encounters can be liberated from anchoring classifications in ways that pay attention to the affective, driving forces that regenerate on a continual basis and produce non-defined notions of citizenship. Public arts ‘can constitute spaces through which

young people attempt to effect change' (Hickey-Moody, 2013, p. 120) through movement towards proximate spaces around these dynamic notions of citizenship. Bowie's desires to contest oppressive gender norms were enigmatic objects of promise of a future citizenship bound up in costumes, performances, and audience reactions. Likewise, *Out Of The Box* is a mass of activity and movements moving across times and intensities, where citizenships emerge through what Hickey-Moody (2013) terms 'Little publics' (p. 12), which come about through mass action, giving 'social visibility to the tastes and perspectives of young people' (p. 12). The enjoyment of participating in public arts events and practices brings about affective dynamic shifting towards something not yet known but nevertheless potent.

The children participating in *Out Of The Box* might be billed as the reason for the festival but public arts show, perhaps more clearly than in other contexts, how ineffective it is to simplistically essentialise complex arrangements. Affect, with its attention to acts and thoughts, atmospheres, times, politics, matters, movements, locations, proximities, promises, cruelties, sensations, and ecologies work 'as a generative, pedagogic nudge ... toward a style of being present' (Seigworth & Gregg, 2010, p. 12). Affect complicates conventional education that organises by the disciplinary and that centralises human action. Rather than humans bringing about the world the emphasis switches and the world becomes a mass of capacities and sensations that affect the body, and that the body becomes an affected, and affecting part of.

Earlier, the chapter made a claim that public arts practices confounded stereotypes embedded in the arts. Public arts practices do confound stereotypes, and because of this children should participate in public arts practices rather than make classroom-based art which is restricted and tempered to such an extent as to be meaningless and worthless. The difficulty in ascribing public arts practices to the disciplinary highlights how public arts are constituted by multiple components, are interrelational and build citizenship through productive activity.

In rearticulating the disciplinary through affect, public arts emerges as a shining opportunity to participate in learning that does not already have a fixed result in mind.

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# Encountering Research as Creative Practice: Participants Giving Voice to the Research

Don MacDougall, Rita L. Irwin, Adrienne Boulton, Natalie LeBlanc and Heidi May

**Abstract** Don MacDougall's death was a rupture in our community of artist scholar educators. After all, how can we imagine our death? Heidegger (1953/2010) argues that death is 'eminent immanence' (pp. 241–251). For Derrida (1993), it is an aporia as it is something un/imaginable as a living being. Attached to Don's research at the time of his death brought about encounters we had not expected. We take up our own creative research practices in response to his writing, through memory work, attentive engagement, and a commitment to deterritorializations of representation. We encounter and interrupt his text through our responses as we study art encounters that examine affect, territorialization, power and art.

**Keywords** Creative research practice · deterritorialization · affect · marginalia · Deleuze · art encounters · a/r/tography

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## Encountering Research as Creative Practice: Participants Giving Voice to the Research

Don MacDougall, Rita L. Irwin, Adrienne Boulton,  
Natalie LeBlanc and Heidi May



Figure 1: Don MacDougall

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### ◆ Encountering the Margins of Creative Practice

Rita L. Irwin

Don MacDougall had just submitted a first full draft of his PhD dissertation when he was diagnosed with cancer. He passed away within two months, and seven months later his father received his son's PhD posthumously (MacDou-

### Art Encounters: Affect, Territorialization, Power and Art

Don MacDougall

"Something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter" (Deleuze, 1994, p. 139).

*What connections does Deleuze's work make to art?*

*Today, the arts suffer from a contemporary paradigm of education based in traditional economic and academic models that have their origins in the Enlightenment and in 19th and early 20th models of education connected to concerns with standardization and accountability (Taubman, 2009). According to Taubman (2009), this 'audit culture' approach to contemporary education continually pushes the arts toward the margins ◆, often eliminating arts programs altogether (Taubman, 2009). In contrast to audit education, the arts are based in aesthetic experience (O'Sullivan, 2006), and in aesthetic*

gall, 2013). As a community of close colleagues we want to honour Don MacDougall by engaging with his work in a manner that resonates with his scholarly and creative concerns. With myself as one of his dissertation supervisors and Adrienne Boulton, Natalie LeBlanc and Heidi May as his PhD colleagues and his own PhD research participants, we embark upon an exploration of one section of his *a/r/tographic* (e.g. Irwin, 2013; Sinner et al., 2006; Springgay et al. 2008) dissertation: 'Art encounters: Affect, territorialization, power and art.' To honour his enduring presence in our lives we give prominence to his work and use this opportunity to continue the intellectual and creative work we experienced together during his life.



Figure 2: Rita Irwin, Heidi May, Natalie LeBlanc & Adrienne Boulton

*experience one's senses are more engaged and operating closer to reaching their potential (Deleuze & Guattari, 1994). In conditions of aesthetic experience and encounters our senses are heightened and we operate in ways that make us more fully alive (Robinson, 2012). Our current models of education have moved away from aesthetic experiences and experiences that engage the senses; in other words, we have moved away from educational experiences and encounters that incorporate affect; or as Taubman (2009) suggests, we have moved away from an education of meaningful experiences and toward a numerical, standardized, and conformist approach to education. ∞ The question arises, what is the place of affect, encounters and art in education today. Deleuze, in his interviews with Clare Parnet (Deleuze & Parnet, 2007), often refers to art process and the making of art as a way of rupturing the dominant forms of power. He consistently used examples of creative and artistic works from literature and visual art in his writings—Artaud, Lawrence, Proust, Kafka, Carroll in literature; Van Gogh, Cezanne, Bacon in painting; Godard, Tar-kovsky, Hitchcock, Antonioni, Jarmusch in film—and sees art processes and creative work as moving against rigid segmentations and dominant*

We want to defy the boundaries of text as we expose the intellectual ideas that linger amidst his text. We also want to defy the limits of formatted scholarly text by creatively resetting the margins of his text as we expand our text in order to view the entire text as an art form that is imbued with affect, power, and art reimagined to deterritorialize and reterritorialize our work in art education.

Centuries ago, scholars wrote in the margins of scholarly texts as a way to extend scholarly ideas, to engage almost in a dialogical manner with the ideas previously written. Their texts were crafted by hand with attention to the ideas and the aesthetic appeal of the author's calligraphy. Each note served to extend, reinforce, debate, or reimagine the ideas as reference points for future readings. During our lifetimes, some of us have experienced purchasing secondhand books with drawings, phrases, underlines, commentaries and more, all in the margins of the text – each inviting us to rethink our relationship with the text. More recently, many of us add comments to unfinished manuscripts with digital insertions.

What we haven't explored is how we might reimagine eng-

*territorializations (Deleuze, 1988, 1989, 1990, 1997, 2000, 2004; Deleuze & Guattari, 1986). Art for Deleuze (in Deleuze & Parnet, 2007) was created from the margins of society and culture in what he referred to as minor art, and has the ability to rupture structures of power (pouvoir) and to increase the force of existence in the individual artist, increase her personal power (puissance) (Deleuze & Guattari, 1987; Deleuze & Parnet, 2007).*


### *Negri and Problematizing Art*

*In Art & Multitude, Antonio Negri (2011) draws the comparison between art, bodily affects and transformation or metamorphosis. In his text he examines the transformative power of art and art process. Negri (2011) was initially concerned with the role and function of art in the face of an increasingly consumerist society. His ideas here connect to Taubman's (2009) concerns with the reach of economics into spheres of education. In the face of these changing trends within society, Negri (2011) came to be concerned with and question the function of art:*

The problem I was posing myself at the time was how to get out of a perception of society which saw it as entirely compressed by the capitalist mode of production. The

agement with digital text to extend the intellectual and creative life of the primary text by using digital tools available to us. As Don's supervisor I invite you to participate in his work with us as we engage with his ideas. While we are not able to engage directly with Don, we can extend his ideas and concerns while also reminiscing about our time together as creative scholars eager to think differently. We can also, in many ways, engage with the person who was studying us, turning the text back on the researcher. May our engagement with his work offer encounters that disrupt and rupture traditional notions of living in the academy beyond habitual boundaries and territorializations of representation differently.

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 **The Pedagogy of Encountering Loss as Affirmation of Life**  
Adrienne Boulton

I worked alongside Don MacDougall as a PhD student and researcher while I was one of his PhD research participants. We became friends and in that

society around me seemed like an enormous piling up of commodities, a piling up of abstract values which money and the mechanisms of the financial world were rendering interchangeable: a capitalist world stamped with unilateralism, in which tensions were as good as eliminated. In that world I could no longer find anything natural—I mean pre-industrial and not manufactured. Marxism distinguishes the exchange value of commodities from their use. Of this use value—which, despite the systems of domination and methods of exploitation, also valorized exchange—I no longer found the slightest trace. The world had become completely reified and abstract. What meaning could art have in such a situation? Within this reality, what could be the process of artistic production, of alternative creation, of reinvention of the real? (p. vii)

*As a product-oriented process, Negri (2011) felt in Modern times the world had become an abstraction and meaning had become elusive or 'reified and abstract'. "What am I to say of this universe of market institutions*



time, he generously shared his knowledge and scholarship of Deleuzian philosophy with me. The event of losing Don as a friend, mentor and fellow Deleuzian has had a profound impact on my own work. As I work here with Don's text, it is not the first time that I have returned to his work, including his penciled marginalia written in his many books by and on Deleuze. His engagement with Deleuze's thought as it related to his own work, research and life created a marginalia dialogue as a process of encounter and rupture of thought. This is the engagement I hope to pursue with Don's work as I consider the pedagogy of encountering loss of both my friend and a lack of assuredness found in the rupture of recognizable thought of which O'Sullivan (2006) described as an encounter.

In this space, I want to pursue generative loss, both in the personal loss that I have felt since Don's passing, but also in relation to the pedagogical potential of the encounter and the loss of stability or deterritorialization of thought. Through particular affective experiences, processes of deterritorialization destabilize the normalcy found in recognition, but give way to the potential for new and creative thought. In doing so, loss becomes

*which were closing their grip on us, as if to suffocate us, from the most local level to the most global, stripping life and imagination of every trace of innovation and solidarity" (Negri, 2011, p. viii)? For Negri (2011), the contemporary model of the capitalist mode of production no longer offered an 'outside', and thus he felt art was implicated in the abstract manufactured reality that moves from the grassroots of local communities to the universe of global markets and globalization:*

I was perfectly aware that art, too, belonged to that world. If the world which surrounded me was thoroughly saturated, so to speak, by industrial production, and if everything I touched, for all its seeming natural and concrete, was in reality manufactured and abstract, art could only move within that same horizon. (Negri, 2011, p. viii, ix)

*Negri (2011) goes on to say, "the artistic mode of production was flattening out and aping the capitalist mode of production (although artisanal practices and a reified imagination)" (p. ix). Negri (2011) felt art had lost its place in the world as a vibrant conduit of creative change and imagination, and as a constructive force of meaning. Negri (2011) explains:*

something other than that which produces feelings of sadness and despair, yet emerges from those very sensations. Through affective intensities, loss becomes a space of generative possibility as becoming more fully alive.

As Don discusses, becoming more fully alive involves affect with varying degrees of intensity as a pre-cognitive response to stimuli. Don worked with Deleuze and Spinoza to understand how both teaching and learning art would involve a process of becoming more fully alive in order to counter the ways in which teaching and learning art have become mechanically structured in capitalistic modes of production. The event of loss produces affective intensities that register physiologically on the body and as Bennett (2005) argues may compel profound thought because it forces us to engage involuntarily and disengages, momentarily, rational forms of inquiry. As such the pedagogy of loss is not located in knowledge produced through loss, but in the ways in which it unseats stability and provokes new potentialities. In these moments where we become untethered to certainty and recognition, new lines of thought are produced. The pedagogy of encountering loss becomes less about imag-

Throughout the history of civilization, down to the end of the modern period, a large part of artistic imagination has consisted in expressing the real. But the real no longer exists, or rather exists only as a construction; no longer as nature, but as a manufactured product. It is a living abstraction. How is one to find oneself in this? (Negri, 2011, p. ix, x)

### *Art as Encounter and Affect*

*Simon O'Sullivan (2006), in Art Encounters Deleuze and Guattari: Thought Beyond Representation, offers a way beyond Negri's quandary, and in doing so, provides a bridge between Deleuze's ideas, especially his work with Spinoza, and the field of art; a bridge which engages with Deleuze's alternative to traditional representation. O'Sullivan begins his analysis of a new way of looking at art by examining this fundamental shift in thought away from representation and toward the encounter and affect.*

*Following Deleuze's (1994) critique of representation in Difference and repetition, O'Sullivan suggests that the encounter challenges and disrupts traditional systems of knowledge—in particular, knowledge based in recognition and*

ining the continuum of presence and more so about the affective intensity of the present absence. Loss produces a space of unknowing yet the pedagogy of this is not filling the space with knowledge, but attending to the affect of loss as it registers of the body, as Don has described, the sensation of loss becomes an affirmation of life.

Pedagogy becomes an affirmation of life as individuals resist the immediacy of knowledge production, interpretation and meaning making in favor of the loss of certainty found through their own affective encounters with thought. In this space, a premature rush to closure to shore up feelings of sadness and uncertainty is suspended. In being more fully alive we “disrupt and rupture traditional conceptions of living that take living beyond the habitual boundaries and territorializations of representation” (MacDougall, in text). In doing so, “when the speculative nature of the affirmative life is coupled with the actions of practical experience the affirmation becomes an experience of joy”.

*common sense. According to Deleuze (1994), an object of encounter’s primary distinction “is that it can only be sensed” (p. 139), whereas an object of recognition may not only be sensed, but may be attained through the other faculties—it may be recalled or recognized, imagined, or conceived with the assistance of previous knowledge. Deleuze (1994) characterizes this type of thought contingent on something recognizable as thought that is conditioned through its associations to collective (common) thought. He states, “It therefore presupposes the exercise of the senses and of the other faculties in a common sense” (Deleuze, 1994, p. 139). In this regard, this type of common sense, what Deleuze (1994) refers to as the image of thought, predetermines and limits practical experience, and it is with the notion of common sense, the image of thought, that O’Sullivan begins his project. “Common sense operates here as the cornerstone of representation” (O’Sullivan, 2006, p. 158). Traditional representation represents our habitual ways of being in the world. It is indicative of our normalized reality, working within the territorialized knowledge and presumptions of a recognized and conditioned reality. For O’Sullivan (2006), “The encounter then operates as a rupture in our ha-*

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**◻ Realizing Potential  
through Rhizomatic  
Research**

Heidi May

During the time that I was a fellow PhD student and friend of Don MacDougall, my interest in collaborative forms of research deepened, particularly processes of reflective co-inquiry as artists and researchers. Within Don's interview methodology he allowed for a temporal understanding of knowledge as opposed to a representational or static sense of knowledge by recognizing the interviewees as individuals with multiple identities, existing with/in multiple territories, and interacting with one another. Exploring his work now using a rhizoanalytic <sup>i</sup> (Alvermann, 2000) and self-reflexive form of inquiry, I have chosen to "encounter the self" (Pitt & Britzman, 2003) through Hannah (my participant/interviewee self) with the understanding that this process may lead to "difficult knowledge" (Pitt & Britzman, 2003). Alvermann refer-

*bitual modes of being and thus in our habitual subjectivities. It produces a cut, a crack" (p. 1). The rupture or crack of the encounter characterized by O'Sullivan (2006) is that which opens up to alternative thought, that which enables us to think otherwise, to think different. This connects to Deleuze's (2007) interpretations of Spinoza, where thoughts, rather than being contingent on common or collective recognitions, are instead based on continuous successive encounters which take place in the practical realities of daily life. When the encounter is taken as a mixture of bodies, as a composition of physical and/or non-physical phenomena, with little reliance on or conditioning by past experience or informed by previous presumptions and recognitions, then the thought assumes an open quality, open to new and immediate experience (Deleuze & Parnet, 2007). It is this type of practical and concrete engagement with life through encounters that disrupts and ruptures traditional conceptions of living that take living beyond the habitual boundaries ♣ and territorializations of representation.*

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<sup>i</sup> Alvermann (2000), referring to Deleuze & Guattari (1987), wrote about rhizoanalysis and the possibilities it might hold for looking "once again" at the data: "Deleuze and Guattari recommend that once we have drawn a map, it is important to put the tracing back on the map. By inspecting the breaks and ruptures that become visible when the more stable tracing is laid upon the always becoming map, we are in the position to construct new knowledge, rather than merely propagate the old" (p. 117).

ring to Deleuze & Guattari (1987), suggests that rhizo-analysis provides a “freeing” way of looking at data, which makes it possible for the researcher to “see” something other than what he/she went looking for.

Her own lines of flight:

*My interviews with her explored the territories she moved in and out of through her experiences with art practice and pedagogy. While talking with Hannah, I had the feeling of encountering someone who had an intuitive sense of how territories easily entrap us, become cages of our own creation as we become complicit through our habits and thought patterns of restricting our own movements and ability to experience life in an open way or creative way. In the patterns of her speech in our interviews, Hannah would often break away in the middle of a thought and move off in another direction, toward another territory. Her way of expressing herself seemed to be continually interrupted by her own lines of flight, her self-imposed deterritorializations and her attempts at not being defined completely within one particular territory (MacDougall, 2013, p. 147).*

*As with Deleuze and Spinoza (Deleuze, 2007), O’Sullivan (2006) characterizes this type of living, though encounters and events, as an affirmation of life. Here, parallels can be drawn between life as encounters and Deleuze and Guattari’s notions of living within the quanta flows of life, in the interconnecting spaces between territorialization and deterritorialization, or in Nietzsche’s (Deleuze, 1986) space active forces. In contrast, living within the territorializations of traditional representation is a negative life condition, while a shift toward life as encounters moves living toward affirmation, and according to Deleuze (2007), when the speculative nature of the affirmative life is coupled with the actions of practical experience the affirmation becomes an experience of joy.*

*O’Sullivan’s next move is to connect the encounter with art. O’Sullivan (2006) couples the affirming and rupturing (deterritorializing) quality of the encounter with the character and function of art, and in doing so sees the encounter and art as the same thing. He states:*

*Art, in breaking one world and creating another, brings these two moments into conjunction. Art then is the name of the object of the encounter, but also the name of the encounter itself, and indeed*

Encountering a new space of relationships:

*I observed Hannah in a classroom at her art college, where she seemed both relaxed and structured within her teaching practice. She seemed cognizant of the power structures at play within the classroom setting, and gently nudged certain individuals to challenge themselves, left others alone when they seemed to need space, and guided those who were open for advice and instruction. The atmosphere was one where the students seemed engaged in defining themselves in relation to their work. A portion of the class was devoted to dialogue, and the students seemed engaged as they commented on their own and each other's work. Hannah seemed to enjoy helping the students talk about their work and ideas. At one moment one of the students mentioned seeing something outside, on the classroom balcony, and everyone went out to look. It was interesting how the atmosphere seemed to change when the boundaries of the class changed from the walled classroom to the open-aired balcony; immediately, the feeling was that everyone was on equal ground, and the hierarchical setting (although not too rigid) suddenly changed to what felt like a level playing*

of that which is produced by the encounter. Art is the complex event that brings about the possibility of something new. (O'Sullivan, 2006, p. 2)

*For Deleuze (in Deleuze & Parnet, 2007), creative processes are forms of resistance (ruptures or deterritorializations) because they move against the grain of normalizing or territorializing processes (such as power/pouvoir embedded in institutionalizing processes), and are processes that must be active; it is through actions that creative potential becomes resistance (Deleuze & Parnet, 2007). Resistance, then, suggests rupture or deterritorialization and active, creative processes align with affirmation. Deleuze and Guattari (1987) feel that human expressivity in terms of actions goes beyond the imposed limits of language, limits they feel are crossed, destabilized or broken down by artistic or creative encounters and events. Deleuze's ideas support O'Sullivan's assertions here, for although Deleuze does not directly state that art and the encounter are the same thing, he does suggest that life as lived through encounters is a creative (affirmative) or artistic engagement that destabilizes life as conditioned through traditional representation, suggesting art and*

*field. The outside encounter and the affect it engendered brought everyone to the same place and the same experience; barriers, even in the loose structure of the art school environment, seemed to momentarily dissolve, as if everyone entered the rhizome of a less hierarchical space simultaneously. This type of experience, which breaks hierarchical boundaries, brings about a new space of relationships and allows for connections to learning to take place on a new ground, in a new territory, as old habits and patterns are dissolved in the temporary break down of formal relationships (MacDougall, 2013, p. 211-212).*

My work as an artist and researcher deals with network art and pedagogical practices (May, 2013) that exist in everyday life as dynamic and messy connections interwoven between art, learning and teaching. By experiencing this text beyond the printed page of a research handbook it is intended for the complexity inherent to those practices and to the territories and relationships described in Don's writings to be better understood by the reader. As readers contemplate these ideas, it is expected that new ideas and interpretations emerge in the process and in the aesthetic ex

*the encounter share the same terrain terrain (Deleuze & Parnet, 2007).*

*O'Sullivan's (2006) project is to use the notion of encounters to provoke established ways of thinking within the field of art; to destabilize, rupture and suggest alternatives that "operate beyond traditional representation" (p. 2). In this regard, part of his focus is on art that is both disruptive and affirmative in "questioning accepted assumptions about the world" (p. 2). Here, he aligns his own project with Deleuze and Guattari's (1977; 1987) project of thinking difference — "thinking differently, beyond representation" (O'Sullivan, 2006, p. 2), replacing traditional representation with a new image of thought that is based in encounters, and the affirmations and disruptions or deterritorializations they entail. O'Sullivan (2006) goes on to say that in describing Deleuzian connections within the field of art he uses a variety of aspects of Deleuze's work, although he feels to use Deleuze's thought as a methodology or in a strict methodological way territorializes and limits it, or as he puts it, attempts to use it to 'represent' (p. 2).*

*O'Sullivan (2006) uses Deleuze and Guattari's (1987) concept of the rhizome ○ as presented in A Thousand Plateaus in order to set out three important aspects of his project, while*

perience. The aesthetic form of this chapter is an attempt to show the potential of research as a rhizomatic process of inquiry, which may be paired with methodologies of active co-inquiry, narrative inquiry, and practice-led research. Perhaps there exists a future for research that extends beyond theories of plausibility and possibility to potentiality (Triggs, Irwin & O'Donoghue, 2014). In "Following A/r/tography in Practice: From Possibility to Potential," Triggs, et al. (2014, p. 256) with reference to Massumi (2002) argue that the concept of "potential may offer more helpful criteria for research objectives that do not want to narrow results to what is reproducible or to the bounds of what is possible."

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★ **The Difficulty of Bearing Witness: The Affect of Becoming through Don's Research (and Death)**  
Natalie LeBlanc

As a colleague, research participant, and friend, Don and I had many spirited conversations about art and pedagogy many of which were interjected with ideas and quotes by Deleuze, Guattari, and Spinoza — the philosophers whom he greatly admired and the philo-

*attempting to shift away from the Modernist paradigm of art and art theory by moving toward a rhizomatic model. These three characteristics which are central to his work on connecting Deleuze and the field of art include, 1) seeing life as an affirmative process, 2) looking at both life and art as creative and the analysis and examination of the field of art as a creative endeavour as opposed to a negative critical approach (embedded within the paradigm of traditional representation), and 3) opening up new ways of looking at both art and the world which begin from the position of Deleuze's (1994) critique of representation (O'Sullivan, 2006). The following interconnected Deleuzian concepts also connect well to these three aspects of a rhizomatic theorizing of art: affect, encounter, immanence, motion, segmentation and territorialization. These Deleuzian concepts, and O'Sullivan's (2006) use of them to theorize the field of art forms the ground upon which his reconceptualizing project is built. By attempting to go beyond accepted representational thought and traditional critical approaches to research in his examinations of art, O'Sullivan (2006) chooses to use the approaches outlined above as an alternative to traditional research methods; a rhizomatic and immanent approach op-*



sophers who were informing my own work at the time — Martin Heidegger, Jacques Derrida, and Hannah Arendt.

*“How does Heidegger’s concept of ‘Dasein’ differ from Deleuze’s concept of becoming?”* I once asked Don, eager for an explanation. For Heidegger (1953/2010), the primordial ontological ground of Being is temporality. It is always ‘not-yet’, it is forever incomplete and lacking ‘wholeness’ — and it is something that is always coming to its end, and not yet at its end. Don’s answer revealed that Deleuze’s concept of becoming counters Heidegger’s concept of Dasein, in that, similar to Arendt’s notion of appearance, it is an affirmation of life rather than a being-towards-death. Don’s reply was simple. *“There is nothing insufficient about becoming,”* he said.

Don’s work has greatly informed my own understandings of ontology, the study of being or existence, through Deleuze’s notion of becoming that challenges the field of ontology by situating Being as an assemblage, something that is in a perpetual state of movement and flux, always *“making connections beyond itself”* (MacDougall, 2013, p. 61). Contingent on the concept of assemblage, becoming takes

*posing a transcendent, hierarchical approach. Affirmation and creative exploration, emerging from the background of Deleuze’s (1994) critique of representation, form an important aspect of how O’Sullivan (2006) explores art and art relationships in connection to the concept of the rhizome.*

*O’Sullivan’s (2006) initially engaged with a thousand plateaus (Deleuze & Guattari, 1987) as he felt it offered an alternative to his involvement in traditional critical work which he saw as “an overly signifying register” (p. 11). He sees Deleuze and Guattari’s project as a way to “think about the world in an affirmative and creative manner. In this sense a thousand plateaus might be understood as a box of psychic tools, or strategies, which helps us construct our lives differently” (p. 12).*

*Central to this ‘box of psychic tools’ is the concept of the rhizome. O’Sullivan (2006) uses the concept of the rhizome in posing an alternative to the hierarchical thought of representation; he feels rhizomatics presents a “paradigmatic example of the invention of a concept” (p. 12) and involves “the presentation of a new ‘image of thought’ in as much as it allows us to think thought differently” (p. 12) and in oppositional ways to traditional representation.*

into account all of our relations — with people, places, spaces, phenomena, and ideas. And it encompasses all of the “mysteriously unfolding processes of the unconscious ... the dreams, schemes, and hopes of one’s virtual future” (MacDougall, 2013, p. 26). Don’s work, punctuated by his death, reminds me that nothing in the universe or in nature is fixed — that ‘fixity’ and ‘territorializations’ are human constructs.

Yet Don’s untimely passing also presents me with a challenge associated with appearing in the world and of bearing witness to this appearance. As an ‘encounter’ (O’Sullivan, 2006), Don’s passing has presented me with the difficulty in which we exist as temporal beings, “limited by a beginning and an end” (Arendt, 1958/1998, p. 97). Thinking differently and thinking beyond representation asks that we position ourselves in our research and in our art practice. It calls on us to navigate with/in a messy, convoluted space so that we may allow ourselves to feel the immanence of life so that our work — as an intensity — can become a provocation for questioning assumptions that we have about the world and our place with/in it.

*O’Sullivan (2006), in reworking the conception of art into the rhizomatic image of thought, sees the arts as an interconnected field, where artists, artworks, art history and theory, art disciplines and fields, and art consumers all share in a diverse interconnectivity in what has come to be regarded as ‘relational aesthetics’, and within this field the rhizomatics of art operates between the connections of these diverse practices. In the words of Deleuze and Guattari (1987):*

Principles of connection and heterogeneity: any point of a rhizome can be connected to anything and must be ... A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relevant to the arts, sciences, and social struggles. (p. 7)

*O’Sullivan (2006) feels it is vital to “map out of the parameters, via the rhizome, of an expanded art practice, between art and its participants, and between art and art history” (p. 14). O’Sullivan looks beyond traditional conceptions of art and their orientations to the art ‘object’, and extends this conception of interconnectivity he associates with the rhizome to art itself. It is here his notion of art and the encounter as being the same thing begins to take shape. He states,*

In *The Work of Mourning*, Jacques Derrida bears witness to the death of some of the greatest philosophers of our time — Roland Barthes, Michel Foucault, Emmanuel Levinas, Jean-François Lyotard and Gilles Deleuze — colleagues and friends whom he witnessed pass away before him during the span of twenty years (Brault & Naas, 2001). Responding to each death as a singular event, Derrida created a theoretical connection between friendship and mourning, arguing that even when the death of a friend appears unthinkable or unspeakable, it calls upon us “to speak, to break the silence, [and] to participate in the codes and rites of mourning” (Brault & Naas, 2001, p. 5). Building off of the work of Heidegger, Derrida (1993) argued that lacunas or aporias in life emphasize the need for speech and for thought because the ambiguous and the unknown — the things that cannot be named or situated — the things that exceed and evade explanation — are testaments to life itself. As human life corroborates, things come and go, they live and die, and they appear and disappear.

Throughout our lives, we witness the people we love come and go, live and die, appear and disappear. We live with this knowledge, yet we still

*“Although ‘art’ can name an object, we might also use it as a name for these pragmatic processes of connectivity and interpenetration” (p. 17). Processes O’Sullivan (2006) sees, through their assemblaging nature, their tendency for mixing with external bodies existing in the spaces of connectivity within the rhizome, as processes where creative and artistic actions are ceaselessly at work. O’Sullivan (2006) elaborates:*

Instead of pointing to a beyond, to a ‘somewhere else’, as is often the case with art positioned within aesthetic discourse, art might be a name for this moving sideways, for the fostering of specifically transversal connections. Here the experience of art is not one of transportation (art is no longer a vehicle in this sense) but one of more and more connectivity. Again, we might place here the recent turn to ‘relational aesthetics’ in art and in writings about art. This is a turn in those practices that precisely connect different semiotic regimes with different organizations of power as well as connecting practitioners and producers of art with spectators and beholders. Indeed, this turn to participatory practices involves precisely a paradigm of relationality and connectivity. (p. 17)

live not knowing where people go when they are no longer.

*How can we prepare for such loss?*

*How do we live with such uncertainty?*

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*In distinguishing a connective conception of art as separate and apart from the habitual practices and patterns of daily life, O'Sullivan (2006) sees a rhizomatic art practice as taking up the "production and utilisation of alternative or 'counter' networks outside those of the dominant" (p. 18). Here, he brings his ideas of art as encounter and connectivity into the realms of ethics and politics, making associations to aspects of Deleuze and Guattari's (1987) social and political theory of segmentarity; segmentations aligning with structures of dominating power as opposed to the rhizome which refers to a counter space of forces (quantum flows or events) that are always at play within the spaces and spheres of the segmentations or structures (strata). In this regard, art works as a disruptive force to the overterritorializing, overcoding, and normalizing (molar) practices of traditional representation. In their minortarian or marginal (molecular) nature these disrupting forces enable the practitioner (artist or creative individual, or engaged viewer) to play in the spaces between the boundaries of life's habitual practices and the creative, disruptive flows inherent in and immanent to life's active forces and flows —the interplay between territories, or the negotiations between*

*restrictive hierarchical segmentations and the open connective spaces of rhizomes. Rhizomatics, then, suggest an alternative to life as sedimentary, as stuck in habitual patterns endemic of representational thought, offering life as the connective interplay of encounters and events, life of creative actions that directly inform one's immanent forces and intensities.*

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◆ ∞ ○ ⊕ Conclusion

Leaving a profound mark on each of us, Don's work has opened us up to difference and to multiplicity by encouraging us to see things in all their complexity. Challenging us to seek new encounters, Don reminded us to engage in art and in research as a potential for making our lives more meaningful. Although the body of Don, a friend and a great thinker, has been "spirited away" (Brault & Naas, 2001, p. 28) his body of work remains — and it remains in us.<sup>iii</sup>

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<sup>iii</sup> Brault and Naas (2001), argue that Derrida cites the dead and often turns to the "corpus of the corpse" (p. 28) for the "final word" (p. 28) as a tribute to what they have taught him and to the questions that, in living or in death, they have provoked for him. Our ending is a play on this passage, and in keeping with the ontological commitment of this paper, is a testament to our will for keeping Don's work alive.

### ◆ Encountering the Margins of Creative Practice

Rita L. Irwin

Don MacDougall had just submitted a first full draft of his PhD dissertation when he was diagnosed with cancer. He passed away within two months, and seven months later his father received his son's PhD posthumously (MacDougall, 2013). As a community of close colleagues we want to honour Don MacDougall by engaging with his work in a manner that resonates with his scholarly and creative concerns. With myself as one of his dissertation supervisors and Adrienne Boulton, Natalie LeBlanc and Heidi May as his PhD colleagues and his own PhD research participants, we embark upon an exploration of one section of his a/r/tographic (e.g. Irwin, 2013; Sinner, Leggo, Irwin, Gouzouasis, & Grauer, 2006; Springgay, Irwin, Leggo, & Gouzouasis, 2008) dissertation: 'Art encounters: Affect, territorialization, power and art'. To honour his enduring presence in our lives we give prominence to his work and use this opportunity to continue the intellectual and creative work we experienced together during his life. We want to defy the boundaries of text as we expose the intellectual ideas that linger amidst his text. We also want to defy the limits of formatted scholarly text by creatively resetting the margins of his text as we expand our text in order to view the entire text as an art form that is imbued with affect, power, and art reimagined to deterritorialize and reterritorialize our work in art education. Centuries ago, scholars wrote in the margins of scholarly texts as a way to extend scholarly ideas, to engage almost in a dialogical manner with the ideas previously written. Their texts were crafted by hand with attention to the ideas and the aesthetic appeal of the author's calligraphy. Each note served to extend, reinforce, debate, or reimagine the ideas as reference points for future readings. During our lifetimes, some of us have experienced purchasing secondhand books with drawings, phrases, underlines, commentaries and more, all in the margins of the text – each inviting us to rethink our relationship with the text. More recently, many of us add comments to unfinished manuscripts with digital insertions.

What we haven't explored is how we might reimagine engagement with digital text to extend the intellectual and creative life of the primary text by using digital tools available to us. As Don's supervisor I invite you to participate in his work with us as we engage with his ideas. While we are not able to engage directly with Don, we can extend his ideas and concerns while also reminiscing about our time together as creative scholars eager to think differently. We can also, in many ways, engage with the person who was studying us, turning the text back on the researcher.

May our engagement with his work offer encounters that disrupt and rupture traditional notions of living in the academy beyond habitual boundaries and territorializations of representation differently.

### ∞ The Pedagogy of Encountering Loss as Affirmation of Life

Adrienne Boulton

I worked alongside Don MacDougall as a PhD student and researcher while I was one of his PhD research participants. We became friends and in that time, he generously shared his knowledge and scholarship of Deleuzian philosophy with me. The event of losing Don as a friend, mentor and fellow Deleuzian has had a profound impact on my own work. As I work here with Don's text, it is not the first

time that I have returned to his work, including his penciled marginalia written in his many books by and on Deleuze. His engagement with Deleuze's thought as it related to his own work, research and life created a marginalia dialogue as a process of encounter and rupture of thought. This is the engagement I hope to pursue with Don's work as I consider the pedagogy of encountering loss of both my friend and a lack of assuredness found in the rupture of recognizable thought of which O'Sullivan (2006) described as an encounter.

In this space, I want to pursue generative loss, both in the personal loss that I have felt since Don's passing, but also in relation to the pedagogical potential of the encounter and the loss of stability or deterritorialization of thought. Through particular affective experiences, processes of deterritorialization destabilize the normalcy found in recognition, but give way to the potential for new and creative thought. In doing so, loss becomes something other than that which produces feelings of sadness and despair, yet emerges from those very sensations. Through affective intensities, loss becomes a space of generative possibility as becoming more fully alive.

As Don discusses, becoming more fully alive involves affect with varying degrees of intensity as a pre-cognitive response to stimuli. Don worked with Deleuze and Spinoza to understand how both teaching and learning art would involve a process of becoming more fully alive in order to counter the ways in which teaching and learning art have become mechanically structured in capitalistic modes of production. The event of loss produces affective intensities that register physiologically on the body and as Bennett (2005) argues may compel profound thought because it forces us to engage involuntarily and disengages, momentarily, rational forms of inquiry. As such the pedagogy of loss is not located in knowledge produced through loss, but in the ways in which it unseats stability and provokes new potentialities. In these moments where we become untethered to certainty and recognition, new lines of thought are produced. The pedagogy of encountering loss becomes less about imagining the continuum of presence and more so about the affective intensity of the present absence. Loss produces a space of un-knowing yet the pedagogy of this is not filling the space with knowledge, but attending to the affect of loss as it registers of the body, as Don has described, the sensation of loss becomes an affirmation of life.

Pedagogy becomes an affirmation of life as individuals resist the immediacy of knowledge production, interpretation and meaning making in favor of the loss of certainty found through their own affective encounters with thought. In this space, a premature rush to closure to shore up feelings of sadness and uncertainty is suspended. In being more fully alive we 'disrupt and rupture traditional conceptions of living that take living beyond the habitual boundaries ☩ and territorializations of representation' (MacDougall, in text). In doing so, 'when the speculative nature of the affirmative life is coupled with the actions of practical experience the affirmation becomes an experience of joy'.

### ☐ Realizing Potential through Rhizomatic Research

Heidi May

During the time that I was a fellow PhD student and friend of Don MacDougall, my interest in collaborative forms of research deepened, particularly processes of

reflective co-inquiry as artists and researchers. Within Don's interview methodology he allowed for a temporal understanding of knowledge as opposed to a representational or static sense of knowledge by recognizing the interviewees as individuals with multiple identities, existing with/in multiple territories, and interacting with one another. Exploring his work now using a rhizoanalytic<sup>1</sup> (Alvermann, 2000) and self-reflexive form of inquiry, I have chosen to 'encounter the self' (Pitt & Britzman, 2003) through *Hannah* (my participant/interviewee self) with the understanding that this process may lead to 'difficult knowledge' (Pitt & Britzman, 2003). Alvermann (2000), referring to Deleuze and Guattari (1987), suggests that rhizoanalysis provides a 'freeing' way of looking at data, which makes it possible for the researcher to 'see' something other than what he/she went looking for.

Her own lines of flight:

My interviews with her explored the territories she moved in and out of through her experiences with art practice and pedagogy. While talking with Hannah, I had the feeling of encountering someone who had an intuitive sense of how territories easily entrap us, become cages of our own creation as we become complicit through our habits and thought patterns of restricting our own movements and ability to experience life in an open way or creative way. In the patterns of her speech in our interviews, Hannah would often break away in the middle of a thought and move off in another direction, toward another territory. Her way of expressing herself seemed to be continually interrupted by her own lines of flight, her self-imposed deterritorializations and her attempts at not being defined completely within one particular territory (MacDougall, 2013, p. 147).

Encountering a new space of relationships:

I observed Hannah in a classroom at her art college, where she seemed both relaxed and structured within her teaching practice. She seemed cognizant of the power structures at play within the classroom setting, and gently nudged certain individuals to challenge themselves, left others alone when they seemed to need space, and guided those who were open for advice and instruction. The atmosphere was one where the students seemed engaged in defining themselves in relation to their work. A portion of the class was devoted to dialogue, and the students seemed engaged as they commented on their own and each other's work. Hannah seemed to enjoy helping the students talk about their work and ideas. At one moment one of the students mentioned seeing something outside, on the classroom balcony, and everyone went out to look. It was interesting how the atmosphere seemed to change when the boundaries of the class changed from the walled classroom to the open-aired balcony; immediately, the feeling was that everyone was on equal ground, and the hierarchical setting (although not too rigid) suddenly changed to what felt like a level playing field. The outside encounter and the affect it engendered brought everyone to the same place and the same experience; barriers, even in the loose structure of the art school environment, seemed to momentarily dissolve, as if everyone entered the rhizome of a less hierarchical space simultaneously. This type of experience, which breaks hierarchical boundaries, brings about a new space of relationships and

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<sup>1</sup>Alvermann (2000), referring to Deleuze and Guattari's (1987), wrote about rhizoanalysis and the possibilities it might hold for looking 'once again' at the data: 'Deleuze and Guattari recommend that once we have drawn a map, it is important to put the tracing back on the map. By inspecting the breaks and ruptures that become visible when the more stable tracing is laid upon the always becoming map, we are in the position to construct new knowledge, rather than merely propagate the old' (p. 117).



allows for connections to learning to take place on a new ground, in a new territory, as old habits and patterns are dissolved in the temporary break down of formal relationships (MacDougall, 2013, pp. 211–212).

My work as an artist and researcher deals with network art and pedagogical practices (May, 2013) that exist in everyday life as dynamic and messy connections interweaved between art, learning and teaching. By experiencing this text beyond the printed page of a research handbook it is intended for the complexity inherent to those practices and to the territories and relationships described in Don's writings to be better understood by the reader. As readers contemplate these ideas, it is expected that new ideas and interpretations emerge in the process and in the aesthetic experience. The aesthetic form of this chapter is an attempt to show the potential of research as a rhizomatic process of inquiry, which may be paired with methodologies of active co-inquiry, narrative inquiry, and practice-led research. Perhaps there exists a future for research that extends beyond theories of plausibility and possibility to potentiality (Triggs, Irwin, & O'Donoghue, 2014). In 'Following A/r/tography in Practice: From Possibility to Potential', Triggs et al. (2014, p. 256) with reference to Massumi (2002) argue that the concept of 'potential may offer more helpful criteria for research objectives that do not want to narrow results to what is reproducible or to the bounds of what is possible'.

✱ The Difficulty of Bearing Witness: The Affect of Becoming through Don's Research (and Death)

Natalie LeBlanc

As a colleague, research participant, and friend, Don and I had many spirited conversations about art and pedagogy many of which were interjected with ideas and quotes by Deleuze, Guattari, and Spinoza – the philosophers whom he greatly admired and the philosophers who were informing my own work at the time – Martin Heidegger, Jacques Derrida, and Hannah Arendt.

'How Does Heidegger's Concept of 'Dasein' Differ from Deleuze's Concept of Becoming?'

I once asked Don, eager for an explanation. For Heidegger (1953/2010), the primordial ontological ground of *Being* is temporality. It is always 'not-yet', it is forever incomplete and lacking 'wholeness' – and it is something that is always coming to its end, and not yet at its end. Don's answer revealed that Deleuze's concept of *becoming* counters Heidegger's concept of *Dasein*, in that, similar to Arendt's notion of appearance, it is an affirmation of life rather than a being-towards-death. Don's reply was simple. 'There is nothing insufficient about *becoming*', he said.

Don's work has greatly informed my own understandings of ontology, the study of being or existence, through Deleuze's notion of *becoming* that challenges the field of ontology by situating *Being* as an assemblage, something that is in a perpetual state of movement and flux, always 'making connections beyond itself' (MacDougall, 2013, p. 61). Contingent on the concept of assemblage, *becoming* takes into account all of our relations – with people, places, spaces, phenomena, and ideas. And it encompasses all of the 'mysteriously unfolding processes of the unconscious ... the dreams, schemes, and hopes of one's virtual future' (MacDougall, 2013, p. 26).

Don's work, punctuated by his death, reminds me that nothing in the universe or in nature is fixed – that 'fixity' and 'territorializations' are human constructs.

Yet Don's untimely passing also presents me with a challenge associated with appearing in the world and of bearing witness to this appearance. As an 'encounter' (O'Sullivan, 2006), Don's passing has presented me with the difficulty in which we exist as temporal beings, 'limited by a beginning and an end' (Arendt, 1958/1998, p. 97). Thinking differently and thinking beyond representation asks that we position ourselves *in* our research and in our art practice. It calls on us to navigate with/in a messy, convoluted space so that we may allow ourselves to feel the immanence of life so that our work – as an intensity – can become a provocation for questioning assumptions that we have about the world and our place with/in it.

In *The Work of Mourning* Jacques Derrida bears witness to the death of some of the greatest philosophers of our time – Roland Barthes, Michel Foucault, Emmanuel Levinas, Jean-François Lyotard and Gilles Deleuze – colleagues and friends whom he witnessed pass away before him during the span of 20 years (Brault & Naas, 2001). Responding to each death as a singular event, Derrida created a theoretical connection between friendship and mourning, arguing that even when the death of a friend appears unthinkable or unspeakable, it calls upon us 'to speak, to break the silence, (and) to participate in the codes and rites of mourning' (Brault & Naas, 2001, p. 5). Building off of the work of Heidegger, Derrida (1993) argued that lacunas or aporias in life emphasize the need for speech and for thought because the ambiguous and the unknown – the things that cannot be named or situated – the things that exceed and evade explanation – are testaments to life itself. As human life corroborates, things come and go, they live and die, and they appear and disappear.

Throughout our lives, we witness the people we love come and go, live and die, appear and disappear. We live with this knowledge, yet we still live not knowing where people go when they are no longer.

*How can we prepare for such loss?*

*How do we live with such uncertainty?*

#### ◆ ∞ ● ♻️ Conclusion

Leaving a profound mark on each of us, Don's work has opened us up to difference and to multiplicity by encouraging us to see things *in* all their complexity. Challenging us to seek new encounters, Don reminded us to engage *in* art and *in* research as a potential for making our lives more meaningful. Although the body of Don, a friend and a great thinker, has been 'spirited away' (Brault & Naas, 2001, p. 28) his body of work remains – and it remains *in* us.<sup>2</sup>

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<sup>2</sup>Brault and Naas (2001) argue that Derrida cites the dead and often turns to the 'corpus of the corpse' (p. 28) for the 'final word' (p. 28) as a tribute to what they have taught him and to the questions that, in living or in death, they have provoked for him. Our ending is a play on this passage, and in keeping with the ontological commitment of this paper, is a testament to our will for keeping Don's work alive.

## Art Encounters: Affect, Territorialization, Power and Art Don MacDougall

Something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter (Deleuze, 1994, p. 139).

What connections does Deleuze's work make to art?

Today, the arts suffer from a contemporary paradigm of education based in traditional economic and academic models that have their origins in the Enlightenment and in 19th and early 20th models of education connected to concerns with standardization and accountability (Taubman, 2009). According to Taubman (2009), this 'audit culture' approach to contemporary education continually pushes the arts toward the margins♦, often eliminating arts programs altogether (Taubman, 2009). In contrast to audit education, the arts are based in aesthetic experience (O'Sullivan, 2006), and in aesthetic experience one's senses are more engaged and operating closer to reaching their potential (Deleuze & Guattari, 1994). In conditions of aesthetic experience and encounters our senses are heightened and we operate in ways that make us more fully alive (Robinson, 2012). Our current models of education have moved away from aesthetic experiences and experiences that engage the senses; in other words, we have moved away from educational experiences and encounters that incorporate affect; or as Taubman (2009) suggests, we have moved away from an education of meaningful experiences and toward a numerical, standardized, and conformist approach to education. ∞ The question arises, what is the place of affect, encounters and art in education today. Deleuze, in his interviews with Clare Parnet (Deleuze & Parnet, 2007), often refers to art process and the making of art as a way of rupturing the dominant forms of power. He consistently used examples of creative and artistic works from literature and visual art in his writings – Artaud, Lawrence, Proust, Kafka, Carroll in literature; Van Gogh, Cezanne, Bacon in painting; Godard, Tarkovsky, Hitchcock, Antonioni, Jarmusch in film – and sees art processes and creative work as moving against rigid segmentations and dominant territorializations (Deleuze, 1988, 1989, 1990, 1997, 2000, 2004; Deleuze & Guattari, 1986). Art for Deleuze (in Deleuze & Parnet, 2007) was created from the margins of society and culture in what he referred to as minor art, and has the ability to rupture structures of power (pouvoir) and to increase the force of existence in the individual artist, increase her personal power (puissance) (Deleuze & Guattari, 1987; Deleuze & Parnet, 2007).

### Negri and Problematizing Art

In *Art & Multitude*, Antonio Negri (2011) draws the comparison between art, bodily affects and transformation or metamorphosis. In his text he examines the transformative power of art and art process. Negri (2011) was initially concerned with the role and function of art in the face of an increasingly consumerist society. His ideas here connect to Taubman's (2009) concerns with the reach of economics into spheres of education. In the face of these changing trends within society, Negri (2011) came to be concerned with and question the function of art:

The problem I was posing myself at the time was how to get out of a perception of society which saw it as entirely compressed by the capitalist mode of production. The society around me seemed like an enormous piling up of commodities, a piling up of abstract

values which money and the mechanisms of the financial world were rendering interchangeable: a capitalist world stamped with unilateralism, in which tensions were as good as eliminated. In that world I could no longer find anything natural – I mean pre-industrial and not manufactured. Marxism distinguishes the exchange value of commodities from their use. Of this use value – which, despite the systems of domination and methods of exploitation, also valorized exchange – I no longer found the slightest trace. The world had become completely reified and abstract. What meaning could art have in such a situation? Within this reality, what could be the process of artistic production, of alternative creation, of reinvention of the real? (p. vii)

As a product-oriented process, Negri (2011) felt in Modern times the world had become an abstraction and meaning had become elusive or ‘reified and abstract’. ‘What am I to say of this universe of market institutions which were closing their grip on us, as if to suffocate us, from the most local level to the most global, stripping life and imagination of every trace of innovation and solidarity’ (Negri, 2011, p. viii)? For Negri (2011), the contemporary model of the capitalist mode of production no longer offered an ‘outside’, and thus he felt art was implicated in the abstract manufactured reality that moves from the grassroots of local communities to the universe of global markets and globalization:

I was perfectly aware that art, too, belonged to that world. If the world which surrounded me was thoroughly saturated, so to speak, by industrial production, and if everything I touched, for all its seeming natural and concrete, was in reality manufactured and abstract, art could only move within that same horizon (Negri, 2011, pp. viii, ix).

Negri (2011) goes on to say, ‘the artistic mode of production was flattening out and aping the capitalist mode of production (although artisanal practices and a reified imagination)’ (p. ix). Negri (2011) felt art had lost its place in the world as a vibrant conduit of creative change and imagination, and as a constructive force of meaning. Negri (2011) explains:

Throughout the history of civilization, down to the end of the modern period, a large part of artistic imagination has consisted in expressing the real. But the real no longer exists, or rather exists only as a construction; no longer as nature, but as a manufactured product. It is a living abstraction. How is one to find oneself in this? (Negri, 2011, pp. ix, x)

#### Art as Encounter and Affect

Simon O’Sullivan (2006), in *Art encounters Deleuze and Guattari: Thought beyond representation*, offers a way beyond Negri’s quandary, and in doing so, provides a bridge between Deleuze’s ideas, especially his work with Spinoza, and the field of art; a bridge which engages with Deleuze’s alternative to traditional representation. O’Sullivan begins his analysis of a new way of looking at art by examining this fundamental shift in thought away from representation and toward the encounter and affect.

Following Deleuze’s (1994) critique of representation in *Difference and repetition*, O’Sullivan suggests that the encounter challenges and disrupts traditional systems of knowledge – in particular, knowledge based in recognition and common sense. According to Deleuze (1994), an object of encounter’s primary distinction ‘is that it can only be sensed’ (p. 139), whereas an object of recognition may not only be sensed, but may be attained through the other faculties – it may be

recalled or recognized, imagined, or conceived with the assistance of previous knowledge. Deleuze (1994) characterizes this type of thought contingent on something recognizable as thought that is conditioned through its associations to collective (common) thought. He states, 'It therefore presupposes the exercise of the senses and of the other faculties in a common sense' (Deleuze, 1994, p. 139). In this regard, this type of common sense, what Deleuze (1994) refers to as the image of thought, predetermines and limits practical experience, and it is with the notion of common sense, the image of thought, that O'Sullivan begins his project. 'Common sense operates here as the cornerstone of representation' (O'Sullivan, 2006, p. 158). Traditional representation represents our habitual ways of being in the world. It is indicative of our normalized reality, working within the territorialized knowledge and presumptions of a recognized and conditioned reality. For O'Sullivan (2006), 'The encounter then operates as a rupture in our habitual modes of being and thus in our habitual subjectivities. It produces a cut, a crack' (p. 1). The rupture or crack of the encounter characterized by O'Sullivan (2006) is that which opens up to alternative thought, that which enables us to think otherwise, to think different. This connects to Deleuze's (2007) interpretations of Spinoza, where thoughts, rather than being contingent on common or collective recognitions, are instead based on continuous successive encounters which take place in the practical realities of daily life. When the encounter is taken as a mixture of bodies, as a composition of physical and/or non-physical phenomena, with little reliance on or conditioning by past experience or informed by previous presumptions and recognitions, then the thought assumes an open quality, open to new and immediate experience (Deleuze & Parnet, 2007). It is this type of practical and concrete engagement with life through encounters that disrupts and ruptures traditional conceptions of living that take living beyond the habitual boundaries and territorializations of representation.

As with Deleuze and Spinoza (Deleuze, 2007), O'Sullivan (2006) characterizes this type of living, though encounters and events, as an affirmation of life. Here, parallels can be drawn between life as encounters and Deleuze and Guattari's notions of living within the quanta flows of life, in the interconnecting spaces between territorialization and deterritorialization, or in Nietzsche's (Deleuze, 1986) space active forces. In contrast, living within the territorializations of traditional representation is a negative life condition, while a shift toward life as encounters moves living toward affirmation, and according to Deleuze (2007), when the speculative nature of the affirmative life is coupled with the actions of practical experience the affirmation becomes an experience of joy.

O'Sullivan's next move is to connect the encounter with art. O'Sullivan (2006) couples the affirming and rupturing (deterritorializing) quality of the encounter with the character and function of art, and in doing so sees the encounter and art as the same thing. He states:

Art, in breaking one world and creating another, brings these two moments into conjunction. Art then is the name of the object of the encounter, but also the name of the encounter itself, and indeed of that which is produced by the encounter. Art is the complex event that brings about the possibility of something new (O'Sullivan, 2006, p. 2).

For Deleuze (in Deleuze & Parnet, 2007), creative processes are forms of resistance (ruptures or deterritorializations) because they move against the grain of normalizing or territorializing processes (such as power/pouvoir embedded in institutionalizing processes), and are processes that must be active; it is through actions that creative potential becomes resistance (Deleuze & Parnet, 2007). Resistance, then, suggests rupture or deterritorialization and active, creative processes align with affirmation. Deleuze and Guattari (1987) feel that human expressivity in terms of actions goes beyond the imposed limits of language, limits they feel are crossed, destabilized or broken down by artistic or creative encounters and events. Deleuze's ideas support O'Sullivan's assertions here, for although Deleuze does not directly state that art and the encounter are the same thing, he does suggest that life as lived through encounters is a creative (affirmative) or artistic engagement that destabilizes life as conditioned through traditional representation, suggesting art and the encounter share the same terrain (Deleuze & Parnet, 2007).

O'Sullivan's (2006) project is to use the notion of encounters to provoke established ways of thinking within the field of art; to destabilize, rupture and suggest alternatives that 'operate beyond traditional representation' (p. 2). In this regard, part of his focus is on art that is both disruptive and affirmative in 'questioning accepted assumptions about the world' (p. 2). Here, he aligns his own project with Deleuze and Guattari's (1977, 1987) project of thinking difference – 'thinking differently, beyond representation' (O'Sullivan, 2006, p. 2), replacing traditional representation with a new image of thought that is based in encounters, and the affirmations and disruptions or deterritorializations they entail. O'Sullivan (2006) goes on to say that in describing Deleuzian connections within the field of art he uses a variety of aspects of Deleuze's work, although he feels to use Deleuze's thought as a methodology or in a strict methodological way territorializes and limits it, or as he puts it, attempts to use it to 'represent' (p. 2).

O'Sullivan (2006) uses Deleuze and Guattari's (1987) concept of the rhizome ● as presented in *A thousand Plateaus* in order to set out three important aspects of his project, while attempting to shift away from the Modernist paradigm of art and art theory by moving toward a rhizomatic model. These three characteristics which are central to his work on connecting Deleuze and the field of art include (1) seeing life as an affirmative process, (2) looking at both life and art as creative and the analysis and examination of the field of art as a creative endeavour as opposed to a negative critical approach (embedded within the paradigm of traditional representation), and (3) opening up new ways of looking at both art and the world which begin from the position of Deleuze's (1994) critique of representation (O'Sullivan, 2006). The following interconnected Deleuzian concepts also connect well to these three aspects of a rhizomatic theorizing of art: affect, encounter, immanence, motion, segmentation and territorialization. These Deleuzian concepts, and O'Sullivan's (2006) use of them to theorize the field of art forms the ground upon which his reconceptualizing project is built. By attempting to go beyond accepted representational thought and traditional critical approaches to research in his examinations of art, O'Sullivan (2006) chooses to use the

approaches outlined above as an alternative to traditional research methods; a rhizomatic and immanent approach opposing a transcendent, hierarchical approach. Affirmation and creative exploration, emerging from the background of Deleuze's (1994) critique of representation, form an important aspect of how O'Sullivan (2006) explores art and art relationships in connection to the concept of the rhizome.

O'Sullivan's (2006) initially engaged with a thousand plateaus (Deleuze & Guattari, 1987) as he felt it offered an alternative to his involvement in traditional critical work which he saw as 'an overly signifying register' (p. 11). He sees Deleuze and Guattari's project as a way to 'think about the world in an affirmative and creative manner. In this sense a thousand plateaus might be understood as a box of psychic tools, or strategies, which helps us construct our lives differently' (p. 12).

Central to this 'box of psychic tools' is the concept of the rhizome. O'Sullivan (2006) uses the concept of the rhizome in posing an alternative to the hierarchical thought of representation; he feels rhizomatics presents a 'paradigmatic example of the invention of a concept' (p. 12) and involves 'the presentation of a new 'image of thought' in as much as it allows us to think thought differently' (p. 12) and in oppositional ways to traditional representation.

O'Sullivan (2006), in reworking the conception of art into the rhizomatic image of thought, sees the arts as an interconnected field, where artists, artworks, art history and theory, art disciplines and fields, and art consumers all share in a diverse interconnectivity in what has come to be regarded as 'relational aesthetics', and within this field the rhizomatics of art operates between the connections of these diverse practices. In the words of Deleuze and Guattari (1987):

Principles of connection and heterogeneity: any point of a rhizome can be connected to anything and must be ... A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relevant to the arts, sciences, and social struggles (p. 7).

O'Sullivan (2006) feels it is vital to 'map out of the parameters, via the rhizome, of an expanded art practice, between art and its participants, and between art and art history' (p. 14). O'Sullivan looks beyond traditional conceptions of art and their orientations to the art 'object', and extends this conception of interconnectivity he associates with the rhizome to art itself. It is here his notion of art and the encounter as being the same thing begins to take shape. He states, 'Although 'art' can name an object, we might also use it as a name for these pragmatic processes of connectivity and interpenetration' (p. 17). Processes O'Sullivan (2006) sees, through their assemblaging nature, their tendency for mixing with external bodies existing in the spaces of connectivity within the rhizome, as processes where creative and artistic actions are ceaselessly at work. O'Sullivan (2006) elaborates:

Instead of pointing to a beyond, to a 'somewhere else', as is often the case with art positioned within aesthetic discourse, art might be a name for this moving sideways, for the fostering of specifically transversal connections. Here the experience of art is not one of transportation (art is no longer a vehicle in this sense) but one

of more and more connectivity. Again, we might place here the recent turn to ‘relational aesthetics’ in art and in writings about art. This is a turn in those practices that precisely connect different semiotic regimes with different organizations of power as well as connecting practitioners and producers of art with spectators and beholders. Indeed, this turn to participatory practices involves precisely a paradigm of relationality and connectivity (p. 17).

In distinguishing a connective conception of art as separate and apart from the habitual practices and patterns of daily life, O’Sullivan (2006) sees a rhizomatic art practice as taking up the ‘production and utilisation of alternative or ‘counter’ networks outside those of the dominant’ (p. 18). Here, he brings his ideas of art as encounter and connectivity into the realms of ethics and politics, making associations to aspects of Deleuze and Guattari’s (1987) social and political theory of segmentarity; segmentations aligning with structures of dominating power as opposed to the rhizome which refers to a counter space of forces (quantum flows or events) that are always at play within the spaces and spheres of the segmentations or structures (strata). In this regard, art works as a disruptive force to the over-territorializing, over-coding and normalizing (molar) practices of traditional representation. In their minoritarian or marginal (molecular) nature these disrupting forces enable the practitioner (artist or creative individual, or engaged viewer) to play in the spaces between the boundaries of life’s habitual practices and the creative, disruptive flows inherent in and immanent to life’s active forces and flows – the interplay between territories and deterritorializations, or the negotiations between restrictive hierarchical segmentations and the open connective spaces of rhizomes. Rhizomatics, then, suggest an alternative to life as sedimentary, as stuck in habitual patterns endemic of representational thought, offering life as the connective interplay of encounters and events, life of creative actions that directly inform one’s immanent forces and intensities.

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# Spaces of Speaking: Liminality and Case-Based Knowledge in Arts Research and Practice

Kim Snepvangers and Jesse Ingrey-Ardell

**Abstract** Challenging traditional formats for dissemination of scholarly work in the arts often means adapting creative works into text-based documents for assessment. Complexity in such discursive spaces of representation frequently results in unsatisfying outcomes. New materialist theories extend ideas beyond visual production and reproduction towards seeing social practice as an entanglement. The theoretical concept of encountering is introduced to interrupt stability of past recording platforms, enabling design of learning interventions in everyday routines. Three case studies of social cultural histories embodying video, pencil drawings, sound and video installation interrogate ways of encountering contemporary textuality. Each case presents a diverse approach to speaking as a synthesised knowledge protocol, reflexively speaking, reading and performing within liminal learning spaces. Uncovering the situated mechanics of production enables modification of an educators' role. Speech conceived as artistic devices opens novel opportunities for change. Each case initiates action by recognising constrained acts of speaking/voice within cultural and geographic displacement. The role of educator in acknowledging self, then devising altered encounters to countermand prior invisibility or disparagement is highlighted. Like a doppelganger, it becomes possible to suspend authority yet simultaneously work with full knowledge of system rules, to challenge contested ideas across geographies of place and time.

**Keywords** Cultural Interface · practice-led research · spaces of speaking · voice · liminality · encounter · contemporary textuality · environmental sensibility · case study

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## 1 Relationships and Potentialities

This foray into arts-based research explores relationships and potentialities between the new materialist scholarship of Hansen (2015) in the book, 'Feed-Forward: On the Future of Twenty-First Century Media' and three snapshots of art/media based practice selected from a larger recent research project about Indigenous and international perspectives in tertiary art and design. The larger research across 2014–2015 was titled 'Evolving Curriculum: Indigenous Perspectives in Tertiary Art and Design'. The project was about the significance of Indigenous educators, and the role of Indigenous and non-Indigenous educators in embedding Aboriginal and Torres Strait Islander perspectives in tertiary art and design technologies and curricula. Concerned with acknowledging Indigenous Knowledge at the 'Cultural Interface' (Nakata, 2014, 2004) within institutional sites, investigation and dissemination strategies involved a range of new media formats including sound, artworks, video and YouTube.

This chapter has a focus on the role of the educator actively orchestrating new spaces of speaking through employing concepts of choice and diverse examples in a scholarly process of 'encountering'. The three cases were selected from a range of research interviews and data collection as they directly address one of the concerns of art based educational research: regarding ways to authentically exemplify a spoken narrative, process or an event (Cutcher, 2015) in context to enable understanding of how image/text can work together in new and diverse contexts. This chapter directly addresses how performative and idiosyncratic practice-led research can incorporate and utilise text for higher degree research applications. Through case study selection and discussion, co-authoring as research method also informs how previously undisclosed knowledge and creatively poised research questions can be assembled to inform learning in meaningful ways.

Hansen's phenomenological approach towards 21st century media theorises the concept of the network, in terms of 'edges' (Hansen, 2015, p. 2). Crucially, this organisational concept of borderlessness, brinks and verges creates exploratory spaces of transition. New spaces of speaking become possibilities and open dialogic textual interventions for undisclosed diverse knowledge. Hansen's interest is in how 'subjectivity must be conceptualized as intrinsic to the sensory affordances that inhere in today's networks and media environments' (p. 3). Drawing on the phenomenological philosophy of Alfred North Whitehead, Hansen describes a speculative space, separate from direct experience, and concerned with the environmental possibilities of networks and 'worldly sensibilities' (p. 5). Highlighting 'atmospheric' (p. 3) media and the 'elemental' (p. 2) as having a role in subjective experience he relegates individual human autonomy to one amongst many larger configurations of agency, stating:

In our interactions with twenty-first-century media, we can no longer conceive of ourselves as separate and quasi-autonomous subjects, facing off against distinct media objects; rather we are ourselves composed as subjects through the operation of a host of multi-scalar processes, some of which seem more 'embodied' (like neural processing), and others more 'enfolding' (like rhythmic synchronization) with material events (p. 3).

Although Hansen's interest is more in terms of social media, data mining, passive sensing, and environmental micro sensors the theoretical approach is useful in this investigation of new media texts to signal a 'shift from a past-directed recording platform to a data-driven anticipation of the future' (pp. 3–4). Rather than focusing on explanatory devices that prioritise human subjectivity or 'agent-centred perception' Hansen signals a shift towards 'environmental sensibility' Hodge (2016). Moving towards new spaces of speaking and the ecologies surrounding the production of media is salient for this research. For example, recording platforms, artworks, media, and narrative are important. Yet, what is most useful is the environmental nuance required to engage with the complexity of the case studies. Hansen notes the 'operational present of sensibility' to give undisclosed 'access to events outside the scope of our conscious attention and perception' (p. 6). Seeing the three new media cases in this research as context specific, performative, and idiosyncratic can be conceived also as a potentiality. Valuing spaces of speaking provides a way to understand and adapt creative works into new forms of text-based documents that 'involve complex overlappings of different levels of experience, none of which is more worthy than others' (p. 9).

## 2 Encounters

This way of conceiving content as an environmental complexity and sensibility is also relevant when thinking about Indigenous Knowledge. For example, the exhibition 'Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum' (2015) is on show 27 November 2015 – 28 March 2016, only at the National Museum of Australia (NMA). The exhibition uses the term 'encounter' throughout the catalogue to map the diverse relationships of objects with lived and shared histories of First Peoples and the colonial settlements, missions, appropriations and collections since colonial settlement in 1770. Using the theoretical framework of historical, reconnection and audience/visitor encounters (Coates, 2015, p. 18) a key aspect of the exhibition was extensive consultation with more than 27 Indigenous communities. Undertaken because 'for Aboriginal and Torres Strait Islander people 'history' is not an abstract 'thing' and its telling in public arenas, such as museums, needs to retain and reflect its associated cultural values' (p. 40).

Ephemera, noted by non-Indigenous collectors often only referred to the name of the people if it was significant for the collector. Thus, many such accounts were regarded as opportunistic and consequently problematic. For this reason, filmed consultations have formed a large component of the 'telling' of Indigenous family history and subsequent display. 'Contemporary museological practice interprets objects as representing the maker's culture and experience ... including the maker's voice when using objects to represent their story' (Paulson, 2016, p. 40) which reveals the NMA approach to present collection policy. Thus, 'encountering' as a theoretical term has a particular resonance

with Aboriginal and Torres Strait Islander peoples and the colonisation of Australia. For example, Beckett's (2014) book 'Encounters with Indigeneity', tells the stories of Indigenous Australians to 'interweave intimate perspectives with wider social and historical forces' to enable voices and places to be found and re-conceptualised with a contemporary lens.

Within neo-liberal educational spaces 'encountering' has been used by Connell (2013) when writing about problems with the reproduction of non-critical privilege of dominant social groups. For Connell, prioritising history and 'encounters', conceives of educational transformation as social labour and process, involving care (p. 104). Accordingly, people require autonomy to explore power relations for diagnosis and contestation. Also mutual respect, reciprocity and engagement are conditions of complex learning; equality in educational situations through trust building; diversity of people involved in shaping inclusive practices; calibrations to reality; cognitive intellectual excitement and learning through discovery and engagement with truth (Connell, 2013, pp. 104–105). These conditions of 'encountering' will be explored in the discussion and analysis section following each case study example.

In using, the concept of encounter and encountering this research examines some interrelationships and tensions in arts based research. Encounter implies an unexpected event containing a set of ideas encapsulated in one active narrative. Meeting or coming upon is also not a benign experience, for example to 'Unexpectedly be faced with or experience something hostile or difficult', 'A confrontation or unpleasant struggle', 'An unexpected or casual meeting with someone or something' (Encounter, 2016). For example, an encounter can mean coming up against something, perhaps through serendipity or as a considered response and either with an agreeable or conflicting set of outcomes.

Encountering is used to discuss each case, encapsulating ideas of significance, as each case variously depicts some of the dilemmas and contested feelings and experiences of human and environmental activity. As an encounter is typically unexpected, often combined with experiencing something hostile or difficult, this theoretical emphasis also relies on a developing sense of teacher case-based knowledge. Apprehending and recognising the half-said (Bracher, 1999 in jagodzinski, 2002, p. xxii) through suspension and displacement of existing knowledge reveals the potentiality of the visual case study examples.

The concept of encountering in liminal, real, and virtual spaces can illuminate how knowledge informs learning in meaningful ways. Disclosing Indigenous and international student knowledge and experience through artworks and interview data allows specific, context driven histories, to be linked with contemporary reflexive accounts. Case study 'encounters' are discussed in the second section of the paper. The impact of intergenerational research with Indigenous communities has been explored (Geia, 2012), particularly from a practice strength perspective. Co-authoring and conducting intergenerational research to find voices, within textual, narrative and artistic media rich artworks is critical for the authors' research.

### 3 Case Studies

Using Stake's (2000, 1978) case study methodology, the three case studies were selected from a larger range of research interviews and focus groups that engaged intergenerational Indigenous and non-Indigenous educators and artists in dialogue. The selection and scope of each case spans three dialogic modes: spoken, text-based and visual media, all utilising different forms of writing and image. Case study choice included some diverse ways of speaking across liminal spaces of previously undisclosed knowledge to portray voice and text in new ways. The cases show complex layers of meaning, beyond biographical accounts or the creation of artworks as content for secondary interpretation. Rather, the research data and artworks selected for inclusion as a case, demand that the sensibilities surrounding them, such as personal, social, historic and geographic relationships across time are recognised within new conceptions of material practice.

The three case studies become arts-based educational research examples of what Meyer and Land characterise as a 'liquid space, simultaneously transforming and being transformed by the learner as he or she moves through it' (Meyer & Land in Land, Rattray, & Vivien, 2014, p. 201). The explanatory framework of liminality (Meyer & Land, 2003) and environmental sensibility engages well with Indigenous Knowledge within troublesome and contested domains. Encountering is a useful explanatory device here, both to examine socio-historical events and as a knowledge protocol for educators to build strategic case based knowledge and new approaches to content selection and curriculum in art and design. Contested domains typically have a range of possible reasons for how encounters have unfolded in the past and actively planning liminal states of learning and inquiry are poised to counteract binaries, polarities and simplification of complex Indigenous knowledge realms. All of the cases involve speaking and resonate with arts-based practice, which requires research and investigation to reveal hidden associative and interpretive meanings in artworks. The three cases are:

- Case Study One (CS1) Jesse Ingrey-Ardell. Indigenous Learning Ecologies (ILE) Video Series (Snepvangers & Allas, 2013).

ILE is a YouTube video series of interviews, Ingrey-Ardell (2013) by Vic Chapman, Indigenous Artist, Elder, Educator with Indigenous Graduates in 2013 from a tertiary institution in Sydney;

- Case Study Two (CS2)

Jesse Ingrey-Ardell, Indigenous Artist, Educator. Four pencil drawings, black, white & grey scale drawings, (2009) titled:

'I don't see them and I don't want to acknowledge them!'

'oi! It's a roach, eat it! Abo's eat em.'

'I don't care, they are all addicted to coke aren't they?'

'Have you ever been broken into? Well two aboriginals knocked on our door once asking for directions....'

- Case Study Three (CS3)

Lap-Xuan Do-Nguyen, International Artist, Educator. Video Installation with one central scenery video, four still portrait videos, (2015) entitled: *'Where will we be after we depart?'*

CS1 is a YouTube research interview between Indigenous Educators: Vic Chapman, Elder and Jesse Ingrey-Ardell, conducted as part of a research grant. CS2 is a series of pencil drawings utilising a children's picture book and collected snippets of text, by Jesse Ingrey-Ardell. CS3 is a multi-channel video installation comprising one central scenery video with no sound, just text snapshots from video interviews. Then, four still portrait videos with sound. All voices are playing at the same time, however talking their different stories. Viewers can pick up the headphone to listen to just one person/story of choice.

Using the framework of encountering within liminal spaces of speaking, the aim here is to provide new research-led mechanics for selecting curriculum content and producing artwork in higher education contexts. The case presents a series of inquiry mechanisms that have evolved from arts-based research and practice, given the demands of artistic inquiry. The strategies deployed may be engaged in and by other disciplines yet they are uniquely appropriate and singularly exemplary because they resonate with ideas particularly central to the arts. Given the dominance of quantitative research paradigms in funding and research-led investigations, the research approach and methodologies in these cases, offer an alternative synthesised knowledge protocol based on liminal spaces of becoming. The emergent ideas in the CS1 show how the educators' role in creative and artistic inquiry can be articulated in subtle and iterative ways. A dialectical relationship was established between an Elder, Artist and Educator and recent graduates around the beginning stages of an artistic, educational career. Focusing on the production of knowledge, institutional structures, and the dynamic interrelationships with the wider socio-historical context of Australia begin a critical dialogue. In CS2 and CS3 presentational ideas and speech as textual expression exist in diverse manners and spaces of speaking. Liminal qualities of becoming are explored in each work across picture books and everyday collection of racialised speech (CS2) and secret fears and passions (CS3) exploring the veracity and salience of the in-between spaces amid speaking out loud, speaking quietly and not speaking at all.

By extending and valuing local and contextual knowledge within a framework of 'encountering' re-thinking related substantial issues in the socio-historical terrain can be explored by educators and subsequently students. The significance of teacher case-based knowledge (Shulman, 1986) together with detailed explanations of the significance of artworks and visual liminality provide a glimpse into how new forms of media and digital technologies differ from the past as presentational rather than representational.

The research acknowledges that Indigenous Perspectives are a contested Western concept often used by universities to describe graduate capabilities and efforts to 'embed' Indigenous Knowledge and approaches. In the Australian context, demonstration of proficiency with Indigenous Perspectives also requires that

the conception, implementation and evaluation of student assessment in pre-service teacher programs address the Australian Institute for Teaching School Leadership (AITSL) Australian Professional Standards for Teachers (2012). For example, pre-service art and design educators often have difficulty in developing appropriate responses to embedding Indigenous Perspectives in curriculum when asked to demonstrate their understanding with regard to AITSL Standards 1.4 and 2.4, comprising:

1.4 Strategies for teaching Aboriginal and Torres Strait Islander students;

2.4 Understand and respect Aboriginal and Torres Strait Islander people to promote reconciliation between Indigenous and non-Indigenous Australians.

In common with a range of research projects about embedding Indigenous Perspectives (Ma Rhea, 2012; McLaughlin, 2013; McLaughlin, Whitman, & Neilson, 2013; Moreton-Robinson, Singh, Kolopenuk, & Robinson, 2012; Vozzo et al., 2014; Blom et al., 2013)), one of the findings in addressing these institutional requirements was the crucial aspect of employing Indigenous staff, supported by provision of a coherent review of existing courses.

Prioritising Indigenous Knowledge within at least one large core cohort coursework course in undergraduate and postgraduate offerings is considered essential, rather than using a 'one-week unit in each course' model, adding on Indigenous content (Nakata, Nakata, Keech, & Bolt, 2014) or simply believing that Indigenous Perspectives are being covered by someone or somewhere else within an elective course.

Further insight gleaned from a series of the authors' research interviews (Indigenous Learning Ecologies, 2013) uncovered the significance of the personal and professional knowledge base and values of staff in transformation of world-views. Like many institutional formats for ensuring graduate capabilities and meeting external accreditation requirements, traditional formats for higher degree research in the art and design fields typically mean adapting creative works, such as visual and sound-based artworks into text-based documents for dissemination and examination. Disruptions to personal and professional knowledge creation were the catalyst for this research snapshot about three case studies that have a commitment to dialogue and recognising new spaces for speaking and voice.

The interrelatedness and extensive properties of new media are well situated within the localised and worldly knowledge portrayed in the case study interviews and artworks signalling the importance of revealing human and environmental activities through visual means. This has been the subject of recent research (Snepvangers & Allas, 2013, 2014, 2015) and in this chapter, the second case about artworks is discussed. Each Case Study heading is followed by a brief discussion about the efficacy of the media and encountering as a process of liminality, enfolding and worldly sensibility. Engaging with artworks, interviews and dissemination through previously undisclosed cases, enriches capacity to retain consciousness and perception in developing curriculum, arts-based research strategies and enhancing teacher case-based knowledge.



## **4 Case Study One: Jesse Ingrey-Ardell. Indigenous Learning Ecologies (ILE) Video Series**

This case, one of six interviews from the ILE Video Series produced in 2013 by Snepvangers & Allas, was selected as Jesse Ingrey Arndell is one of the co-authors of this chapter. In the YouTube video, Vic Chapman, Aboriginal Artist/Elder/Educator interviews Jesse Ingrey-Ardell, Yuin, Port Macquarie about his educational journey (<https://www.youtube.com/watch?v=A-41qifywog>). Indigenous Learning Ecologies (ILE) Video Series (Snepvangers & Allas, 2013). The video highlights inspiration, significant moments, having a ‘focus’, the significance of education, being at COFA and supporting Indigenous students, the role of Visual Arts in learning, acceptance, stereotypes, diversity and finding your path.

## **5 Context, Aims, Intended Audience**

This YouTube clip focused on Jesse Ingrey-Ardell, and is one of six videos produced as part of a teaching and learning resource, titled Indigenous Learning Ecologies (ILE) Video Series (Snepvangers & Allas, 2013). The aim of the grant and resource development was to assist Indigenous and non-Indigenous educators in thinking about how to interweave and entangle young Indigenous educational experiences at the ‘cultural interface’. Providing new ‘spaces of speaking’ previously undisclosed stories were spoken through video and transcribed via audio research interviews with an Indigenous Elder. The Video Series captures important ideas in the educational journeys of six young Indigenous visual arts educators’ as well as the historical perspective of Vic Chapman, an Aboriginal Elder, Artist and Educator and Tess Allas, Director, Indigenous programs at UNSW Sydney: Art & Design. The combined perspectives of Vic Chapman, who became the first Indigenous School Principal in NSW in 1975, together with contemporary Indigenous graduates, applies a visual lens to the project. The significance for both non-Indigenous and Indigenous educators lies in the extension of knowledge about re-connection to people, places and matters of importance across generations, from 1975 to the present. Sharing educational expertise across time and space allowed for the disclosure of motivations, situations and obstacles to educational transformation. Presented as a sharable video for dissemination on YouTube, the series spans historical and regional geographical identities. Initially, the intended audience was non-Indigenous tertiary educators as part of a learning and teaching resource for curriculum renewal. Wider dissemination through YouTube has also occurred with processes of enfolding and unfolding producing significant views in a virtual space of becoming, populating new educational presence, where one did not exist before.

For the purposes of this chapter, one of the six research interviews completed with young Indigenous educator, Jesse Ingrey Arndell interviewed by Vic Chapman

was selected for discussion. The video highlights inspiration, transformational moments and having a 'focus', the significance of education, being at university and supporting Indigenous students, the role of visual arts in learning, acceptance, stereotypes, diversity and finding your path. As a reflective encounter for both Vic and Jesse, historical moments that had created significant positive and negative ongoing effects were spoken about for the first time. The stories that surrounded educational journeys and encounters with Western education systems, teachers, other students, support units, parents and communities highlighted the importance of the visual in educational encounters. Each person's journey reveals some common experiences of schooling, especially the complex ecologies of connection to place, community, mentors and teachers as well as the key role of images and visual arts in enabling access to education. Artworks and images made by each person in the video series provide a glimpse of the preoccupations of the respondents, highlighting the importance of visual practice as a key vehicle for both the production of art, reparation and enabling others. Variations in the educational journeys were also evident, especially the key motivational factors for success, leadership and overcoming obstacles.

Evidence of self-generating pedagogies for both themselves and others, alongside the development of personal meaning and focus are themes that gradually reveal across the video series how the actions of others helped or hindered learning and educational achievement. Self-generating pedagogy becomes a possibility once learning through encountering power relations is actively structured and established. Articulating alternative roles and authorities in the complex relations within educational encounters in multiple and mutual ways, establishes new dialogics. In this way, empowerment of diverse voices that incorporates consultation and interchangeable spaces of speaking and listening can begin to move beyond tokenistic conceptions of for example, speaking with one voice. Capturing diverse experiences structured around meaningfulness as in the ILE Video Series echoes Husbands and Pearce's (2012) work in articulating 'What makes great pedagogy?' They identify number one as 'Effective pedagogies give serious consideration to pupil voice' (p. 3). For the focus of this chapter their work on the 'serious consideration of pupil voice' counteracts overgeneralisation and ready acceptance of the most palatable voices.

For Husbands and Pearce making minority perspectives visible through alternatives spaces of speaking, other than verbal or symbolic communication also provides an essential dimension. In the ILE Video Series, speaking and voice is viewed in two ways: firstly, as an exploration of how students have become professionals through exploring experience, visual expression, liminality and transitions and secondly as a 'conduit' (2012, p. 3) to community to provide insights into complexity and nuance in diverse communities. For example, in ILE the interviewer Vic talked about 'Bending the Twig' in educational settings and the importance of 'corrective history' in working alongside Indigenous and non-Indigenous students to enable dialogue, understanding and reciprocity through visual arts practice and the transformative potential of art education.

Connell's (2013) criteria for encounter and the historical, reconnection and audience encountering structure utilised by the 'Encounters' exhibition provides a useful structure for analysis. The ILE video series provided a high degree of autonomy to explore historical educational encounters from an intergenerational practice based perspective. Mutual respect, reciprocity, and trust building were incorporated into the research design to engage with discoveries, complexity, and truth. Reconnecting people across generations to speak about power relations and reflect on moments of insight also generated data driven dissemination strategies via YouTube. As a contested space, stories spoken about for the first time in a speculative context provided ongoing opportunities for encountering, doubling, ricocheting, and echoing across digital and rich media. Mutability and enfolding have been part of the ongoing goodwill and reverberations of the video series, as the newly seen environmental agencies beyond human subjective experience continue to forge new relationships and potentialities.

The significance of place, culture, geography, family history, community and the ongoing effects of non-Indigenous colonial and everyday racist practices, form an embodied sensory experience beyond a past-directed recording platform (Hanson, 2015, pp. 3–4). The central role of past educational enterprises within colonial projects, for example 'as virtuous and necessary, as 'civilising' (Ashcroft, Griffiths, & Tiffin, 2000, p. 47) highlights the significance of this work about authentically re-presenting spoken narratives. The 'educational debt' has been well documented by Ladson Billings (2006) and importantly she suggests it has accumulated over time. The research interviews presuppose equitable exchange to counteract rigid hierarchies and reduce researcher led engagement. As just one example, Vic continues relationships with the young educators, receives ongoing perspectives from past students and educators, and the series has been included in both Indigenous and non-Indigenous media collections. Co-authoring, publication and dissemination of Indigenous perspectives in tertiary art and design is another unforeseen outcome.

## **6 Case Study Two: Jesse Ingrey-Ardell, Pencil Drawings**

### ***6.1 Context, Aims, Intended Audience***

This case written in the first person discloses research methods and approaches to making pencil drawings by me, Jesse Ingrey-Ardell. The artworks were made when I was a student studying printmaking as a major studio stream at university (see <http://www.theloop.com.au/jesse-ingrey-ardell/portfolio/cofa-annual-09-jesse-ingrey-ardell/1260>). The aim was to produce artworks for an assessment and the initial intended audience were peers, lecturers and later exhibition projects. Some of the artworks have subsequently been sold. Importantly, I use the series to explain everyday racialised practices in my work in an Indigenous Unit in a tertiary institution. Artworks convey complex concepts through a seemingly



**Fig. 1** Artist: Jesse Ingrey-Ardell  
 Title: 'I don't see them and I don't want to acknowledge them!' – Customer workplace 2006  
 Year: 2009  
 Medium: pencil drawing on Velin Arches 300gsm  
 (Image: Jesse Ingrey-Ardell (2016))

decorative surface affect and the juxtaposition of colonial children's picture books with my contemporary collection of snippets of text, provides a powerful 'speaking back' to colonial histories. The four artworks (Figs. 1–4) are part of a series, although two drawings (Figs. 1 and 4) are discussed in more depth to reveal the mechanics of the scholarly protocol used to make them. In making these works I always pay close attention to what people say and how people interact with me, especially how they interact when it comes to Aboriginal people. So when



**Fig. 2** Artist: Jesse Ingrey-Ardell  
 Title: 'oi! It's a roach, eat it! Abo's eat em' – Friend workplace 2006  
 Year: 2009  
 Medium: pencil drawing on Velin Arches 300gsm  
 (Image: Jesse Ingrey-Ardell (2016))

something is said in regards to Aboriginal people, whether it is positive or negative, I pay more attention to the negative because to be honest, it far outweighs the positive in certain scenarios.

I take note of what people say. I often write their comments in my phone. I had quotes and statements that people have made casually, not knowing that I am Aboriginal myself. I always had that in the back of my mind with quotes written down, not knowing when or how I would use them, until I came across a children's book that depicted a happy and non-violent settlement of Australia.

The book was directed towards children and for me, knowing the history and trials that Aboriginal people went through from an Indigenous point of view – the representations in the book, were very different. So I manipulated the images presented in that book, and funnily enough, quotes and statements that I had collected linked very well with the images. Manipulating pictures to link with statements that people have made to me, whether they are friends or strangers – they are all statements, views, and voices of Aboriginal people coming from individuals who are not themselves Indigenous.



**Fig. 3** Artist: Jesse Ingrey-Ardell  
Title: 'I don't care, they are all addicted to coke aren't they?' – Cleaner workplace 2009  
Year: 2009  
Medium: pencil drawing on Velin Arches 300g  
(Image: Jesse Ingrey-Ardell (2016))

I wanted to make the pictures because I have always been interested in history and always been drawn to the voice and the stereotypes that are portrayed and particularly words that people have applied to me, especially as I do not look particularly Aboriginal. So it is a way to resolve that in my own mind and put it back to the people who are casting these stereotypes. This was a way to do that in a subtle, yet I think powerful manner, drawing on the bigger picture of colonisation. The artworks do not directly state this. However, my work is about knowing Aboriginal history was not a happy story.



**Fig. 4** Artist: Jesse Ingrey-Ardell  
 Title: 'Have you ever been broken into? Well two aboriginals knocked on our door once asking for directions ...' – Workplace 2006  
 Year: 2009  
 Medium: pencil drawing on Velin Arches 300gsm  
 (Image: Jesse Ingrey-Ardell (2016))

This is a way for me to project my thoughts about the effects of settlement and historical stereotypes in relation to contemporary Australia. It is all still happening. These prints represent the thinking as well as the idea that typecasts and their effects are still present. The text is linked but of secondary importance to the pictures. There is an indication and a reason for the images and the way that I have drawn and selected to manipulate them. To illustrate these ideas Fig. 1: I don't see them and I don't want to acknowledge them (2009), was actually one of the opening pictures in the children's book. The images were of children on a boat coming over to Australia seeing the land for the first time, picking where they want to start

the colony and they look excited. They are dressed in colonial attire and the title of my artwork, comes from a customer's remark about Aboriginal people in a place where I worked in 2006. The actual words, 'I don't see them and I don't want to acknowledge them' – contrasts well with the imagery. It is a representation of what this particular person thought about Aboriginal people in contemporary society. However, it also contradicts the imagery because in early colonial times Aboriginal people were not actually 'seen', they as they were perceived as flora and fauna. Thus, the colonisers did not actually 'see' nor acknowledge them. Two different yet similar sorts of meanings, from very different periods. One of which is on a large socio-historical scale when compared to a spoken utterance in a workplace – which as a club is a setting for gambling and drinking. However, it remains the same reflecting prejudiced thoughts and feelings towards Indigenous people, only the scale has changed.

It was a natural fit for some of the illustrations that occurred, such as Fig. 4: 'Have you ever been broken into? Well two aboriginals knocked on our door once asking for directions ...'. I was living with some flatmates at the time and this shows some stereotypes in contemporary Australia. The image from the children's book depicts two Indigenous people, a mother and a son, coming up and engaging with a colonist, who is actually quite faded, with the Aboriginal people given greater presence within the picture. Faded and bolded qualities in each print are usefully deployed to evoke the fluidity of meanings and connections.

The qualities of drawing as education together with recognition of clusters of signs and symbols as educational encounters and presences are reminiscent of Knight's (2014) critique of lock-step, age-related socio-cultural theories of apprenticeship. Immersion in diverse and random interconnections is represented across text, image, and ways of producing artworks.

The title: Have you ever been broken into? with a response saying, 'Well two Aboriginals knocked on our door once asking for directions' (2009), indicates concern that these two Aboriginal people were going to break into the house and steal belongings. The text and image play on current prejudice about perceived criminal activity amongst Aboriginal people and their needs. It was an unnecessary statement that they did not think twice about, an off the cuff thought. But if that is their first reaction, then it is an awful thing to think. My collected snippets of text link with the image in that there are two Aboriginal people coming up and engaging and it is not destructive, it is not tense. The illustration presents Aboriginal people with no clothes on, with minimal things. Yet it suggests a conversation between the colonials and the Aboriginal people. The viewers must make up their own mind about what the exchange may mean. In addition, an intellectual excitement is created, as viewers consider: Do I agree with this statement? It speaks for Aboriginal people and raises the usual stereotypes, whilst simultaneously encouraging the viewer to think about what prejudices do I have in my mind.

The series of artworks: Figs. 1–4 also display a narrative, which uses an iterative rather than linear process. The children's book imagery was in a certain order and I cannot remember whether I have presented them in the original order. It depends on the way the audience wants to work on the day. However, you look at



the artworks, you create your own and the audience in turn creates their own narrative from them. I can follow the existing narrative from the children's book, or they can be viewed as individual pieces. In terms of text, viewing the narrative from the children's book tells a story but on the actual artworks, I have written the snippets of text along the border in very light pencil and it is really quite faded. This is a deliberate tactic to invite the viewer to come closer to the artworks and view each one. You can tell from a distance that the text is there but you can't read it. Taking a closer look at what is there and the idea of coming up closer to the artwork, getting into it and immersing yourself. Some people who view the artwork, are hesitant to observe it closely. Checking it out up close isn't always something that people do. It is about inviting that person up; because people may otherwise miss the text.

For me it is the beginning of a story that is much larger in Australian history. I wanted to ask people to fill in the gaps between then and now and think about what has happened to get to the point we are now. It could be a general historical view of how things have developed or my preference would be for people to think about how stereotypes and prejudices have changed from that period of time. The artworks give a snapshot of where things started to change for both cultures and how Australia started to become what it is now. It is a way for the audience to question the narrative between Aboriginal concerns and settlement, from then to now. The encounter with the artworks is suggestive because you make up your mind based on what you know about the history, how involved you are, stories you have been told and your cultural background. Aboriginal people view this differently and have a different historical picture between then and now compared to other people taught a different discovery narrative. I was looking for history, how history was taught to different generations and how that is reflected amongst those generations. That is how I came across the children's book. It was a research and reconnection, me looking for reasons why and how things are now.

In terms of liminality, events and situations are important and I learn from and about my Aboriginal culture every day. Some situations are laughable in that I cannot believe what people are saying to me. They are the things that I think drive me to make artworks about stereotypes and many people try and break down prejudice and stereotypes. The frustration comes when you need to justify to people, not other Aboriginal people, but people who could be my best mates who asks what percent Aboriginality are you, or do you play the clap sticks or where's your didge? It is the frustrations of justifying that in those situations that we find ourselves in. Doing this artwork is a way to work through that. Even if one person has a rethink about stereotypes of Aboriginal and Torres Strait Islander people or questions why do I think this? It is the beginning of a proactive approach to racism and encouraging people to question and revise their attitudes.

I think putting the year and the workplace on the image is important; one conversation that happened in my Daihatsu Charade in my personal space in a one on one conversation with someone who must have been close enough for me to be driving them around. You can get a feeling that casual racism is actually within everyone and bringing that forward, making the audience reflect is important.

I use my artmaking practice as a way to teach students how to suggest something without giving them the full picture, it is the suggestions of adding or combining elements of text and imagery that were useful in explaining that audiences need to make up their own mind. If you give them everything, you are telling them there is no variation for interpretation. I was successful in representing and letting the student understand simply that things can be suggestive and it is more powerful because you can build upon your suggestion without giving all the answers. In terms of my future work, I will continue along the same path, because I think it is a powerful approach. There are always techniques to expand and tell narratives and stories in different ways. I think this was a good starting point for me to develop my voice and thoughts about Aboriginality, stereotypes and the way that people think about different cultures, particularly Aboriginal people.

For younger learners it brings up the idea that history was taught differently to different generations. For example, there is a reason for a change and why Australia Day has been re-named Invasion Day by Indigenous Australians. This opens a discussion on past and contemporary history. How it is taught now and used to be taught. I think it is important for younger generations to know. Understanding how their parents and grandparents think, their views on history and if there was racism, then it might open a dialogue for the student to discuss that with the teacher. As long as the teacher is talking openly and honestly and it is not a one-sided conversation. It is a good thing that younger generations question the status quo.

At the moment I am a student support officer and these little quotes that I collect are very minimal compared to what some of the people I come in contact with have experienced. Being evocative is more powerful than giving everyone information as facts. I talk to people. I talk and listen. It is listening that excites me, as it is how I encounter new experiences and ideas. Not that I am using other people's experiences in my work. I prefer to use my own. Nevertheless, it adds to the idea of currency. Environmental receptivity is important as stereotyping happens every day to different types of people. It reinforces my belief that there is a reason I was attracted to this work, and chosen to proceed as I have.

## 7 Case Study Three: Lap-Xuan Do-Nguyen, Video Installation

Do-Nguyen LX (2015) Where will we be after we depart? <https://youtu.be/P3zv8tqlllk> Multi Channel Video Installation.

### 7.1 *Context, Aims, Intended Audience*

Lap-Xuan Do-Nguyen (<http://lapxuan.info/>) is a graduate of a Masters in Fine Arts from a large tertiary institution in Sydney. Her work from the Graduate

Annual Exhibition is documented here: <http://annual2015.artdesign.unsw.edu.au/asset/lap-xuan-do-nguyen/19464>

As an International student from Vietnam, studying in Australia, this work was produced as a result of studies in a course entitled, *Dialogues and Communities*, where socially responsive practices, typologies of participation were considered alongside issues of development, reciprocity and trust. The aim of the work was to address a deep lack of connectivity that Lap-Xuan Do-Nguyen felt about herself and fellow students regarding hopes for the future and unspoken needs and desires. Lap-Xuan Do-Nguyen is interested in confidences, secrets and enigmas. The unspoken, in other words, underpins the mechanics of production to give new ways of speaking a presence, revealing surprises and tacit thoughts by reaching new audiences and finding resonance across geographies of time and space.

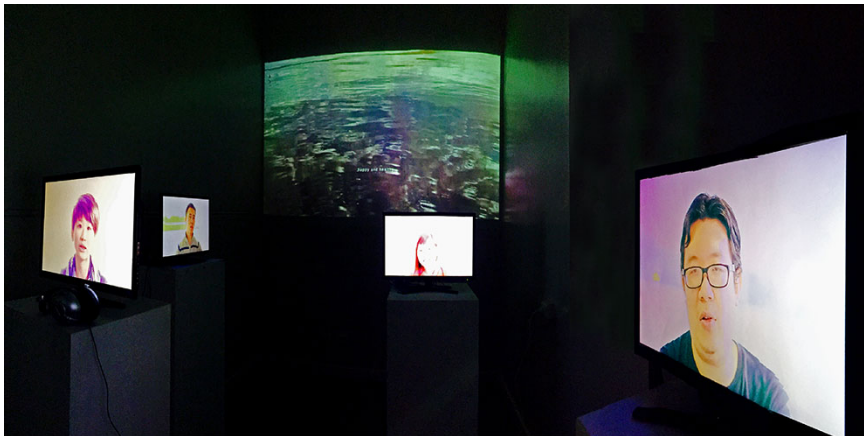
Liminal spaces of spoken text and image therefore are given physical form to reveal voices in between everyday conversation and a person's innermost thoughts. The intended audience of the video installation was initially peers and exhibition audiences, although an online presence now situates Lap-Xuan Do-Nguyen's work in a virtually mediated space, opening dialogue and engagement possibilities for international students and others who experience displacement of geography and time. In this scenario, features of context, aims and the intended audience created a 'space of speaking' that was previously undisclosed and unrecognised in visual form. The disruptive aspects of research interviews converted to video and layering multiple voices together with innovative combinations of image and text as voice, except and snippet have created a liminal space of knowledge transfer. The power of the space as a learning encounter becomes emergent as the aims and scope of the work are articulated.

The text of this case has been summarised from research interview data with the artist. For Xuan growing up in a developing country and spending years of study overseas, that journey has influenced the way she looks at things. Xuan believes in the intangible and profound connection between people regardless of race and makes artworks that reflect the sensitivity of life. This interest in emplacement and auto/biography is reminiscent of Cutcher's (2015) book on displacement, identity and belonging. How art can reflect the liminal stage of a society or person and the community aspects of social cohesion are explored in Figs. 5–11 in *Where will we be after we depart* (2015). Figures 7–9 is a component of the silent video installation titled: *Documentary of true words*, with one central scene and word snapshots from interviews. The installation therefore includes two parts: – *Documentary of true words*: words from individual interviews are extracted to assemble into one landscape and – *Living Portraits*: video of individual monologues (Figs. 10 and 11).

The text in *Documentary of true words* floats easily on a watery backdrop, alongside a single boat, reminiscent of childhood and making journeys. The backdrop of the silent scene does not change, only the fragmented sentences extracted from the individual interviews float in nature, on the breeze shifting across the transitional spaces of the artwork. Alongside the silent installation, four still video portraits as *Living Portraits*, with voice over soundtrack play at the same time,



**Fig. 5** Interviewing process of a student (2015)  
(Image: Lap-Xuan Do-Nguyen (2015))



**Fig. 6** View of multi channel video installation, ‘Where will we be after we depart’ (2015)  
(Image: Lap-Xuan Do-Nguyen (2015))

telling their stories so viewers can either listen to single stories through headphones or be exposed to a cacophony of silence.

Xuan says that:

We are connected through the fragmented and often forgotten sides of educational migration. It came the time that I thought we should share it. So I started to ask whoever I had the chance to meet. Admitting our vulnerability is never easy, so I’m really thankful to those came to share their candid stories (Xuan Do, 2016, p. 1).



**Fig. 7** Video still of ‘Documentary of true words – I felt strange to myself’ (2015)  
(Image: Lap-Xuan Do-Nguyen)



**Fig. 8** Video still of ‘Documentary of true words – Because of love’ (2015)  
(Image: Lap-Xuan Do-Nguyen (2015))

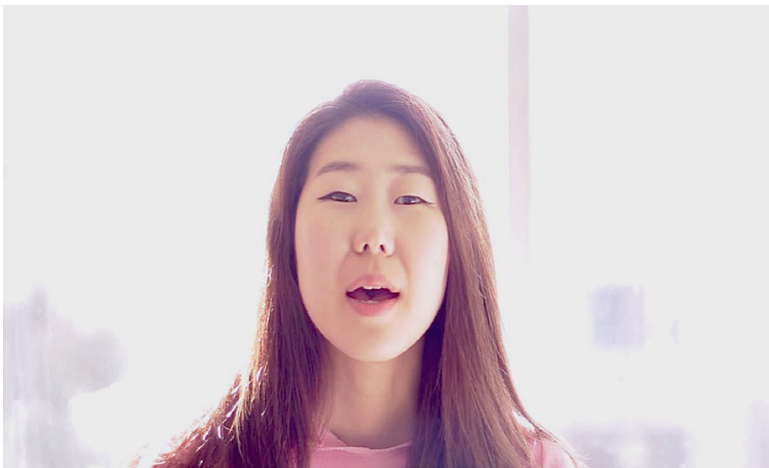


**Fig. 9** Video still of ‘Documentary of true words – That day we were at the airport’ (2015)  
(Image: Lap-Xuan Do-Nguyen (2015))

Research interviews to video the voices and stories of participants were conducted to capture individual responses to the question: Where will we be after we depart? (see Fig. 5). Though it sounds like a question, there was no intended answer, rather it conceptualises four pillars: decision, identity, belonging and



**Fig. 10** Video still of 'Living portraits – interviewee voices' (2015)  
(Image: Lap-Xuan Do-Nguyen)



**Fig. 11** Video still of 'Living portraits – voices' (2015)  
(Image: Lap-Xuan Do-Nguyen (2015))

anticipation. Each interview was organized individually and the participant was required to conduct a conversation to their future-self. They need to imagine themselves in the future and confide how they feel about the journey they have been through and their expectations. The first person interviewed was Xuan's best friend. She found herself stunned every time he tells his story, as life stories have real power, with everything just unfolding itself every time. In this artwork, language and text are often inspirational and they are also essential materials for developing artworks. Having to switch between two different languages, two different cultures – Vietnamese and English, makes one more aware of how

important the expression of thoughts and feelings through chosen words can be. Sometimes it is very frustrating to express an idea in a foreign language and vice versa. For the video installation, conversation was captured as a video-monologue with the interviewee's choice in English or Mother tongue, they then provided their line-by-line transcription. Xuan extracted these individual texts and assembled them into one conversation. This 'documentary of words' maintains the portraiture despite the invisibility of actual portraits. Feeling the significance of every single word when Xuan was weaving them, made her realize her responsibility as a social practitioner. Liminality is a characteristic that is portrayed in this artwork, because it calls to the in-between passages, uncertainty and yearning. In this interval, time is crucial. Without understanding and appreciating the existence of time and memory, we hardly get to the other end.

Xuan's practice draws attention to the edges and boundaries of artmaking and video documentation by making private stories connect using worldly and environmental sensibilities. Being in-between conversations of the present and working with people is both sophisticated and challenging for the artist. In these encounters, relationships between the public and private spheres are delicate. The artist has to respect every distinctive voice just like her own in any decisions made. Respecting the enfolding of stories and their maturity is essential, for example: 'I could have my sense about the subject, but actual stories will shape how they should be told' (Do-Nguyen, 2016, p. 2). Video installation enables the artist to work with space and the public, by combining different media together to connect and re-connect stories and floating words. The artworks invite audiences into a sensory experience for example they can write their own stories and open up intimate dialogues. *'Where will we be after we depart?'* is a multi-channel video and sound installation, weaving individual stories into a public conversation. The work uses liminality, research interviews and encounters to disclose the physical and spiritual landscapes inhabited by international student communities.

## 8 Concluding Remarks

The three case studies reveal three dialogic variations inclusive of text and image in a rich fusion of collaborative and individual processes. To address questions of colonisation, belonging and stereotypes, visual arts practitioners and educators are increasingly working on the edges of practice in interdisciplinary ways. Contemporary approaches to inclusion of narrative, text, and writing merge genres and in these cases engage with virtual video interviews, (Case Study One), physical artworks (Case Study Two), and a multi-channel video installation (Case Study Three). The use of diverse textual encounters discloses a range of complex working mechanics that entail liminality and material ways to represent historical encounters, reconnection and audience engagement.

Conducting research interviews with intergenerational participants regarding contested spaces, juxtaposing historical and contemporary images and texts in

innocuous pencil drawings, and capturing future orientated yearnings of individuals in public displays of voice, image and text are powerful arts-based research methodologies. Each case study reaches beyond the confines of human agency, speaking to atmospheric, and embodied presences that entail environmental and sensory affordances. Agency is acknowledged as a troublesome topic in post-colonial discourse (Ashcroft et al., 2000, p. 8) although through documenting how each case study example initiates artistic action and acknowledges entanglement this paper seeks to open educational spaces of encounter. New spaces of speaking unfold as the interviews and artworks enter the public realm. As the YouTube video series is viewed and the conversations extend into public arenas of display, new configurations of writing practice are also conceived with appropriate application for arts based higher degree research.

This chapter has focused on contemporary conversations to explore the ways that different disciplines enfold into contemporary writing and artmaking practice. Writing in Case Study One comprised a video, with text credits and associated transcripts to position previously undisclosed reflexive dialogues in a new performativity, related to worldly sensibilities. The spaces of speaking provide an inter-textual encounter with emergent outcomes and ongoing dissemination and dialogue. Confronting contested ideas within the 'cultural interface' using qualitative open-ended research interviews provides a liminal, trusted space for discussing unexpected or confrontational subject matter. Watching the video series provides a space to at once apprehend and learn about the experience of Indigenous educators, after being trained up and sorted by Western education systems.

Simultaneously, the possibility of working at a number of transformative levels as a higher education instructor looms into view through sheer reciprocity and engagement with Indigenous educators. The concept of the *doppelgänger* (Snepvangers, 2013, pp. 191, 193, 201) is useful here as the educator may become disposed to become complicit. The concept of making content and assessment count as a double coded activity this becomes a possibility. The educator must pay attention to the ritual details and prescribed set of relations involved in being a front person for the university, yet, may also alter personal beliefs and practices to begin to counter the physical, social and material effects of colonisation.

In Case Study Two, the double-coding of the children's book imagery and collected textual examples of everyday racist talk, highlight the sensory affordances of throw-away speech acts. Poorly conceived stereotypes of Aboriginal and Torres Strait Islander peoples perpetrated by friends, acquaintances, co-workers and customers are combined into skillfully executed subtle pencil drawings, referring to history and contemporaneity in the one encounter. The way the text is incorporated into the image invites the viewer to review the 'half-said' cultural and environmental implications of colonisation, from an Indigenous Perspective.

The final case double-codes individual stories in three ways. Firstly, excerpts from the spoken stories are converted to text for incorporation into the silent, contemplative work 'Documentary of true words'. Secondly, the individual voices can only be heard as a combination of spoken utterances, with all of the voices simultaneously speaking through audience/visitor encounters via a headphone in



the installation. Finally, the video installation is silent and meditative, requiring an introspective and slowed down, reflective engagement. If the viewer chooses to listen via headphones they can hear the sound of myriad voices yet, cannot understand the detail. The artwork is about voice and speaking, only without the possibility of decoding the substance of dialogue.

The three case studies produce meaning through language using diverse media, at once suspending authority while simultaneously working with full knowledge of the rules and procedures of the system. However, the interviews and artworks actually engage in a systematic challenge to historically contested ideas of colonialism, and displacement across geographies of place and time.

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# Pentimento: An Ethnic Identity Revealed, Concealed, Revealed

Alexandra Lasczik Cutcher

**Abstract** This chapter takes as its metaphorical lens the painterly concept of pentimento, which operates materially, conceptually and aesthetically in and through the ‘writing’. The pentimento functions as a means to explore visual modalities of portrayal of the theoretical dispositions as well as of the theoretical dispositions themselves. The dispositions are framed by an arts-based educational inquiry that utilised a complex poetic in order to represent and interrogate notions of self and other as they pertain to ethnic identity in the second-generation. The processes of belonging are a journey of impermanent moments and interactions and as such, the conditions and spaces of belonging are not singular constructs, rather they are ecological, transitional, collaborative – and contingent on time, movement and language. However, pentimento is also symbolic of a language conceptuality in flux, a tension between the concealing and revealing of the written word in dialogue with visual imagery. It is posited that the potential of the visual as languages of theory and criticality are not singular constructs but rather like Wittgenstein’s concept of family resemblances. Image and word may operate conditionally or separately or in synergy. It is this very architecture of engagement that is at the heart of the expression of the theoretical discourses of belonging as exposed in the inquiry.

**Keywords** Pentimento · visual languages · visual criticality · visual as critical · visual as theory · art as language

## 1 Orientation

This chapter is an inauguration, an experimental premise. In it, I seek to advance the extant shift from the linguistically dominant in educational discourses, towards a more fully articulated and egalitarian turning more cohesively towards the use of

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the *visual* in and of educational research. By this, I mean the endorsement, and privileging, of visual modalities such as photography and painting (to name but two) to express, document, explain and cite theoretical dispositions in research texts. In essence, I seek a shifting of thought (LeBlanc, 2015) towards a more egalitarian, emblematic acceptance and operationalizing of critical dialogues through visual, as well as through written modes, in educational research.

On first glance, this proposition is not new. Arts-based educational research [ABER] and Arts-based research [ABR] are both established methodological fields (Barone & Eisner, 2012; Cahnmann-Taylor & Siegesmund, 2013; Irwin, 2013; Knowles & Cole, 2008). For practitioners in the Arts, and for doctoral students in Arts<sup>1</sup> schools, the notion of Art as research (Sullivan, 2010), Art as theoretical expression and Art as representation are concepts that are more than 30 years old in the Australian academic context (Webb, Brian, & Burr, 2013) and notably longer in the world of Art. Internationally, the field of ABR has a longer history, and certainly in the artworld, the use of painting (for example) to document research and its criticality is a long-standing convention.

As an example, I cite Picasso's series of 58 paintings of *Las Meninas* (1957), after Velázquez's painting of the same name. This series of paintings by Picasso is so much more than a mere paraphrasing of the Romantic Spanish master. One can see the traces of Velázquez's impact throughout the evolution of Picasso's stylistic dispositions. Picasso's *Las Meninas* is thus more than homage. The dialectic was an intense period of study for Picasso, where he pushed the possibilities of painting, his virtuosity already honed by six decades of practice. It is in fact an investigation, an inquiry: very clearly, theoretical (Bozal, 2001). The paintings constitute a body of critical demonstrations that theorise Velázquez's work, his *Las Meninas* in particular, as well as Picasso's ongoing development of Cubism and about painting in and of itself. The entire series of works, which are in the Picasso Museum in Barcelona, sparkle with the intensity of Picasso's expertise and seductively invite the viewer to join him in his cognizant inquiry – backwards through Art history to Velázquez, forwards towards Picasso's oeuvre, pausing, lusciously, with these works epitomizing Cubism, and then onwards again to contemporary Art. As Rafart asserts with respect to Picasso's focus on painting, 'He studied it, assimilated it, made it his own, and then reinvented it with an independent, dynamic and progressive vision' (2001, p. 18). For Picasso, like many (all?) artists, the Art is the research and the research is the Art (Finley & Knowles, 1995). Picasso himself said, 'I never made a painting as a work of art, it's all research' (in Kuttner & Threkeld, 2008, para. 1). Picasso's trajectory through Art history, represented by his immense body of work, is highly significant for Art but also for inquiry and for his contributions to knowledge through theorising visually. Picasso's critical and material influence is more than generous; it is colossal.

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<sup>1</sup>The use of the capital signifier in Art, Arts etc. is an act of political defiance that operates against the marginalization of the Arts in education.

The implications of this argument apply directly to Arts-based research in education. There is a saying I have heard many times since I became an academic and it is this: ‘Picasso himself would not have been eligible for a PhD, but someone writing about him would’. Although absurd, I have often seen firsthand the verity of this assertion. It would seem that in schools and faculties of Education in Australia, the administrative imperatives require ABER students to do more in their doctoral study than their Arts schools counterparts, perhaps twice as much, by way of rationale, theoretical positioning and argument (Lasczik Cutcher, in press). It is not only the content that must be justified in ABER PhD work, but the form. This has certainly been my experience as both a student and now Higher Degree by Research [HDR], or graduate supervisor. The institutional imperatives require that students most often must conform to traditional research architecture of the sciences and social sciences, which are not congenial to working in and through Arts forms. Further, in Australia, there are no systemic guidelines to use for the evaluation of ABER theses (Lasczik Cutcher, in press; Weber et al., 2013), meaning that there are no constitutional or institutional structures with which to argue the privileging of form and content as being inextricably entwined, as they are in ABER. Although a more fully expressed foray into this area is beyond the scope of this chapter, it bears mentioning here as it indicates ongoing institutional stumbling blocks for the form of ABER and indicates that there is yet ground to break.

ABER holds a unique place in scholarly research, in that it is a methodology that eschews categorisations of language modes and methodological design. Of all of the forms of ABER, it is arguably those scholars who engage in *a/r/tography* that argue the case for the use of both image and text as living inquiry in educational research most cogently, for example,

To be engaged in the practice of *a/r/tography* means to inquire in the world through a process of art making and writing. It is a process of double imaging that includes the creation of art and words that are not separate or illustrative of each other but instead, are interconnected and woven through each other to create additional meanings (Springgay, Irwin, & Kind, 2005).

It should be noted here, as elsewhere in ABER, the interconnections between ‘art and words’ and their use as an interdisciplinary mode of communication. The work has been amply done by *a/r/tographers* and others to argue for Art as a mode of inquiry and of research representation (Barone & Eisner, 2012; Harris, 2016; Leavy, 2015). For example, Natalie LeBlanc (2015) in her PhD thesis applies the use of visual rather than written footnotes; Marín-Viadel & Roldán (2013) employ visual quotations, rather than textual ones. Sarah Pink’s seminal text *Doing Visual Ethnography* (2013) and more recently, Anne Harris’ *Video as Method* (2016), also push visual, interdisciplinary modes of communication along coherently. Harris makes the argument for video as epistemology, method, representation and theorizing (2016, p. 2) and proposes a ‘critical video methodology’ (p. 151). En pointe, she says,

One of the great challenges of video-based research and its full implications for scholarly change is finding a way to think and talk newly about its epistemological and ontological

possibilities. In addition to allowing practitioners and scholars to *work* differently, it allows us to *think* differently ... (Harris, 2016, p. 137, emphasis in original).

Helpfully, Harris directs the gaze to Rose's (2012) three criteria for critical visual methodology. Rose furnishes criteria for interpreting found imagery and visual culture, namely taking images seriously, thinking about the situated-ness and impacts of visual objects and considering personal contexts and ways of viewing imagery (Rose, 2012, pp. 16–17). Such criteria by Rose, which focuses on the gaze, rather than the making, together with Harris' call to think and talk *differently* about epistemological and ontological possibilities of practice-based research, express cogent arguments for exploring novel ways of exploring the possibilities of theorizing. Pink's ethnographic approach, whilst comprehensive, does not explore using the visual as a critical exemplification or discourse in education. As all three authors discuss social science, anthropology, cultural studies, visual culture and more broadly theorised paradigms, none focus specifically on *educational* research, the very gap that is the focus of this chapter. The use of Art, of the visual, as a way to communicate theory and to express criticality in educational research has not yet readily been an accessible and commonly utilised form of language.

The educational research paradigm continues in its peculiar context, loaded with entrenched conventions that privilege the word. The proposition of a spinning towards the visual-as-critical/theoretical in educational research is experimental, as it goes straightforwardly against longstanding academic traditions of science and of positivism, but also of institutional imperatives and representational challenges. Despite the raft of research on Arts-based methods, methodologies and depictive modalities, the dominant mode of discourse in academia remains textual, using written languages, which are often exclusive and élite. For all the pronouncements of postmodernism to create a more democratic and open space for dialogue, and although the academy is slowly moving towards such a promise in other paradigms, the operationalizing of such concepts is only slowly taking hold, and in the margins.

This chapter seeks to push the dialogue around the *visual* (with or without text-based modes) as being a signifier of the critical, operationalized *as* theory – not just as illustration, representation, or portrayal but in and of itself. To that end, the next section in this chapter will be rationale for such a shift, exploring particular theoretical perspectives that deal with concepts of language, since the visual is but one of many languages. It is a focusing of sorts for the experimental and poetic, visual theory to follow. Such an approach as this has an element of risk and of vulnerability although it is acknowledged that much has been done to further the prehension and promotion of multimodal forms of exemplification in research (see Barrett & Bolt, 2007, and Leavy, 2015, for example). What this chapter seeks to attain is a rupturing, a cracking open of language forms and particularly of word as the dominant, dialogic, theoretical communication mode in education. This chapter does not seek to propose a reductive consequence, whereby written texts are disposed of to make way for the visual; rather it seeks

to share the spotlight with the range of language forms available to us all as seeing, thinking, feeling beings.

The question that focuses this chapter then is *Can Art serve as the critical in educational research?* And further, *Can theoretical frameworks be persuasively expressed through visual modalities in educational research?* Whilst this chapter cannot possibly address these questions *in toto*, what I propose is an opening.

## 2 Focusing

Drawing from the above questions in this section, the focus is conceptual approaches to language/s and specifically, the language/s of the Visual Arts and of elucidation, with a specific focus on the education paradigm. This discussion is a staging for the visual-theoretical poietic to follow.

The spiralling away from the linguistic dominance of the late 20th century is in itself a turning, towards the visual, the performative and the ephemeral text (Seigworth & Gregg, 2010). Specifically, postmodern and poststructural theorists have ruptured notions of linearity of thought, affect and experience. Binary notions of emblematic forms (e.g. word or image, spoken or performed) are shifting, philosophically and through encounter.

Ethico-aesthetics (Guattari, 1995) is experimental, although not new (Springgay, 2011). Early societies did not silo or privilege written over verbal epistemologies. In ancient cultures, language forms were connected, and often used in tandem; certainly, the Arts were at the centre of human communication (Dissanayake, 1993). As Guattari reminds us, ‘an individual’s psychism was not organised into interiorised faculties but was connected to a range of expressive and practical registers in direct contact with social life and the outside world’ (1995, p. 98). Our anthropological systems of communication have been extracted from each other, with a privileging of certain modes, as is demonstrated in recent times through the trend towards standardization in education (Robinson, 2011).

The strata of life seen through multiplicitous communications (Deleuze & Guattari, 1997) between language and thought, traverse connections across human and nonhuman bodies in the education space. As a teacher of 30 years’ experience from early childhood to higher education, I can confidently assert that the spaces of the in-between and in dialogue through a myriad of modalities is where learning can be particularly rich and generative.

Guattari’s notion of ethico-aesthetics also guides this discussion, in that ‘The genesis of enunciation is itself caught up in the movement of processual creation’ (1995, p. 107). If this is the case, it follows that an ethical approach to critical dissemination is in synergy with such processual creation. Such creations have applications for knowledge in general, as has been stated, and for education in



particular as is the thrust of this argument. As Adorno asserts, (1997), the unit of meaning in an artwork is not static, but rather is in flux and that ‘that artworks are not being but a process of becoming’ (p. 214). As Seigworth and Gregg (2010) avow, it is the series of actions in an impactful dynamic, ‘the affective bloom space of ever-processual materiality’ (Seigworth & Gregg, 2010, p. 10) that is a fertile site for immanence and becoming and by virtue of affect and sensation (Springgay, 2011), another fecund site for learning.

Making, thinking and doing through artmaking as an Arts-based educational researcher is a first language, my ideal language of communication, of knowledge generation and of understandings. For those of us working in Arts-based inquiry, Art is polemical (Adorno, 1997). In ABER, Art’s use for all aspects of the inquiry is authentic and cuts across traditional, word-based modalities. For Guattari ‘Such a “transversalist” enlargement of enunciation should lead to the fall of the “ontological Iron Curtain” (following Pierre Levy’s expression), the philosophical tradition erected between mind and matter’ (1995, p. 108). Such transversal enunciations encompass humanity’s anthropologically situated communication conventions, and the enduring presence of artists and artistry ensure the continuance of such enunciations. In the education space, this has a rich and iterative potential.

We have condensed and somewhat estranged communication systems in popular and academic usage that privilege one mode (the written). This is reductive, and risks disseminational failure (Leavy, 2015). Such binaries as the use of either text or image are not productive, and this is not my argument. As Bolt (2007) asserts, the praxical knowledge inherent in the exegetical ‘involves a reflexive knowing that imbricates and follows on from handling’ (p. 34). My argument is for *inclusion* of the visual rather than its exclusion as a critical discourse (that is the status quo in educational research); a rethinking of the possibilities of academic expositions, to explore and extend the possibilities for theoretical expression. To de-singularise (Malins, 2004) the process, to be ethical. This is a vibrant, vigorous proposition as it seeks to open communications as multiplicities, as being open to difference in expression (Deleuze & Guattari, 1988), to enable a more rhizomatic dialogue between the forces and agencies of the educational paradigm and to enhance theory encounters, not replace them. Art ‘engenders unprecedented, unforeseen and unthinkable qualities of being’ (Guattari, 1995, p. 106) and one could assert, of thought.

The making of Art is deeply somatic, and it is this physicality and the associated forces of encounter (Seigworth & Gregg, 2010) that are irrevocably haptic. The undulations of sensory encounters within and between the relationality of artists and artworks, artists and artworlds, audiences and artworks and aspects not yet conceptualised, are both emplaced and displaced, depending on context, affect and reception. In this way, the use of Art to express the theoretical dispositions of belonging and displacement in my work (Cutcher, 2015) synergise the intent and the experience with its readings and disseminations. It also provides alternate modes of reception, and several layers of understandings and of meanings. The form of Art, together with the content of belonging can be said to be penitenti,

where the concepts are concealed and revealed through the architectures of engagement. More about this below.

There are many ways to ‘do’ theory. For Holman-Jones (2016) in critical autoethnography,

theory is a story. Theory tells a story – in *non-ordinary language* ... of how things are and helps us discover the possibilities in how things might be ... we need a language that unsettles the ordinary while spinning a good story. We need the shifting, refiguring, and excessive talk of maybe, about what matters, that says something new, something different ... (p. 2, emphasis added).

The ‘non-ordinary language’ of which Holman-Jones speaks is that of theory. Theory disrupts and enhances the story; it is the extra-ordinary language of scholarship. Such language, such storying, cannot only be the privileged domain of the verbal, of the literal, of the written. Such a reliance on a singular expression such as written language is exclusive; if you cannot speak the particular language, you are denied access to the knowledge it expresses. As someone who comes from a heritage language other than English, such exclusions and othering are keenly felt. A questioning of the privilege of text and the stability of text (Seigworth & Gregg, 2010) is in itself another iteration of belonging and not belonging, the focus of much of my research. Thus, the very form of the visual in this chapter is at odds with the colonising nature of written language, of the differences between languages and ways of reading, the layers of readings and the posture one assumes when reading. Such postures speak to conceivable marginalisations of thought and of action.

When we open ourselves to the possibilities of communication through languages other than those that are penned, we open ourselves to ‘encounters with forces and passages of intensity that bear out, while occasionally leaving bare, the singularly and intimately impersonal – even sub-personal and pre-personal – folds of belonging (or non-belonging) to a world’ (Seigworth & Gregg, 2010, p. 3). The processes of communication through visual languages, potentially transcend the barriers surrounding the written, and thus are egalitarian, inclusive and democratic: conceivably accessible to all.

This is not to say that all peoples are visually literate, or can comprehend the languages that an artist may use in portraying theory and the critical, which is why the presence of an exegetic may be a component. Yet the exegesis need not be verbal or written either. It may be video, movement or gestural – communicating in other visual or sonic modalities. As for other forms of scholarly discourse, ‘reading’ is a learned event, a practised one. Learning to read the visual is a process as much as learning the language of the academy and its doctrines. However, I would suggest that it is time we explored further possibilities in the conveyance of knowledge through discourses of the other; the other/s that engage/s the visual as their first, primary and fluent language system. As Bolt (2007, p. 33) argues, ‘Theorising out of practice is ... a very different way of thinking ...’

In order to initiate such transgressions, one must move beyond academic boundaries and borders, to ‘push against to go forward’ (hooks, 1995, p. 133).

With this proposition, I turn to Adorno (1984), who moved beyond the traditional notion of Art as a mimetic and argued that Art is both praxis and praxic (see also Bolt, 2007). Such a position is beyond the notion of mimesis as imitation; rather it is mimesis towards thought, towards dialectical reflection as a necessary aspect. Art is identical to itself, rather than as a representation of something else; Art is the moment of expression through its linguistic self, as constitutive and created. Art is its own essence, rather than a substitute for another form of language. It is itself. As Adorno says,

Art is imitation only to the extent to which it is objective expression, far removed from psychology. There may have been a time long ago when this expressive quality of the objective world generally was perceived by the human sensory apparatus. It no longer is. Expression nowadays lives on only in art. Through expression art can keep at a distance the moment of being-for-other, which is always threatening to engulf it. Art is thus able to speak in itself. This is the realization through mimesis. Art's expression is the antithesis of 'expressing something.' Mimesis is the ideal of art, not some practical method or subjective attitude aimed at expressive values. What the artist contributes to expression is his ability to mimic, which sets free in him the expressed substance (1984, p. 164).

Adorno's thinking has its origins in the romantic pragmatism of Benjamin, who, like Wittgenstein, operates contrary to the Platonic tendency to distinguish between an original and its representation. For this discussion, the relevance is that theory draws upon original thought, not to copy it but to extend it. In visual terms, this is significant because Art is not a mere mimetic representation of nature or experience; it moves beyond mimesis towards a coherent thing in and of itself, rather than the dualism of form and content (Ogden, 2010). Art is itself - Art in all its meanings, research, in all its meanings, and theory, however you come to it. As Hilde Heynen (1998, p. 175) states,

The mimetic moment of cognition has to do with the possibility of approaching the world in a different way than by rational-instrumental thinking. Mimesis, however is not simply equivalent to a visual similarity between works of art and what they represent. The affinity Adorno refers to lies deeper. It can be recognised, for example, in an abstract painting which, in mimetic fashion, depicts something of reality's alienating character (in O'Neill et al., 2002).

Mimesis is associated with the imagination, and imagination can alter the structures of perception through a spontaneous identification of illogical communications between experiences and sensations (Ogden, 2010). The dialectic of mimesis and the relationship of mediation between emotion, sensuousness, feeling and reason – and rationality and the materiality of life (O'Neill et al., 2002), has much to offer the educational paradigm.

As Werner asserted, it is *empathy* that anticipates mimesis and recognition, and most specifically for visual and spoken languages; inherent in this is a repositioning of mimesis from notions of representation to notions of expression (in Ogden, 2010). Visual theorising does not seek a mimetic relationship to textual or linguistic criticality. It does something else. As Berger asserted, 'No other kind of relic

or text ... can offer such a direct testimony about the world which surrounded other people at other times. In this respect images are more precise and richer than literature' (Berger, 1972, p. 10). Although Berger presupposes a hierarchy, this is not my argument. Rather, I adhere to Wittgenstein's (1958) notion of *family resemblances*, whereby the family resemblances of Art and writing are both languages of expression. As Ogden (2010) asserts, there may be 'a tacit resemblance between the way we actually use pictures and words' (p. 64).

Empathy can be realised through physiognomic perception, a concept Werner recognised in 1948 to mean a recognition of appearance. In the case of the Arts and written languages, the family resemblances are recognisable to each other, as well as to others that can read them, physiognomically. As Ogden continues,

The meaning of a physiognomy is not behind its appearance, hidden in a different meta-physical realm, but is the sum total of its expression. The study of physiognomic affectivity is guided by the insight that meaning and appearance manifest simultaneously as a totality, or gestalt (2010, pp. 59–60).

Learning a language in order to speak it is an essential; this is no less true for the languages of the visual. The Italian early childhood educator Loris Malaguzzi asserted that children have a hundred languages, and a hundred, hundred more (1987). As we grow, it would follow that some of us at least retain our agency with some of these, and certainly more than one. For educational research, it follows that there are certainly some for whom the visual remains a primary language of understanding and expression. We must also attend to these learners.

Making Art is immersive, it is interpretive, it is generative, it is conceptual. It is the medium by which visual thinkers and makers express what cannot be said in words, by them. Such critical distancing and metaphorical objectification enables another layer of interpretive critique and commentary (O'Neill et al., 2002). It is this creative tension that opens new spaces and portrayals for thought.

To make Art is to immerse oneself in research, in knowing and in theoretical framing. Using the evidence of one's research, the artist makes an image or object that exemplifies their theoretical dispositions regarding the object/subject under study. This is not a visual representation or re-presentation, but a critical text in its own right. It is a material and conceptual creation of an experience and artefact that is an aesthetic portrayal of theory.

In essence, the critical potential of an artwork, like anything visual imbued with meaning, is in keeping with the notion of eidetic imagery, whereby an individual can re-experience an event in their life, visually, as well as the physicalities and affect and meaning it engenders (Penfield & Perot, 1963). An artwork, in its full critical and theoretical potential, can recall and express physicality, affect, theory and meaning in an object, signifier and language where form and content are entwined, but also more than.

The theoretical perspectives exhibited below as visual theorising, come from an auto/biographical work of Arts-based educational research that explored belonging through the experiences of one, small migrant family to Australia (Cutcher, 2015). In that work, the imagery presented through painting, photography, printmaking, memoir, illuminated narratives and poetry built upon and disrupted each other for an in/complete view of what Battiste (2011) calls a *landscape*. A linear reading of all of these components is possible, although not necessary.

The final section of this chapter presents an example of one form of visual theorising, through the conceptual framework of the *pentimento*. Also apparent is an exegetic component that enhances processes of both the reveal and the conceal inherent in the design. This exegetic component is deliberately poetic, in order to slow the reading, so that the audience may linger with the images, in order to create a considered, reflective reading. Thus, *pentimento* is a deliberate metaphor for the reader's rendezvous with this theorising, since the architecture of engagement is a significant component of the experience of the viewing. Further, arguing the metaphorical construct, an ethnic identity conceived of as *pentimento* activates belonging as a liminal event, existing only in moments of transition, in the unstable spaces of the transit zone. In this way, the processes and devices of this portrayal are synergistically enmeshed with the theoretical thrust of the portrayal. The images have been both composed and curated by the artist/researcher in a self-conscious and considered configuration of thought, theory, aesthetics and action that seeks to be both artwork and critical engagement, both Art and research, both aesthetic encounter and theoretical dispositioning.

Such an assemblage of eidetic imagery (for the artist/researcher) as is designed in the exhibiting, speaks to theories of the processes of belonging as a journey of impermanent moments and interactions. As such, the conditions and spaces of belonging are not singular constructs; rather they are ecological, transitional, collaborative; elements that are in movement, through place and through time. Such elements are in keeping with the underlying theories of migration and ethnic experience that are at the core of the inquiry, exemplified as a spiralling and eternal continuum of the interminable. The audience thus becomes an engaged participant in the unfolding of meaning, in the processes of reading and in the movement of the gaze and thought across the page, cutting across and through theory, time and place. Such a staging seeks to leave gaps and traces in the artwork/s intentionally to allow the audience to 'read' themselves in.

Such in/complete readings are both instructive and marginalising, in order that the reader experiences a sense of the displacement and vexation of the artist/author in her own experiences of displacement and marginalisation. In this way, affect and sensation are a conscious modality *in* the reading, embedded in the experience of the reading. The visual theoretical portrayal below is not bookended by a conclusion or closing thoughts. Rather, the reader is left to drift into reflective and reflexive contemplation, alone and undiverted by further interruption and with the agency to seek further information from the maternal text (see Cutcher, 2015). In this way, the *pentimenti* endure.

### 3 Performing the Theory Visually (with Poetic Exegesis)<sup>2</sup>

... everything I say, therefore, is incomplete<sup>3</sup>



I am  
 no longer  
 my selves.  
 I am  
 no longer myself.  
 I am,  
 no longer.  
 I am,

anew.



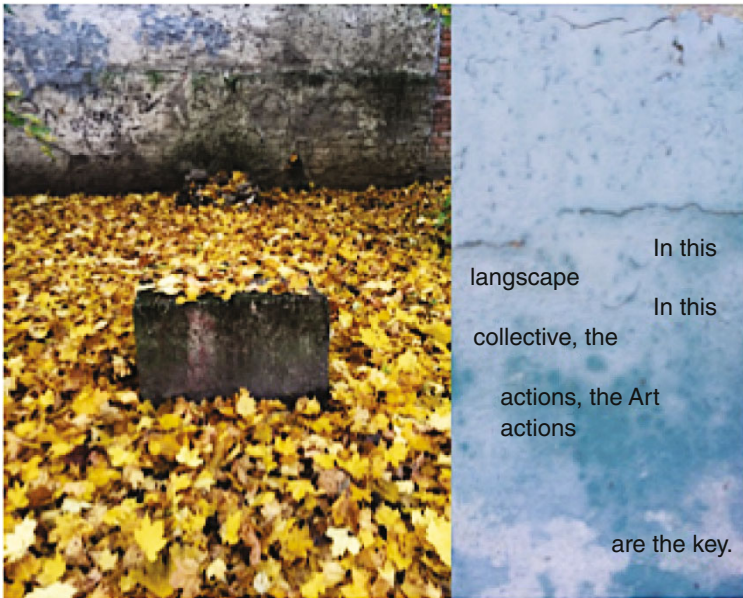
*"There's nobody like us,"  
 says Remy,  
 my daughter,  
 smiling wondering...*

<sup>2</sup>An earlier version of the poetic aspect of this portrayal appears in Cutcher (2015) The text-based version of the theoreticality of the above visual/poetic explication appears in that book.

<sup>3</sup>Eisner (2011).



A sweet, suite portfolio of belongings, in an ecology of  
 the self and  
     other and self  
         and others and self and  
             memories feelings, experiences,  
                 languages, places, encounters  
 and me.



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**Section 2**  
**Projects and Ventures,**  
**Investigations and Illustrations**



# Touchicizing Posthuman Digital-Artistic-Assemblages of Child/ren/hood(s) Exposuring(s) in the Making ...

Ann-Merete Otterstad and Ann-Hege Lorvik Waterhouse

**Abstract** Our chapter invites you/them/us to think the notion of possible worlds in line(s) with Gilles Deleuze's writings about dividing worldly signs into different encounters. We are developing artistic encounters, as worldly signs in an attempt to ontologically infiltrate cartographies of child/ren/hood(s) in early childhood locations. And doing that through producing expanded posthuman artistic-assemblages by asking for difference. When Deleuze writes about difference this is a difference different from our own, which for us invites to do artwork as invention and creativity. Everything which happens and everything which appears is correlated with orders of differences: 'differences of level, temperature, pressure, tension, potential, difference of intensity'. Difference goes beyond logics of meaning-making, reason, objectivity, knowledge and truth. Art allows and calls for other worlds than repeating and reproducing *more of the same*. Hence, an irreducible difference becomes a thinking-and-doing-possibility that for us is unfolding the world – through art. Unfolding is like artistic refractive cuts – disturbing and shaking habitual modes of being and cutting-together-apart (Barad, 2012) with aesthetic power forcing, different art images and thoughts to come. Artistic thinkingdoing opens for the unexpected and put difference in motion – which Felix Guattari propose as an ethico- aesthetic – paradigm (1995, see also Springgay, 2011). Such thinking stresses the importance for creative Deleuzeoguttarian thinkingfeelingdoings – embedded in affects, intensities and flows.

**Keywords** Assemblage · early childhood · digital art · difference · Deleuze & Guattari

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This article is connected to the website <https://posthumandigitalartisticassemblages.wordpress.com/>, where all our *digital-artistic-assemblages* are exhibited.

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Master of puppets I'm pulling your strings  
Twisting your mind and smashing your dreams ...

*Metallica, Master of puppets*<sup>1</sup>

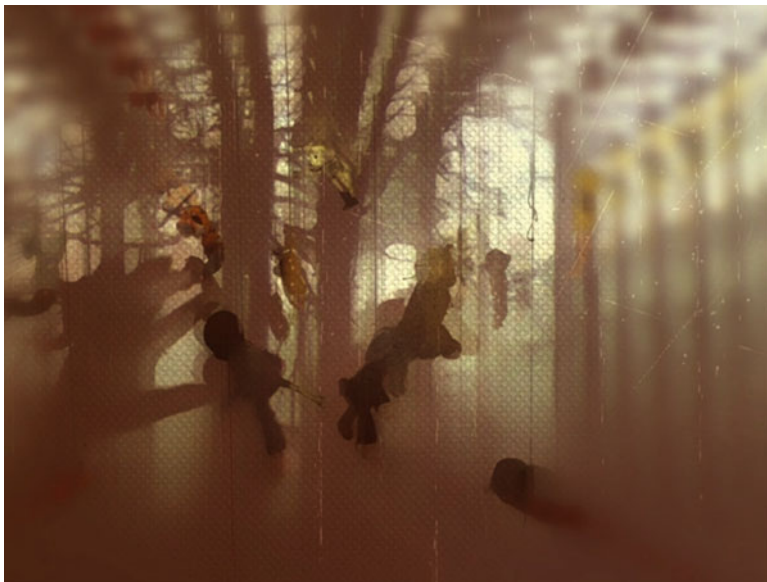


Image – Author's own

## 1 Lines of Invitations to Come ...

Our workworldly thinkingfeelingdoings are filled with material fabrics, recreated, reassembled and rearranged in compositions of smaller parts and of relationship of capture between and betwixt these parts. In an immanent ontology, our artistic work processes invite a texturology of the world in its becoming. Experimenting with what is *on offer* (Ledger, Ellis, & Wright, 2011) here indicating cutting-together-apart (Barad, 2012) soft toys, digitising the processes – might open for affectively penetrating all the disorders of the-yet-not-thought that arises. Ingold (2007) challenges us to take materials seriously, since it is from them everything is made (p. 14). Our desire here is to experiment with text(ur)ology as they mix, flow and mutate in the making, affectively sensed rather than (re)cognized.

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<sup>1</sup>[https://www.youtube.com/watch?v=hx27NL\\_iqEM](https://www.youtube.com/watch?v=hx27NL_iqEM).

As Deleuze proposes, ‘... once you start writing, shadows are more substantial than bodies’ (1995, p. 134) and our shadows are here also shadowing as well as opening for otherworldly differences in the presence.



Image – Author’s own

## 2 Lines of New Vitalities ...

A new-vitality thinking entangles something to come (Fox & Alldred, 2015)– which might capture what Massumi (2011) calls creative research inventions. This can encourage us/her as researchers and professionals to employ and embody intra-actions with more-than-verbal-materials by generating something unexpected to happen. This is in line with what Erin Manning at SenseLab<sup>2</sup> inspires to – searching for the active collaborative passages between research and creation.

Collaborations include bodies, movements, art, enactment, children and childhood, which are intra-connecting ontologically researchers, sensations and intensities around desire and change. In such worlds, it might be problematic to separate nature from human, being from knowing. Vannini (2014) encourages the idea that research should try to dance a little more – indicating increased interest on events, affective states, the unsaid, and the incompleteness and openness of everyday performances.

There are shifting tendencies and broader focus on doing performative academic thinking/writing, which also challenges academic standards and formats

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<sup>2</sup>[www.senselab.ca/wp2/about/](http://www.senselab.ca/wp2/about/).

(Clark, 2012; Holmes, 2015). We have written multimodal articles where we have transformed photos of ourselves from childhood into a living art performance (Otterstad & Waterhouse, 2015; see also Ulmer, 2016). O’Sullivan (2005) has written texts as a texturology of the world. Knight (2015), along with a child, created a fantastic myriad of mutation drawings with/in childhood studies, to experiment becoming-other through their collaborative work. Holmes (2015) has written a mind-blowing article; *My tongue on your theory; the bittersweet reminder of every-thing unnamable—quality, fear, monsters, opening up for fictions, dis-formity, dis-order, chaos and other worldly world mutations*. These researchers are using a variety of artistic encounters to do child/ren/hood differently, as rhizomatic thinkers in nature of becoming, an ontological becoming<sup>3</sup> not reduced only to relations but also becoming-others through and with creative-encounter-alliances. ‘Becoming is a rhizome, it is not imitating, or identifying with something; or producing through filiation. It is a verb with a consistency all its own’ (Deleuze & Guattari, 1987, p. 263).

### 3 Lines of Dolls and Cuddly Animal Toys ...

Our/yours experimenting signify how different realities in the art of dolls and cuddly animal toys can create something else in/with imaginary worlds, replacing representation and recognition as modes of child/ren/hoods. The art of dolls and cuddly animal toys is the generative process of becoming with our data material. Allowing for an ethico-aesthetic paradigm inspired by Spinoza’s idea of what a body affectively can do (Massumi, 2002) and a Deleuze & Guattari (1987) processual nomadic ontology, might take us to spaces we seldom have been.

The art of dolls and cuddly animal toys and the shaping of our human life through the translation of information flows between human, the transhuman and digital machine-erosion (van der Tuin & Dolphijn, 2010), might open for multiplicity of modes that travels and eliminate splits between nature/culture, human/animal, child/adult, mind/body. Such a radical reconfiguration of how we

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<sup>3</sup>In his article ‘The New Materialism in Qualitative Inquiry: How Compatible Are the Philosophies of Barad and Deleuze?’ Serge Hein (2016) makes critical emphasis on how ‘new materialism’ and ‘new empiricism’ have made a turn in qualitative inquiry. Serge’s point in his article is to raise critical questions around the ontological differences between a Baradian subject of transcendence and a Deleuzian immanence thinking of difference. Serge is skeptical of the lack of academic distinction between these two ontological positions, which he says may contribute to incoherence (p. 138). We will not follow the discussion further here, other than being aware of Serge’s conceptual distinctions between Barad and Deleuze’s philosophies.

think of ourselves, requiring humbleness and vigilance in the making of our project to become.

... the work of art is a being of sensation and nothing else: it exists in itself ...  
(Deleuze & Guattari, 1994, p. 164)



Image – Author's own

#### 4 Lines of Thing-Flow, the Flux of Things ...

*Thing-flow* is a concept derived from *material flow* (Ingold, 2007) to follow the flux of things deconstructed into materials and reused in new artistic refigured things. Bringing things to life is a matter of ... 'restoring them to the generative fluxes of the world of materials in which they came into being and continue to subsist' (Ingold, 2007, p. 12). Revealing properties of materials and things is to create stories of what happens to them as they flow, mix and mutate. Artistic intraacting with material flow, mix and mutations unfolds possible worldly becomings.

The *Thing-flow* concept has affinity to the ready-made tradition back to Marcel Duchamp's porcelain urinal titled 'Fountain' first shown at the Alfred Stieglitz studio in 1917. The 'Fountain' was signed by R. Mutt, a pseudonym for Marcel Duchamp. This artistic event made significant disruptions and unfolded new ways of appraising art in the 20th-century ... emancipating new artistic worlds in



flux ... triggering scissors in action ... forcing affectively childhood studies under erasure. Here and now.

thing-fling dolls and cuddly animal toys  
 scissors in action...  
 cutting teddy bears into pieces...artistic materials  
 still remaining traces of touch and marks from children's play and cuddles...  
 soft synthetic fabric materials  
 imprinted with intimacy and skin-touch-stories...  
 with needle and thread new stories is to be unveiled...  
 sketching fragile monsters with tape...  
 creating post-human monstrous assemblages to conquer  
 new childhood territories...  
 ...and welcoming the grotesque, hideous, ugly, ghastly, gruesome, horrible, disgusting,  
 repulsive, dreadful, terrifying, malformed, misshapen, heinous, egregious, evil, wicked,  
 abominable, terrible, horrible, dreadful, outrageous, shocking, disgraceful, unspeakable,  
 despicable, vicious, savage, barbaric, barbarous, inhuman, beastly, grotesque, flagitious,  
 grievous...  
 new childscapes to become...



Image – Author's own

## 5 Lines of Nomadic Encounters ...

A nomadic writings/doings/makings is elaborating on the ontological status of the human/child/childhood ideas/ideals with renewed interest and imagination within post-anthropocentric research (Guigni, 2010; Holmes, 2015; Lenz Taguchi & Palmer, 2013; Osgood & Scarlet/Giugni, 2015; Taylor & Blaise, 2014; Taylor & Pacini-Ketchabaw, 2015). My/your/our child/hood(s) is creating a variety of splits phrases-often passed on by spoken language. We suggest that what is said, is not necessarily

what is written, and what is heard, as spoken language is powerful constructions of what might be repeated and done. We do not privilege writing over other forms of art but rather as complementary ways of doing, materializing, capturing and articulating research. Further, we ask, how child/ren/hood canons continue to repeat the already there – what might matter? And how do we as researchers engage our transcorporeal, fleshy, leaking selves into something generative? What might be hidden and revealed at once? Our methodology elaborates on how the phenomena data-ing processes of touching, exposure, refraction and reanimation, might open for analytical thoughts and so engender new lines of artistic inquiry in early childhood studies. According to MacLure (2013) thinking, like life, is of the moment. ‘Operating through touch and other senses, mobilizing desire and intense affect’ (p. 230).

Addressing research as experimental and creative/ion, opens for inventive practices comprising artistic and theoretical components, which invites us to discuss the production of knowledge beyond cognition. Our inspiration, among many, brings in tones of radical empiricist standpoint by embracing pre-individual, affective and more-than-human elements with the idea of experience. From such a view – experience is always relationally composed and manifests itself dynamically traversing and entangling to research as relational in collective worlds. We, as collective entanglements in the world are also ethically attentive to mattering and relationalities, which for us here in this chapter include assemblages of new thinking, new figurations, new possibilities and new subjectivities. Thinking like life, is of the moment, operating through touch and affects, mobilizing desires and intense movements.

We eagerly want to embrace researchers and professionals theorizing in early years differently, as intense movements. Holmes (2015) suggests research as trans-research – encourage us to doubt, to wonder, to share, to stutter, to resist and to experiment with difference and complexities about the worlds we are studying. She worries and brings in a quote from Semetsky (2003) saying, ‘what will there be left to learn – if the difference refers back to some primary identity rather than moving forward to further differences?’ (p. 20), which for us in our work opens for asking – how can we learn to carry ... ’ the problem of childhood as the unknown along with us’ (p. 19) hoping something else might occur.



Image – Author’s own

Our desire is also to give emphasis on data as event, activity or data-ing phenomena produced throughout the research processes itself (Barad, 2007). We are

inspired by how posthuman digital-artistic-assemblages with stuffed cuddly animal toys and dolls can encourage researchers to get closer to what the phenomena child/ren/hoods might entangle with touching and cutting-together-apart encounters and matter (Barad, 2012). Doing a/r/tography is a way of exploring the world through art and engages us to open exploratory processes about revealing improvisational possibilities with materials and theories (Irwin et al., 2006). Our sensory moments of/with a/r/tography connects, creates stitches, reinvent cuts, as well as disturbs settled boundaries of human and more-than-trans-human bodies. Making assemblages with dolls, cuddly animal toys, theories, texts, colors, light, shadows and digital entanglements unfolds multiple possibilities for getting closer to child/ren/hood(s) idealisations. Through/with visual images, which appear as touchicized events in our making, we also invite them to speak for themselves.



Image – Author's own

... hush little baby, don't say a word

And never mind the noise you heard

It's just the beast under your bed

In your closet, in your head ...

*Metallica*, Enter Sandman<sup>4</sup>

There is always a collectivity, even when you are alone.

(Deleuze & Guattari 1987, p. 152)

<sup>4</sup><https://www.youtube.com/watch?v=CD-E-LDc384>.

## 6 Lines of Non-representations ...

According to Vannini (2014) the non-representational idea encourage that there are other diverse ways of knowing, which is perhaps more than anything else at the core of the ethos of animation. By animating lifeworlds non-representational research styles aim to enliven rather than report, to render rather than represent, to resonate rather than validate, to rupture and re-imagine rather than to faithfully describe, to generate possibilities of encounters rather than construct representative ideal types (Thrift & Dewsbury, 2000). All these moments open to elaborate artistic research – in and with researchers becoming – entangled in relations and objects rather than studying their structures and symbolic meanings.

We have earlier in our thinking/doing/writings (Otterstad & Waterhouse, 2015; Waterhouse, Otterstad, & Jensen, 2015) elaborated that art is not an exploration of emotions or representations of a world of perceptions, but rather the haptic production of sensations and vibrations (Bennett, 2010) as the genetic principle immanent to subjectivity. A Kantian image of thought, is presupposing the identity of truth and the good as pre-established recognizable subjective given in aesthetic experience (Manning, 2015). We claim that art does not represent, but rather creates or expands the world we experience through affective sensations. By connecting art and *identity*, this is not an apprehension of a harmonious accord between the subjective being and art, but rather an expression of a fundamental disagreement and disruptive cracking. Thus, through the function of art, we are constantly reminded that the subjective acts of thinking, feeling, seeing, or hearing cannot be presupposed. Our/your/mine ‘subject emerge from a field of possibilities’ (Barad, 2007, p. 147), and as Deleuze and Guattari (1994) argue, we do not experience art but we become humans and non/trans-human others through it. Works of art are expressions of the virtual, of becoming, and of transformation. When we experience them, ‘we are not in the world, we become with the world; we become by contemplating it. Everything is vision, becoming. We become universes. Becoming animal, plant, molecular, becoming zero’ (Deleuze & Guattari 1994, p. 169). Our desire here is, as already said – to follow the ontological turn as a style of thinking, to re-route and re-assemble artistic moments and movements along the surface of the materialities, and in collectively intra-relations with others.

Collect, order, sort and reduce everything to numerous album collections.

Annette Messenger (2005)



Image – Author’s own

We are also influenced by the French artist Annette Messager's art and her *Collections* and use of different materials and objects/things, not necessarily associated with the art world. Her experimentations with things like stuffed animals, cuddly animal toys, dolls, and books in different combinations with ropes, textiles, nets, photographs and nylon stockings, open for other worldly wor(l)ds than, simply said, a Kantian image embedded in human moral principles. Questioning Kant's presupposing of a pre-established recognizable subjectivity, as a demand of each person's own rational will, challenge a priori human thinking. In the field of early childhood such an *a priori* principle, establishes ideas and ideals about the interrelationship between and betwixt children/adult, animals/humans, subject/objects as something already defined and fixed. A 'metaphysics of morals' would be, more or less, an account of the nature and structure of moral reality – in effect, a categorization of duties and values involving children and adults living life's, asking for simplistic symbolic orders. Such thinking opens to address metaphysical questions, as; What is upbringing? What kinds of duties are there for adults/children/professionals? What is good? What kinds of goods are there? If we, as mothers/professionals question why and how children are connected to classification such as – being in need and at risk that might indicate narrations of fear, protection and vulnerability – based on inscription connected to theories of object-oriented materials (Winnicott, 1971). Such a theory, which appears for a short moment, is embedded in a specific child psychology. Cuddling animal toys, among other symbols are given orders as transitional objects.

Cuddly animal toys, snuggly blankets, photos, ornaments, clothing, pillows, dum-mies, often described as transitional objects construct a familiar fictive reality to prevent worries and fear for children in their daily life. Object-oriented phenomena, according to Winnicott (1971), has an option to reassure and comfort humans separating from other humans. Discourses of the vulnerable and protectable child create children and adults into specific discursive practices. And, as such, our artistic desire in this chapter is to re-route and re-arrange Winnicott's anthropocentric theories by haunting for darkness and playfulness as well as anti-hierarchical moments of child/ren/hood(s) studies. Our desire longs for signposts beyond universalism and essence dualism. The pleasure and fascination of between and betwixt humans, trans-humans and other cuddling animals – and between animate and inanimate – might release pleasure, surprise and humor for the researchers and participants involved in our experimentations. When cuddly toys become ripped open, dissected and re-figured – new affective memory sensations may connect to somewhat darker and grotesque than childhood as innocent, vulnerable and romanticized ideals and ideas.

For me, it's a 'natural' gesture to rip bodies apart, cut them up ... I always feel that my identity as a woman and as an artist is divided, disintegrated, fragmented, and never linear, always multifaceted ... always pictures of parts of bodies, fragments and closeups ... I always perceive the body in fragments<sup>5</sup>.

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<sup>5</sup><http://www.tate.org.uk/art/artworks/messager-the-pikes-t07436/text-summary>.



Image – Author's own

Everything I do is aimed against the unique, against purity

(Annette Messager, 2005, p. 16).

## 7 Lines of Escaping as Interruptions ... Monstrous Mothers With Scissors ...

What can the monsters promise? What disturbance, uncertainties, desires haunt the shifting playscape of monsters? How can they produce other images of child/ren/hood selves? How do they haunt early childhood disciplines differently?

Materials set in flux are essential to how they might affect us in new transformations. Dissecting dolls and cuddly animal toys also created new monsters, toy murders according to children. Becoming executioners, headsman/women/mums ... what/who are we killing? A move into slow motion interference patterns – as waves interfering with each other (Barad, 2007) – passing and twirling around various clusters, which exist in the spaces in which artistic experimentation brings a vitality of multiplicities. Feelings of distress, loathing and wonderings about artistic inventions made the toys protected ... whilst others were forced into in scissoring ... Some cuddly animal toys disappeared in a bed. Protected from a repeating frightening touchicizing of the mother's actions. Mothers with scissors and moments with creepy, wondrous inventions, unfolding darker fairy tales performed by a prince from a shadowing becoming fairytale world ...

dark is humor

dark is fun

dark is where the shadows run...

playing in the shades so dark  
 transforming teddy into shark  
 switching day into night  
 forcing monsters into light  
 creating things I should not see,  
 but I can't let it be...  
 ...the darkness lives in me...



Image – Author's own

## 8 Lines of Touching ...

Touch is never pure or innocent. It is inseparable from the field of differential relation that constitutes it (Barad, 2012, p. 215).

Our mundane materials intraacting with used and refused toys is also an appreciation of the excitement and possibilities inherent in discarded materials. Reusing and recreating with materials is a response-ability towards nature and culture, choosing sustainability and bringing new life into abandoned toys, making visible the almost invisible. Posthuman ethics (MacCormack, 2012). Transforming consumer society debris into artistic moments is a transfusion of vitality, sensuality and intensity. Touched and affected materials transfer fragments of lived lives through textures, smells, spots, marks and dirt as lines of intra-actions, imprinting the surface as strata of presences, a meshwork of life ... not pure but real ...

... not a network of connections but a meshwork of interwoven lines of growth and movement (Ingold, 2010, p. 3)

In our meshwork, a practical philosophy – a new-vitality – to think, re-route, re-consider and move towards a pedagogy of complexity where children and child/hood(s) appears as something else – shared and sensed with/in strangely

figured and reconfigured worlds. Not as everything goes, or as relativism is accepted. Karen Barad writes about touching;

In an important sense, in a breathtakingly intimate sense, touching, sensing, is what matter does, or rather, what matter is: matter is condensations of response-ability. Touching is a matter of response. Each of 'us' is constituted in response-ability. Each of 'us' is constituted as responsible for the other, as being in touch with the other (Barad, 2012, p. 215)

...memories and more to come  
 Anne my/our/hers doll, with fixed curly hair  
 always smelling peculiar, without blinking eyes  
 although with long eyelashes  
 stirring - always present  
 Hers/my fingers are chewed, gnawed...  
 her skin is cold, stiff and not welcoming  
 distance and not...



Image – Author's own

Touch is instant and immediate. Touching intra-acts with ourselves, – allowing for something unpredictable with-in a responsible-ability.

Response-ability is not about right response, but rather a matter of inviting, welcoming, and enabling the response of the Other (Barad, 2012, p. 81).

heartless me/you/her...  
 cutting off the limbs of a teddy bear...?  
 no longer trapped in the understandings  
 of caring love of the innocent child...  
 me/you/us becoming toy-mass-murderers...  
 cutting teddy bears... togetherpart ...  
 ...blasting away sedimented stratas of understandings...  
 sewing new stories together...



new bodies...  
 a dolls head... a teddy bear's foot ...and the torso of a duck...  
 chicken bones ...treads... snow... light...branches...  
 mystical figurines hanging from the threes...  
 we are not heartless...  
 ...only hearts with darkness... hauntingly forces...  
 cold winds entangles me/us/them with the underworldly  
 not so innocent to become...  
 fractal hearts of refractile desires...  
 caring... loving... mysterious monstrous child/ren/hoods...

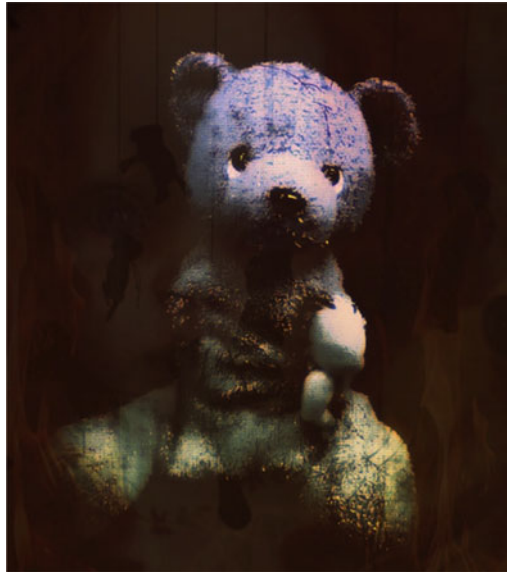


Image – Author's own

## 9 lines of Teratology – Already There ... and Here ...

In invention processes we are beyond child/hood(s) as biologically normalized and naturalized. By rethinking child/hood(s) we intraact with and reconceptualise the terms *teratology*<sup>6</sup>. A challenging and disturbing term – awful, monstrous, unravelling traditional signifiers that haunt us – trancing, re-creating, stumbling and stuttering, as well as re-organizing thinking, open for potential to traverse child/ren/hood as flowing temporality in the present.

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<sup>6</sup><https://www.google.no/search?q=teratology&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwj3pJjsw-3KAhVLCiwKHRZtAqUQsAQIbg&biw=1920&bih=1067>.

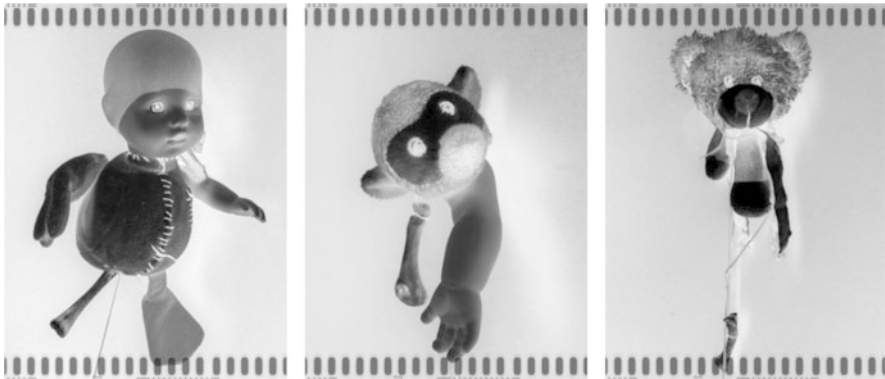


Image – Author’s own

Teratology – a science studying monstrosities/abnormal formations in organisms is inspiring us – in its abnormality differences. Teratology artists create monsters and freak shows to come ... . Victor Vargas Villafuerte, a digital photographer explores the perception of monsters in modern societies by placing them in everyday situations and environments. *Teratology*<sup>7</sup> ... ‘is a series that explores the modern perception of monsters by highlighting the similarities rather than the differences with the normal people’. In Simon Birch’s *Freak Show Project*<sup>8</sup> his art invention is covering human bodies with everyday materials such as steel, wool, cable ties, black high density foam as well as mixtures of stockings, balloons and water. Created creatures look like solid and fixed sculptures entangled with live person in movements. Abnormality – normality – who and what to say?

## 10 Lines of Strange Fruit Entanglement ...

Cuddly animal toys hanging from the trees entangled with Billie Holliday and her sad, sad song *Strange fruit*<sup>9</sup>. The song is based on a poem written by Abel Meerpol, published in *The New York Teacher* in 1937. Created as a protest to American racism, particularly the lynching of African Americans in the Southern states of the USA.

Strange fruit

Southern trees bear a strange fruit,

Blood on the leaves and blood at the root,

Black bodies swinging in the southern breeze,

Strange fruit hanging from the poplar trees.

<sup>7</sup><http://theprintatelier.com/gallery/teratology/NTVjMDBjMzE5NzZi/page1/>.

<sup>8</sup><http://www.trendhunter.com/trends/freak-show-project>.

<sup>9</sup><https://youtu.be/h4ZyuULy9zs>.

Pastoral scene of the gallant south,  
 The bulging eyes and the twisted mouth,  
 Scent of magnolias, sweet and fresh,  
 Then the sudden smell of burning flesh.  
 Here is fruit for the crows to pluck,  
 For the rain to gather, for the wind to suck,  
 For the sun to rot, for the trees to drop,  
 Here is a strange and bitter crop.  
 Strange fruit, *Abel Meerpol, 1937.*



Image – Author's own

poem of affectus  
 affecting me/you/us with horrendous smells of burning flesh  
 and blood...  
 merged with Billie Holiday's divine and poignant voice  
 her singing and the sounds of trembling blood stained leaves...  
 beautiful poplar trees with black bodies swinging...  
 ...time stands still...  
 scents of magnolia and the smell of fear  
 ...it's difficult to breath...  
 why is this happening?  
 hanging black bodies in poplar trees?!  
 why are children drowning in the Mediterranean seas?!  
 ...and not invited to stay?  
 darkness is everywhere...  
 ...also at noonday...  
 ethics of(non)response-ability?...

## 11 Hopeful Monsters – Created in a Moment for a Post-ending Ethics

We have in this chapter traversed cartographies of seeing, feeling, walking, touching, doing and knowing child/ren/hood differently (see also Niccolini & Pindyck, 2015). In our ontological locality with interest for intra-relatedness between and betwixt bodies, knowing, artistic performativity, affect and nomadic thinking our desires for posthuman thinking is following Rosi Braidotti's philosophy:

... I take the posthuman predicament as an opportunity to empower the pursuit of alternative schemes of thought, knowledge, and self-representation. The posthuman condition urges us to think critically and creatively about who and what we are actually in the process of becoming (1994, p. 12).

A post-anthropocentric thinking decenters the subject and celebrates a be-ing-in-common-with that brings in what Barad (2012) and Haraway (2015) introduce as a living respons-ability, which reduces the possibilities to think of humans as singular, self-contained individual beings. A be-ing-in-common-with expands for multiple communities, fleeting, temporary manifestations including all those our livelihood are intra-relating with as worldly reconfigurations of child/ren/hoods. Our artistic work has suggested that child/ren/hood(s) may become reconceptualized as a touching event opening up for way- faring movements and being moved (Ingold, 2007). Ingold (2007, p. 81) calls this a sort of wandering line, or more precisely, a rich meshwork that weaves and textures the trails along which life is lived. It endorses a performance of a respons-ability (Barad, 2012; Haraway, 2015) of difference that invokes a sense of wondering that moves us so that no knowledge, no image is stilled in either time or space (Ingold, 2007). Our experimentation has been productive and we end our writingdoingthinking together with Baugh's citation;

... experimentation does not interpret what something such as a text, an idea or a desire, 'means' but seeks to discover how it works or functions by uncovering an order of causes, namely, the characteristic relations among the parts of an assemblage – their structures, flows and connections – and the resulting tendencies. Effects are demystified by being related to their causes that explain the functions and uses of an assemblage (Baugh, 2005, p. 91).

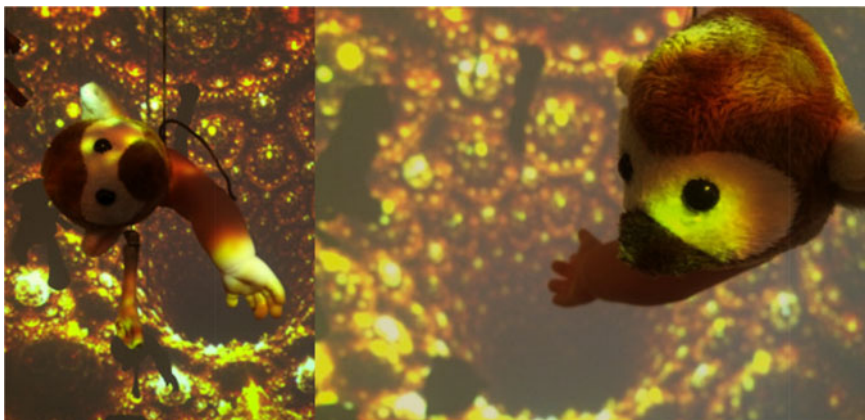


Image – Author's own

There's a starman waiting in the sky  
 He'd like to come and meet us  
 But he thinks he'd blow our minds  
 There's a starman waiting in the sky  
 He's told us not to blow it  
 Cause he knows it's all worthwhile  
 He told me:  
 Let the children lose it  
 Let the children use it  
 Let all the children boogie  
 Starman<sup>10</sup>, David Bowie

Our/your/hers hopeful monster – might become something a little queerer where there is not a creation of the self-same but rather a constant, unpredictable difference as something collective and to-be-made in the making. Not as a fixed entity, rather a kind of processes that is not yet, but may yet be. It is a kind of attracting, desiring, making-with. 'Existing not as a subject but as a work of art ... .' (Deleuze, 1995, p. 95).

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<sup>10</sup><https://www.youtube.com/watch?v=muMcWMKPEWQ>.

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# Artists and Transpedagogy: Possibilities for Enriching Teaching and Learning Through Radical Engagement with the Arts

Linda Knight and Stewart Riddle

**Abstract** Over the last decade, cultural institutions have worked hard to connect audiences with contemporary arts practices that are no longer created by a sole person working alone but by artists who work collaboratively and across disciplines.

Like generalist teachers, contemporary artists utilize practices and pedagogies to engage audiences (including children) in meaningful and high-quality ways. The different contexts and sites where artists and teachers work ignites a curiosity about how these various practices and pedagogies occur across arts space and school space contexts.

Specifically, we are curious about these differences and the possibilities for ‘transpedagogies’; pedagogies that emerge from blended, multi-context approaches and expertises of diverse pedagogues to offer ideas about general aspects of teaching.

We present some preliminary findings from an ongoing seed project that examines the innovative and creative skills artists utilize in their own practice, to think how these might be reconsidered in the context of generalist (non-arts focused) primary education teaching.

Case studies of the practices of four multidimensional artists who approach their artistry in interdisciplinary, collaborative and agentic ways help provide some potential ideas on transpedagogical opportunities that connect artistic, and school-based pedagogies.

**Keywords** Transpedagogies · art museums · artist pedagogies · collaboration · audiences · pedagogic practices

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## 1 Introduction

Over recent decades, cultural institutions such as art museums have had to work hard to maintain a healthy visitor presence during the global shifting of social and cultural habits and practices. Tourists, families, students and others no longer need to reply upon visiting a physical collection in a dedicated building to encounter objects and exhibitions, such things can easily be found in digital form via online videos, photos, gallery sites as well as books, postcards and catalogues. School and tertiary groups can also access specially designed art study programs that display images digitally on smartboards that react to touch in non-invasive ways.

Collections of contemporary and historical artefacts that ‘accord objects particular significances’ (Sherman & Rogoff, 1994, p. ix) were curated and arranged by museum staff into collections which might interest and fascinate publics. The tensions faced by museums seemed to fixate on how to ‘provide a safe haven for high art while catering to a crowd it did not select?’ (Zolberg, 1994, p. 49). The dilemma, certainly for government-owned, taxpayer-funded museums was how to convey the brilliance of the works to a mass audience with largely unrefined, underdeveloped tastes.

An additional issue with the museum model was that mass audiences usually accessed the art but not the artist, this dislocation did not necessarily impede audience engagement and understanding of the works exhibited, but the lack of contact with artists helped create populist notions of how artists lived, worked and how they conceived of the rationales for their work. Although artists can live ‘outsider’ lifestyles, such as living in fluid arrangements (the Australian Heidelberg commune being one example, the British Bloomsbury set being another), constructed ‘images’ of the artist can be said to have grown alongside the arts they produce. These common images of the artist as bohemian and commune-dwelling is complicated by a counter-image of the artist as the isolated (usually young, single, white, male) tortured recluse, a social outsider fixated on perfecting (his) practice. Only a small number of artists may possibly have lived these lifestyles, however these visions persist through history, affecting mainstream understandings of contemporary arts practices.

The point here is not to contest a notion artists obsessively work on their art, or they live in communities with other artists or that they are ‘unconventional’; like any ‘group’, artists are diverse and live and work in diverse circumstances. This is particularly the case if the artist is very young, a parent, a carer, or has physical, intellectual, cultural, spiritual needs or responsibilities that require the persistent presence and assistance of others.

Stereotypic, subjectifying assumptions fail to acknowledge the diverse ways in which artists live their everyday lives, and how they approach their practices. Many contemporary artists conceptualise production differently, working as collectives producing art collaboratively and across practice disciplines. Compagnia TPO is a performance company based in Prato, Italy. Compagnia TPO takes a multidisciplinary, collaborative approach to practice, working with ‘a varied team of authors, able to use different languages (mainly theatre, dance and visual arts)’

(Compagnia) across the globe to create performance pieces that feature ‘images projected onto big surfaces, but especially by ... sets of interactive technologies’ (Compagnia), this interactivity promotes a way of performing whereby ‘dancers ‘paint’ and ‘play music’ on stage using their bodies or movements thanks to the interactive effects’ (Compagnia) of sensory flooring and digital projection.

Insite Arts, a production/performance company based in Melbourne, Australia also work across practices and collaborate with different artists in each of their projects. In 2009 Compagnia TPO collaborated with Insite Arts to create Saltbush, a multi-practice, interactive performance work suitable for a young audience. Saltbush references a native plant ‘found throughout Australia in almost all Aboriginal lands, and ... a common thread between all the different nations of Australian Indigenous peoples’ (Insite Arts). Insite Arts describe how ‘narrative, contemporary painting, dance and instrumental music’ (Insite Arts) combine with digital technologies to enable ‘children to interact, play and perform in the production and [provide] an immersive experience of the artwork’ (Insite Arts). The Saltbush project exemplifies how contemporary artists collaborate within companies such as Insite Arts and Compagnia TPO to create multi-practice works in ethical ways. In this example artists came together to draw on their culture and practices to produce a work that explores ‘the natural features of the landscape in an indigenous mythological context’ (Insite Arts) through egalitarian collectivity that privileges Australian Aboriginal knowledge and cultural practice.

An excellent example of hybridized arts practice is *Kin* by Stephen Page (2006). Since 1991, Page has been Artistic Director of Bangarra Dance Company, an Australian company that draws on ‘contemporary and traditional Indigenous Australian dance, oral traditions and social history’ (Albert, 2006, p. 184) with works such as *Ochres* (1994) and *Lore* (2015). Page was commissioned to produce *Kin* for the 5th Asia Pacific Triennial of Contemporary Art. The Asia Pacific Triennial showcases contemporary art of Asia and the Pacific, including Australia and is a flagship exhibition curated by Queensland Art Gallery and Gallery of Modern Art (QAGOMA).

*Kin* is a performance about ‘local Brisbane youth, culture and social history’ (Albert 2006, p. 184) linking to Page’s ancestral lineage from the Nunukul, Munaldjali and Yugambah people of South-East Queensland, and exploring themes ‘central to [Page’s] upbringing: kinship and family values’ (Albert, 2006, p. 184). In writing an article on *Kin* for the 5th Asia Pacific Triennial catalogue, Tony Albert describes how ‘In preparation for *Kin*, Page worked closely with three generations of his family to produce a personal and dynamic work that explores the urban upbringing of Indigenous boys, and the close ties they have with their own communities, families and histories’ (Albert, 2006, p. 184).

*Kin* was predominantly a performance piece that incorporated and merged different arts practices and disciplines, and was collectively ‘built’ by family members across generations. In conceptualising the piece ‘through the eyes of seven young male jarjums (kids), aged between nine and thirteen’ (Albert, 2006, p. 187). Page worked collaboratively with his family, allowing the project to grow ‘in an organic way, from the journey to Beaudesert to the workshops in the months

leading up to its final presentation as part of the opening celebration for APT5' (Albert, 2006, p. 187) where it was performed by multi-age dancers. As an art project *Kin* made a bona-fide contribution (as in, it is 'real' art) to the Triennial, it was also a pedagogic work. As Albert establishes, 'Page's intention, through *Kin*, was to give the boys the confidence to express themselves' (Albert 2006, p. 187). Page took on a mentoring role to help develop the boys' respective practice and performance skills. *Kin* exemplifies how artists like Page work across disciplines, they collaborate, they challenge thinking and they work pedagogically with performers and audiences.

## 2 Pedagogies of Contemporary Artists

*Kin* and *Saltbush* are two projects that demonstrate the practices and pedagogies contemporary artists utilize to engage audiences (including children) in meaningful and high-quality experiences. Like generalist teachers, artists develop and refine their own practices and approaches to help transfer information as well as prompt the development of practices and concepts of others. Although contemporary artists are doing something similar to a generalist classroom teacher in applying high-quality skills to engage audiences and children, the differences between the contexts of teaching and the contexts of practicing and creating arts, make apparent the differences between the ways practices and pedagogies are learnt, conceptualized, theorized on, and enacted by artists and by teachers.

In *Saltbush*, the artists negotiate environmental factors such as a transient audience of very young children, a temporary workspace, a digitally responsive sensory floor, along with critical factors such as respectfully telling a story of cultural significance. The artists work collectively with designers and in-house theatre technicians and managers to develop an experience that is more than a visual feast, it must have meaning and affect on those participating. These practices and pedagogies differ from the more fixed or stable workplaces and student cohorts, and the multiple 'stories' teachers negotiate in their daily routines.

In *Kin* Page brings about active and egalitarian collaborations between multi-age groups to enable performers to make collective decisions about the performance works. There is a purposeful deliberation in this process that is not hurried but takes whatever time is required to produce a performance that represents everyone in the group. Pedagogy here emerges through polyvocal and polycorporal activity that does not hierarchise; this is in contrast to school-based pedagogies that locate the teacher as the central source of expertise on what is to be learnt and how it is to be taught.

These two examples are described in order to show that artists develop and use pedagogic practices. Our comment, and the broader purpose of the chapter aims not to typify the pedagogic practices of artists, or the pedagogic practices of teachers (which we also think of as diverse and fluid) but simply to declare that artists have pedagogic practices. We assert artists think pedagogically when

encouraging audiences to appreciate the arts and produce arts works in engaged and participatory ways, and we suggest that although these might differ to the practices and pedagogies seen in daily or routine teaching activity, they are nevertheless, pedagogically authentic, ‘bona-fide’.

Artists and teachers use practices and pedagogies to inspire and educate audiences and children; in acknowledging that these respective pedagogical practices exist how might the pedagogic work of artists be articulated? Specifically, how might artists who work with children and audiences theorise on their pedagogic practices? Finally, how might the work that artists do with audiences be recognised or considered as pedagogic and with equal value as ascribed to the pedagogic work of ‘conventional’ pedagogues such as teachers?

We begin by discussing Helguera’s (2011) studies into the ways artists and audiences work together to participate in art as social practice as a form of *transpedagogy*. We then consider Helguera’s notion of transpedagogy as we reflect on two conversations we had with artists who describe how they work with young audiences in education contexts.

Finally, we suggest how the practices of artists can be conceptualised as pedagogic and we call for a shift from associating artists solely with stereotypical images of the bohemian outsider to one of community and cultural educator, with practices that can inform and enrich the pedagogic practices of teachers in school contexts.

### 3 Transpedagogy

The practices and pedagogies of artists can act as what Helguera (2011) describes as a transpedagogy: a pedagogy that blends ‘educational processes and art-making’ (p. 77) in ways that promote art as social practice. In describing the work of artists in terms of transpedagogy, Helguera places pedagogical processes at the heart of artistic endeavours, where artists and audiences become collaborators. In setting transpedagogy against a more traditional form of arts education, he makes the following observation:

Traditional pedagogy fails to recognize three things: first, the creative performativity of the act of education; second, the fact that the collective construction of an art milieu, with artworks and ideas, is a collective construction of knowledge; and third, the fact that knowledge of art does not end in knowing the artwork but is a tool for understanding the world (Helguera, 2011, p. 80).

The promise of transpedagogy is realised through the practices of contemporary artists who work closely with their communities. The formation of an artistic milieu provides multiple and diverse opportunities for community members to engage in art creation alongside artists. The boundaries between artists and learners, arts practice and education are blurred as the collaborative process of art-making itself becomes a pedagogical act.

Truman and Springgay (2015) note that, ‘in transpedagogy, the pedagogical value is not in the transfer of art skills or techniques but rather, the pedagogical

process becomes the artwork' (p. 151). We are interested here in how artists are able to collaborate with audiences (which we might consider as learners, whether or not in formalised education settings such as schools and universities or public spaces such as art galleries, museums and festivals) in ways that involve a pedagogical exchange. 'Often referred to as socially engaged art, such projects function in a transdisciplinary way, re-conceptualizing particular problems or conditions through artistic practices' (Springgay, 2013, p. 17). Communal engagement with the arts through transpedagogy enables people to individually and collectively engage in rich meaning-making practices.

Hall, Thomson, and Russell (2007) take Bernstein's (2003) distinctions between competence and performance pedagogies to characterise artist pedagogic practices as tending toward performance-based pedagogies. For Hall, Thomson and Russell, Bernstein's distinctions about competence and performance boil down to 'what' is being learnt coupled with 'how' art is being experienced. Because many young people encounter art making primarily in school, a site heavily organised by the structures of curriculum, the 'what' and 'how' of arts activities are seen to focus on

establishing ways of expressing yourself in different forms, exploring different perspectives on the world, appreciating the art and crafts of a range of cultures, expressing different identities for yourself. (Hall et al., 2007, p. 618).

The pedagogies in these school sites form patterns of actions and interactions between learners, where the spatiality and sociality of engagements come into play. While schools have clearly denoted teachers who 'teach' using their respective particular pedagogical approaches, we are more interested in how pedagogy works as an affective flow when relationships are formed between an artist and audience-community-learners in sites that include schools as well as other places and contexts.

Central to the notion of how artists can meaningfully engage in pedagogical exchanges with learners that goes beyond traditional arts education, requires a rejection of the rational ordering of knowledge, where art is reduced to a field of study or a disciplinary knowledge set (Grierson, 2011). Instead, through transpedagogy, art becomes seen as much more than objects for display or artistic products for consumption, but rather as a way of perceiving and being in the world.

We argue that Helguera's notion of transpedagogy is a useful one for attempting to imagine pedagogy differently, in terms of how arts and learning might produce a more creative mode of thinking and being. In conversation with our artistic peers, we explore how these pedagogies of artists might be understood. In doing so, we present a necessarily limited snapshot of the practices of two multidimensional artists who approach their artistry in interdisciplinary, collaborative and agentic ways. We do this in order to provide hopeful illustrations of the potential of transpedagogy as a radical engagement with the arts as a 'semiotic, social, cultural and even political practice, a mode of thinking and making that has the capacity to engage with the complexities of [our] discourses' (Grierson, 2011, p. 338). We are interested in how art might act as a vehicle for situated meaning-making, for creative and productive aesthetic, conceptual and affective knowing.

The significance of attempting to understand how transpedagogy might be able to flow across from artist to learner, from arts practice and community engagement with cultural institutions, into more traditional spaces of curriculum and pedagogy such as the classroom, should not be understated. One important question of course, is to ask whether transpedagogy might actually be able to travel from the practice of the artist working in diverse contexts, to the teacher in the classroom – in ways that are different to the pedagogical practices of which, teachers currently make use. Although teachers might learn much from the artist in building their skills in teaching curriculum-based arts subjects, what might also be learned from artist’s practices in terms of pedagogy, teaching ideas and innovations that are applicable to general aspects of teaching?

Although contemporary artists and teachers are working to similar agendas in applying high-quality skills to connect with audiences and children, the differences between the contexts of teaching and the contexts of practicing and creating arts, make apparent the differences between the ways practices and pedagogies are learnt, conceptualized, theorized on, and enacted by artists and by teachers. But, if the agendas are similar, might there be opportunities for generalist teachers to look to artists, to enrich their usual practices and tactics in engaging students in learning?

Our conversations with two artists focus on how each artist encourages audience participation through multi-practice, transpedagogical processes. The ways each artist ignites these affective and participatory exchanges offers rich ideas about how transpedagogical practice might also be adopted in school-based teaching contexts.

#### **4 Anthony: Musician-Composer-Producer**

Anthony is a musician-composer-producer, based in Brisbane, Australia. He has been a professional artist for 20 years, and has performed nationally and internationally with his bands. Anthony has worked with diverse artists on the production of various musical recording projects. He is also an instrumental teacher, studio manager and occasional lecturer in creative industries at university. When asked about his approach to contemporary arts practice and its link to a collaborative approach to pedagogy, Anthony shared the following with us:

Kids have very unformed ideas and I help them form those ideas, and I think what’s happened as a result of that and as a result of working in my collaboration with bands is that my process is very much bouncing off other people. What is happening in a collaboration is a negotiation that has an outcome that is based entirely on personal taste. So there is a group of people looking for something when there is no right or wrong answer, and it is ... to me is especially for my young students – I had a student who ended up being part of a law office after he left his bands ‘cause he stopped being in bands and decided to take a job that pays money, and his exact words were ‘Negotiating a law office is child’s play compared to working with a band’. Because when artists disagree, they are hard to work with, because artists have very emotional connections that what they’re doing and sometimes not entirely rational connections to what they’re doing. So learning to negotiate for an outcome with a group of three or more people is an incredibly hard thing to do, and to keep that together for any amount of time is seen as borderline impossible.

For Anthony, music making is a collaborative process that requires a close-knit group of creative people working together. There is a clear pedagogy of social learning at play in the collective and artistic activity:

In terms of learning, someone told me a long time ago – another professional musician who was in his sixties at the time – told me that he'd been to the school of hard knocks, and I was young at the time and I didn't really understand what he meant by that; but essentially the learning that you do on the road as a touring musician and the experience that you get collaborating with other musicians, living with other musicians, travelling with other musicians in tiny little spaces, taking a project internationally and trying to find ways to give it its own voice in another country, is just a massive amount of work, is a massive amount of patience, and it is the sort of thing that you couldn't possibly teach formally.

Interactions between artists and audiences-learners is really important for Anthony, who understands that there is a difference between simply performing for an audience and the process of structuring deliberate opportunities for learning through active engagement with the arts:

When you begin a workshop, there's a little bit of anticipation there. They're unaware of what you're gonna do, some of them I guess might even be completely indifferent to it and thinking 'Hey I'm getting a day off school' or something like this. But those kinds of audiences are a fascinating opportunity because they're young minds who I'm there with the ability to influence their mind and maybe hopefully have them come away from it taking something for themselves. And I guess that's very different to a rock show in the sense that when you're doing a workshop with someone it's a much more two-way interaction, whereas a performance to me is to an extent a one-way interaction.

Unlike teaching from a traditional curriculum that treats knowledge as separate from the experience of learners, Anthony's transpedagogy foregrounds the importance of affective responses to engagement with learning and the arts:

I still think that as a creator and as an artist, the closer the personal contact you can have, the better. Because we're dealing with emotional response generally when we're talking about art in any form. We're creating an emotional response.

At the heart of Anthony's transpedagogy is a creative vitality and the deliberate removal of obstacles to artistic creation. The environment, both physical and social, is clearly emphasised through his work with others as a musician-composer-producer:

To me the word 'creating' is something that happens not something I do. When I was younger I used to go out of my way to try and create things, and as I get older and as I do more I'm more just letting creation happen. It's really about having an environment that facilitates allowing the creativity to be whatever it needs to be. So I guess it's about removing boundaries or even setting boundaries that enhance the creation.

## 5 Cassie: Visual Artist

Cassie is a visual artist based in Melbourne, Australia. Cassie creates collaborative and solo projects that use projection, installations and painting. Cassie exhibits her work nationally. Cassie has been a practicing artist for 15 years; during that time,

she also became a qualified high school teacher. Cassie teaches on a casual basis, continues her art practice, she also lectures in art and art education in university.

Cassie talked about her early desires to be an artist, and how those desires continue to drive her current art practice:

I do definitely still feel that I'm becoming an artist and still very emerging in my practice. But, erm, I would have to say that from a very early age I've always considered myself to be, to be an artist. I always wanted to be an artist so my earliest memories were that this is what I was going to do.

Cassie identified how the pedagogical delivery of her early experiences of arts practice was problematic and had a negative effect on her confidence in making art:

The art education in high school was quite disappointing and had sort of, various teachers. And one of them told me that I couldn't paint! (laughs) and so ... that was really ... that was really damaging.

The formative ideas about being an artist and how to develop an arts practice have changed over time for Cassie. She describes how initially she was not concerned about audiences, but this changed as her understandings of art and arts practice matured. Cassie describes how her desire to make art remains as strong an urge as it ever has but that her sense of what artists can be and do has expanded. She now regards her art as a form of social practice:

To be honest, I don't think I ever thought about my audience. I just created art because I did it for me.

I create art now because there's a sense that I need to.

My practice is both solitary and collective.

Working in the public realm, you've got this amazing opportunity to work with audiences and actually share an idea or get an idea across or perhaps create change through that creating awareness. And I think that's one of the exciting possibilities of working with publics.

I think art in that way is changing, we are viewing art in a different way and working with publics in a different way. Art can be a lot more community-minded.

Site-specific works really do engage their audience, or really do take into consideration the environment, the physical environment and also the social, cultural environment of the space.

Through describing her working processes, Cassie demonstrates how transpedagogy occurs for her through collaboration, through consciously foregrounding how learning is taking place, and how ideas and practices work together as she creates her art:

I think collaboration is so important because you're constantly jumping off ideas from one another. And as an artist and working with different audiences or different publics, I think you get the same. You're constantly learning from each other.

It's not because I have a message that I need to share with everyone, it's the actual, the act of making is actually really important, and then the idea or the concept behind the idea of the artwork comes after. But it's the actual making that's really important I think



to me [and] it also actually helps me to think in new ways. I find if I am creating, I'm actually making new connections and I'm actually learning about different things.

The pedagogical drive for Cassie emerges from her ideas about arts as a social practice, and the rights that communities and individuals have to participate in and encounter the arts. A key agenda and primary consideration for Cassie is to help audiences and others explore key issues through their arts practice that they regard as meaningful and important. Transpedagogy occurs through Cassie paying careful attention to the ideas and needs of others and using that to force shifts in her own practices and ideas.

I think humans need to create, and whatever form that is, I think it's really important for us to create.

I think that art should be attainable and should be available for everyone to participate in.

I think perhaps when working with participants or with audiences on a project, I think they need to see what they're going to get out of it, whether the topic is something that's important to them, or whether they want to create something, or learn a new technique, or just meet people. And I think perhaps you need to sort of think about, well, what the audience is going to get out of that. It's not just about you creating the project, I think we have to think about, it's important to think about the people, the audience that are working with you, and they're going to be satisfied, and they're going to get something that's worthwhile for them out of the project.

I think there definitely is an element of pedagogy or teaching going on, whether it's intended or not.

## 6 Discussion

Grierson (2011) reminds us that art does not sit well alongside reified knowledge, truth and morality. Instead, art provides us with an important 'space beyond the obvious' that is 'more than mere information, more than means-end commodity, more than instrumentalised technology, and it is this 'more' that we must identify and defend' (p. 346). It seems to us that this might perhaps be how radical engagement with the arts provides numerous possibilities for enriching teaching and learning.

It is not particularly remarkable that artists and teachers use practices and pedagogies that seek to inspire and educate audiences and children. However, we wonder at how the constraints of curriculum and pedagogy as it is enacted in classrooms and other sites of learning, might limit what is possible for young learners. As transpedagogues, artists find ways to work with diverse audiences, particularly those who are 'art-informed' and also those without a particular background in art or with a social investment in the art world. We have only had space in this chapter to briefly engage with the transpedagogies of two particular artists, yet these clearly demonstrate the rich potential of making deeper links between the arts and educational practices.

Through a deeper engagement with arts practices and pedagogies, the relevance of the artist is increased beyond the arts, and demonstrates how ideas for improving

on teaching and student engagement can be addressed by looking to diverse professionals with complementary and relevant skill sets. Hybridized arts practices are pedagogical and have the potential to inform and affect those who are delivering concepts as well as those who are learning. As contemporary arts leaves the confines of the gallery/studio and entangles with public contexts, artists are experimenting with radical pedagogies in diverse ways and contemporary arts practices can inform different learning contexts. Furthermore, artists are able to develop a pedagogy that brings a more creative mode of being and knowing together.

The collective and blurred skills of artists, and their strategies for disseminating and connecting their work to collaborators and the public can help to prompt new understandings of what effective and engaging teaching and learning might be able to produce in reimagining approaches to curriculum and pedagogy. By connecting with artists and transpedagogies, perhaps it might be possible to build high quality education provision in and outside of formal education settings, that connect powerfully and meaningfully to the lives of learners of all ages and in all places.

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# Posthumanism and Arts-Based Educational Research Exploration in 3D and 4D Digital Fabrication

Patti Vera Pente

**Abstract** This chapter extends the creative potential of three dimensional (3D) and four dimensional (4D) printing in order to highlight a posthuman focus that promotes the experimental qualities of visual art within arts-based research (ABR). Given that the social and environmental stakes are high due to the proliferation of 3D and 4D digital fabrication now and in the near future, I ask how this technology can be explored with an awareness of the continuing evolution of posthumanist literature that questions our relationships with the world. I share 3D experiments and 4D speculative cases as posthumanist art perspectives on theory and practice.

**Keywords** Posthumanism · 3D printing · 4D printing · arts-based research · pedagogy · art education · visual art

With a wide range and combination of materials that can be digitally fabricated using three dimensional (3D) and four dimensional (4D) printing technologies,<sup>1</sup> the affordances and limitations of each amalgam of elements and compounds continues to expand. This paper will be organized into three posthuman, conceptual case studies at the 4D printing level that are based upon 3D fabrication experiments I conducted in collaboration with 12 a year-old boy. I theorize ways that aspects of posthumanism could shape arts-based research (ABR). Research that is politically and socially relevant requires an art that has significance in this global contemporary moment. With continued pressures on the environment, and on

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<sup>1</sup>4D printing incorporates the element of time as the fourth dimension. This addition typically presents itself as a change in the materials over a particular duration, often with the materials reverting back to their original configurations once the stimulus has been removed. For more information on 4D printing, refer to [https://www.ted.com/talks/skylar\\_tibbits\\_the\\_emergence\\_of\\_4d\\_printing?language=en](https://www.ted.com/talks/skylar_tibbits_the_emergence_of_4d_printing?language=en).

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our social and political spheres, a future generation that can address the world's challenges is necessary. Artists and arts-based researchers have a distinct role in this conversation so that we, '... might find arguments and stories that matter to the worlds we might yet live in' (Haraway, 2003).

Within much ABR to date, art is created and discussed as a process that seeks solutions to predetermined problems. According to jagodzinski and Wallin (2013), when ABR is reduced to this form of representation, it misses an opportunity to capture the force of art and begin a pedagogical challenge. In other words, continued pursuit of aesthetic meaning-making, often through reliance on self-expression and personal narrative is characteristic of ABR that hobbles the subject to humanism: and in its subsequent compliance with neoliberalism it does little to offer change in the world. This type of ABR that does not typically move the field into new modes of thought. However, the power within art, if it can remain unpredictable and experimental, can capture affect and open thought toward the ontological (jagodzinski & Wallin, 2013; O'Sullivan, 2012). Along these lines, jagodzinski (2010, p. 75) notes, 'Such an aesthetic can attain political significance by no longer being a form of expression (communication) or representation, but by virtue of its difference – and this difference is shaped through the creation of a new time and space. It is only then that it becomes political'. It is within this political formulation of difference that a posthuman art practice can create opportunities for social change.

This chapter theorizes explorations of ABR, emergent technology (3D and 4D printing) and posthumanism (Herbrechter, 2013; Wolfe, 2010). I explore images and objects in a modest quest to understand the limitations and affordances of this technology with respect to a cybernetic, animistic, posthuman life (Nayar, 2014). Exploring 3D and 4D printing connects to posthumanism through the multiple links between technology and the body. In this writing I extend from 3D explorations to the creation of three thought experiments in 4D printing. Beyond the printed object and/or technical novelty, this technology can offer ABR a means by which it might reach through the legacy of humanism toward '(a)rt's destructive power [that] emerges from its fragmentary nature that disturbs or challenges the closure or completeness of a system of thought, of politics and of society' (jagodzinski, 2010, p. 59). It is timely to consider 4D print technology, given that it is relatively new to education and to ABR. My intention is to push ABR beyond epistemological representation toward unknown, ontological and experimental limits, focusing on digital fabrication that highlights the materiality of the world.

## 1 Posthumanism

We are living in the aftermath of much posthuman discussion within the humanities and social sciences (Braidotti, 2013; Snaza & Weaver, 2015; Springgay, 2015). Posthumanism, broadly understood, refers to a political decentering of the human in terms of power differentials: it focusses on the intermingling of three

major divisions of human, animal and machine, and it offers a critique of Western, humanist notions of individuality, rationality, and neoliberalism (Braidotti, 2013; Hayles, 1999; Herbrechter, 2013; Nayar, 2014; Wolfe, 2010). Generally, posthumanism challenges anthropocentric dominance through a number of different disciplines and theoretical perspectives.

Within education, my attraction to posthumanist thought follows that of Nathan Snaza and John Weaver (2015) when they refute the humanist, educational norm of planning that is the basis of institutional, objectives-based pedagogy in favour of a relational, open-ended dynamic of teaching and learning. In usual humanist educational structures, individual achievement is valued, as is evident in education's focus on assessment and preordained objectives to which teachers are beholden. Challenging these norms leads to a consideration of what it might mean to 'know' and to 'be' differently. To critique what Noel Gough calls the 'anthropocentric gaze' requires awareness of the limitations of institutionalized humanism. By considering learners to be, 'situational, contextual and discursively described' (2015, p. 160), Gough calls for an awareness that we are, in any given moment, co-constituted by the non-human materials within our milieu. In other words, as posthumans, we are as much influenced and dynamically formed by the materials of our environment as we influence them. This perspective suggests a reconsideration of our human relationship with materials in terms of mutual influence that is consistently dynamic, and fluid. Yet, it is not a case of substituting humanism with another, highly theoretical 'post'; lived circumstances produce a much messier, complex tension between moments of humanism and posthumanism (Weaver, 2015). This unpredictable, material jumble is evident in various discussions throughout feminist, new materialist thought with an acknowledgement of the legitimacy of performativity as a means by which we live materially with the world (Barad, 2003, 2007; Bennett, 2010; Braidotti, 2013). Accordingly, the posthuman preference for chance, unknowability and emergence can result in a different kind of comprehension about conducting research and learning from it (Beighton, 2015).

Posthuman theory is politically and socially significant because it questions the tendencies of humanism that give license to an ethics of utility instead of one of mutual symbiosis. Thus, it offers us an ethical way to 'become with' the world. This ontological emphasis is different from an epistemological one due to the unpredictable path of 'becoming' that bypasses a level of rationality that has been identified with 'knowing' (jagodzinski & Wallin, 2013). One purpose within posthumanism would be an ethical and aesthetic ontological equality between humans and non-humans, but this requires a shift in thought as if 'technological and natural materialities were themselves actors along side and with us ...' (Bennett, 2010, p. 47). Thus, the move between humanism to posthumanism within ABR has an ethico-aesthetic element. This is its pedagogical importance.

With respect to the machine and the human, Hayles' (1999) articulation on the dissolution of corporeal and cybernetic boundaries is relevant. Within a nod to the cyborg that echoes back to Haraway's (1985) seminal essay on the topic, subjectivity takes on a kind of multiplicity in its relationality by theorizing the porous

nature of margins among species and materials. Hayles writes, ‘When system boundaries are defined by information flows and feedback loops rather than epidermal surfaces, the subject becomes a system to be assembled and disassembled rather than an entity whose organic wholeness can be assumed’ (1999, p. 160). The subject configured as multiple, flexible and porous advances beyond the confines of dichotomous thinking to extract the subject from its Cartesian dualism. Strategically, one must expand from the level of critique into creative exploration. To remain restricted to critique/critiqued in research reinforces the dualities inherent in the mind/body split (Beighton, 2015; Hansen & Stephensen, 2015). Following Hayles and Haraway, I reevaluate the art in ABR as a means by which the posthuman subject is considered.

## 2 Arts-based Research

ABR, often located within a qualitative research paradigm, includes various methodologies that use some form of art to resolve a devised problem. This kind of research is often developed as social critique and/or commentary. While my own work in this field is intended to generate social change through its artistic thrust, the institutional structures of academia frame the work and control its disorderly potential to dislodge and disturb (Pente, 2008). Therefore, the extent to which art can touch a milieu of affect, generating a strong shift in a person’s perspective that might lead to change, is limited. However, as ABR continues to grow, such tensions between institutional structures that shape research and art that resists categorization, reaching instead into unknown, rise to the surface.

Arts-based research began to proliferate in North American education systems in the 1990’s with the work of Eisner (2008a, b) and Barone (2006). As a political move into academia, one intention of this work was the validation of art as a legitimate form of qualitative research. ABR continues to proliferate in the fields of education and health, where the work of many researchers is raising the profile of arts-based methodologies within the academy (Cahnmann-Taylor, 2008; Haywood-Rolling, 2010; Irwin et al. 2006; Leggo, Bickel, & Walsh, 2015; Sullivan, 2005). Some scholars contend that as a form of qualitative research, ABR affords a closer examination of a problem than one would otherwise glean (Leavy, 2009). However, jagodzinski and Wallin (2013) posit that ABR has not moved far enough into the unknown; consequently, it is limited by the norms of qualitative research structures. Unfortunately, the opportunity to aesthetically affect public pedagogy in deeply significant ways is missed if the art produced remains as a method for probing an a priori, static research question. In other words, the art itself cannot illustrate, but rather take the audience beyond the imaginable. jagodzinski notes, ‘An affirmative ethico-politics, in line with theorists such as Deleuze and Guattari, should theoretically inform an avant-garde without authority to help change the distribution of the sensible globally via a posthuman ABR paradigm that activates a public pedagogically’ (2015, p. 127). Beighton (2015) echoes this point in his denouncing of strategies of research application where the institutional forces can easily ‘dull’ the creative and the experimental.

It is not enough to create definitive meaning through the expression of personal perspectives regarding a topic that may or may not include exploration of art materials. This would endorse limitation through possibility rather than what Deleuze and Guattari (1987) would identify as potentiality. The ‘possible’ denotes an already formulated, anticipated future but in the ‘potential’, the encounter with the unexpected remains undefined. The initial playful relationship with materials must draw the artist/viewer/participant into a circle of the inexplicable; into the unknown; into a potentiality.

Frequently, the norms of a neoliberal subjectivity within humanism are evident in art and ABR (jagodzinski & Wallin, 2013). Within modernist art, the myth of the isolated genius whose creativity and hard work equate to a better life – or to a tortured, misunderstood life (depending upon one’s need for a happy ending) remains a normative, sometimes unconscious perspective in much art and ABR (Pente, 2008). Either way, the story assumes a conception of creativity as a characteristic of an a priori individual: as a quality that is within a person. Significantly, individual creativity has been promoted in the search for newness in education and business as a tool by which people can rise above the average and be successful within the neoliberal, conservative system. However, if we consider creativity as a multiplicity within relationships among various performances, contexts and ideas, (Beighton, 2015; Hansen & Stephensen, 2015), ABR must seek artistic encounters that take the viewer/participant/artist beyond dichotomous thinking that begins with creative/non-creative and individual/other. This is why jagodzinski and Wallin (2013) call for ABRers to move beyond representation (often formulated through personal narrative) and consider subjectivity differently. As jagodzinski notes, ‘... subjectivity is therefore an effect of actions performed in assemblages of several humans and non-humans’ (2010, p. 83). In other words, the concept of the humanist individual is replaced by a Deleuzian assemblage of which the ABRer is one dynamic part. Thinking about research in this way has ramifications for the role of art within ABR.

### 3 Disruptive Technology of 3D and 4D Printing

One position that is gaining public momentum predicts that 3D and 4D printing will revolutionize our political, social and financial lives as a disruptive technology (Hoskins, 2013; Prince, 2014). Some have called digital fabrication a third industrial revolution, after the mechanization of the textile industry in Britain and the automobile assembly plant (Hoskins, 2013; Prince, 2014). I question how 3D and 4D printing might be disruptive in ABR. Instead of considering the researcher-human as an actor who applies technology to ferret out an answer to a prefabricated question, I consider her as part of a dynamic material relationality of hand, screen, extruding material, mind, viewer, hardware, software, eye, and so on. This research assemblage can create a shift in how a learner considers her position in relation to the other. Rather than a duality of subject/object, an assemblage of this nature can be pedagogically strong in two ways: firstly, there is

strength in the deeper connection to the surrounding milieu that a learner might discover when she understands she is intimately part of a complex materiality, and secondly, there is strength in the unpredictability of this relationship, which might then encourage the student's forays into the unknown. This can be considered a kind of pedagogical, material agency.

There are two procedural aspects to this technology. There is the capture or creation of the image using 3D scanning or 3D software (or a combination of both), and there is the additive manufacturing of the model according to the digital file. Furthermore, another form of 'analog' 3D printing involves a stylus that extrudes molten plastic while one holds it like a pencil. With respect to all digital fabrication, the printing technology is changing rapidly and frequently. At the time of this writing, it is predicted that 3D printing will continue to become more user-friendly and continue its present expansion into more social spaces such as libraries, schools and homes (Hoskins, 2013). Although it is relatively new as an art process, the use of 3D printing will also likely expand further into the visual arts as this technology is creatively explored (Hoskins, 2013; Ozgundogdu, 2015; Spayde, 2014).

While many people are familiar with 3D printing technology, less is known about 4D printing. The development of 4D printing takes digital fabrication into new areas with its attention to materiality. In 4D printing, the fourth dimension of time is factored into the form. Depending upon the combination of materials used, 4D printed objects shift their characteristics, such as shape or colour, upon contact with an energy source (Greenemeier, 2013; Pei, 2014). For instance, energy transfer can change the shape of the object as molecules are catalyzed, based upon the application of heat, light, water or pressure. If we think of the body as the source of energy transfer, actions such as squeezing, spitting, or blowing become catalytic. As the energy dissipates, the object returns to its original shape, or continues to change upon further exposure to the energy source (Pei, 2014). Researchers (Zhou et al., 2015) have categorized four main methods of material change:

- self-assembly/disassembly, whereby the elements or compounds organize themselves into larger forms and then disperse
- deformation mismatch, where different materials are laminated and react to stimuli in different ways, thus creating bends in the forms
- bi-stability, where materials change from one stable form to another
- shape memory/change effect, where the change is proportional to the amount of energy applied.

For example, a sheet of polymer that is sandwiched between different materials will compress and stretch upon immersion in water due to the mismatch of laminated materials, where one changes faster than the other. In another example, applying heat to a composite of materials will instigate self-assembly into a robot or other form (Pei, 2014).

The kinds of materials used in 3D and 4D printing will continue to expand from the current list that includes graphene, plastic, metal, clay, dough, icing, and bio-materials. Other fabrication and material processes continue to be investigated



in technology centers such as the Massachusetts Institute of Technology's self-assembly lab<sup>2</sup>, under the direction of Tibbits (2013) who focuses on various scales of 4D materials that can self-assemble at different rates.

Unfortunately, this technology will also expand the current, insatiable desire to acquire the newest technology or gadget without thoughtful attention to global relationships among human and non-human populations. The new prosumer<sup>3</sup> is a cyborg nightmare whereby 3D and 4D printing DIY (do-it-yourself) makers have become producers and consumers at the same time. Not surprisingly, cultural institutions are complicit in this long-standing romance with the new. The American Museum of Modern Art in New York recently purchased a 4D printed dress which can be modified through an associated app (Brooks, 2015). This technology is being taken up by the market in multiple ways. Potentially, each household will print items when required and/or desired. It is anticipated that the market for home use will expand quickly as the machinery becomes more user-friendly (Hoskins, 2013; Pickett, 2015). Such home manufacturing has been touted as democratizing creativity but in effect, it is also another way that people will continue to buy more things that they probably do not need. Meanwhile, globally, the prosumer does little to shift toward a world that is more equitable, ethical or viable for all. I seek other ways to use new technology so that it acts as a pedagogical reminder that we are all here on this earth together; human and non-human. There is a possibility to address a posthuman ethic. The advent of 4D printing has potential to create new relationships about how we think of our bodies in relation to the material world around us. Thinking optimistically, artists can catalyze awareness and change. Some examples that reveal various conceptions of social commentary through affect in relation to the body are included below.

Body hacker and performance artist, Olivares (2014), in an ongoing creative archive called, '10000 Generations Later (aka Your Matter Matters to me): A Speculative Cyborg Feminist Subdermal Archive', transforms her body through subdermal additions of silicone modules that contain material from her encounters with the world. As a student of Donna Haraway, Olivares continues to investigate the notion of the cyborg that questions the enmeshing of multiple bodies and activities at the boundaries, 'analyzing both the oppressive and liberatory potentialities within technoculture' (p. 293). The body in relation to cybernetic and animalistic boundaries is at the crux of her investigation of novel technologies and relationships with the world.

In a more direct use of digital fabrication and within a posthuman recognition of connected ontologies, Devendorf and Rosner (2015) offer a series of design concepts that are influenced by performance art. They draw attention to

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<sup>2</sup>For more information on the research at MIT under the guidance of S. Tibbits please refer to <http://www.selfassemblylab.net/>. Also out of MIT is artist Neri Oxman who approaches digital fabrication in other directions. See <https://www.media.mit.edu/people/neri>.

<sup>3</sup>Numerous uses of this term involving the conflation of consumer and producer have evolved with the DIY (do-it-yourself maker movements). For example, see Oxford dictionary online at <http://www.oxforddictionaries.com/definition/english/prosumer>.

interactions between body and machine. Through various scenarios, they highlight the functionality of printer and body, prosthetics, and the transitory nature of materials to investigate the normative dependence on manufacturing and materiality. They lead research into social critique with design and creative exploration with technologies and materials.

What is significant in both examples is a resistance to the normative, neoliberal appropriation of emergent technology into objects that become market commodities. The home manufacture of commodities is evident in the 3D printing movement that has led to the fulfilling of consumer (prosumer) desires by printing objects with the home printer. Through creative attention to the materiality of bodies in the Olivares (2014) case, and through a focus on digital fabrication in the Devendorf and Rosner (2015) case, we are left questioning our own relationships with bodies, materials and technologies. Influenced by this work, I form the following inventive experiments as a means by which I can explore pedagogical potentialities through creative research. The section begins with a series of explorations in 3D printing. Each example is followed by a 4D thought experiment.

## **4 Explorations and Extensive Fictions in 3D and 4D Digital Fabrication**

Digital fabrication in 4D printing experimentation focuses on the point of exchange between energy and material. The disruptive nature of this exchange is parallel to art that touches the subconscious and ontological curiosity that is felt in the body-brain. While wary of a tendency to rely on the novelty of the technology rather than on the concepts and/or investigations that might otherwise be highlighted, I propose the following 4D fictional objects based upon 3D explorations. I am particularly interested how posthuman relationships develop as energy transfers from the body might be used to change a 4D printed object; and how, alternatively, the object might reciprocally change the body. This work began with some experiments where my son, a 12-year-old boy, and I played with 3D printing.

### ***4.1 3D Experiment #1: The Pyramid/Penguin***

The 3D-rendered forms flip and move across the screen with the intense speed of a cybernetic 12-year-old's hand. Posthuman as he links to his project through his eye-hand-mouse-screen in a moment of assemblage. The body is materially connected to the technology, which is linked to electricity, to our conversation, etc. It is within emergent technology that this extensive assemblage is most noticeable: before the novelty fades into normalcy and 3D printing becomes another pencil. I link this moment of novelty to what art can open for research – opportunities to feel our ontological spaces anew.

As I watch the boy's explorations, I see that there are multiple configurations within the narrow confines of the algorithmic limits. Accepted limits support creative exploration but in this case, these limits may not be enough to take the activity toward art. Although computer engineering aspires to more volatile, responsive variation in software design, (Squires, 1999), the software engineer's hand is evident in the choices available among shapes, platforms and colours. In about 30 minutes, the boy is studying the printed, plastic pyramid/penguin. There are glitches where the plastic attached a leg to a pyramid. 'Not bad', the boy comments. But there is disappointment as he examines the little, plastic replica of his playful choices that he had made while in the virtual moment. Not surprisingly, this physical, plastic model of his virtual, creative efforts gets identified and categorized by its materiality. It fails in comparison to more sophisticated relationships the boy holds with plastic: model cars; Lego sets; Rubik Cubes; soccer medals. There is insufficient room within this chapter to unravel the significant ramifications of this relationship in depth, but I will focus on the glitch of that leg/pyramid as an opening toward experimental, posthuman ABR.

Like many artists, there is a tradition within my creative endeavours on valuing the glitch. By this I mean the strategy that has a long history of centering on the weird mistakes inherent in a technology and/or process. Specifically, the glitch in 3D printing technology has inspired many artists/makers and has become an independent movement within 3D printing (Turk, 2014). The work of glitch artists makes use of the mistakes that transpire between an idea realized with 3D software and the physical build of the object. This play with the limitations of the technology results in partially resolved objects with missing pieces, extensions of plastic where there should be none, and joins that should be separations. These mix-ups take on a life of their own in artistic investigation. The mediation between the software design and the printed object calls our attention to the slippages of communication; in this case, between machines. The human must play translator between the two devices if she is to resolve and print a particular object. However, in the mistakes we are reminded that the process itself is volatile. It interrupts the assumption of transparency of process, where software and hardware are invisible tools in the prosumer's focus on product. Within this interval of interruption, I can use the unpredictable potentialities that are at play within the cybernetic, posthuman assemblage to generate a 4D imagined object.

#### ***4.2 4D Fiction #1: Déjà vu Limiter for a Plastic Brain***

Based upon the above experiment, I consider 4D fabrication. The glitch also refers to the phenomenon of déjà vu, when my brain records a new stimulus but a synaptic glitch misinterprets it as memory: memory glitches. In this project, I create a déjà vu limiter for a plastic brain. It consists of wires, electrodes, a capacitor, and two brains: one of flesh and one of plastic. The 4D art is a piece of headgear, with my plastic brain sitting on my forehead near my flesh brain, separated only by

thin layers of hair, skin and bone. An electrode attaches my skull to the 4D printed plastic brain through a small capacitor. The energy produced within the synaptic activity of my brain is transferred and stored in the capacitor. The output is fairly regular as it modestly and slowly builds in storage in a steady rhythm. In the instance of a glitch of *déjà vu*, however, this synaptic flow is broken, triggering the energy built up in the capacitor to discharge violently before I can even recognize that I have had an experience of *déjà vu*: before thought. This thrust of energy quickly changes the physical qualities of the plastic brain and it flattens into a malleable, plastic puddle, unpredictably sliding down my forehead and draping over my face. It interrupts my sight and breathing, becoming part of me. Over more time, as the energy dissipates, the plastic brain slowly regains its original shape. This process repeats itself.

### ***4.3 3D Experiment #2: Body Scan***

The boy holds the small digital scanner that is attached to the iPad and he slowly walks around me in 360 degrees. Moments later, my 3D form appears on the screen as a very detailed replica. I am standing there staring back at myself from the virtual. The body has moved to the screen. I am surprised at my reaction of delight that is generated by my virtual clone. It is so much more than a mirror, although a mirror holds greater ability to record my movements and details, given its relationship to time. My connection with the computer that has a history of symbiotic exchange has suddenly become more intimate now that I am standing in the screen in 3D form. This image of me is algorithmic and I feel a deep connection to my particular sequence of numbers: posthuman in this moment of assemblage. I could order this detailed image as a plastic doll – just order it, pay for it, and wait for the mail. I anticipate that this is what will more frequently occur as bureau services print and mail items out to their customers with increased frequency (Hoskins, 2013). However, the aesthetic, pedagogical moment would be lost. I move in a different direction.

### ***4.4 4D Fiction #2: Heart/Breast Clamp***

Using a paper-thin, laminated, 4D printed sheet of a mixture of different heat-responsive polymers, I investigate the design of a scanner clamp that is intended to adhere the iPad to my chest. However, the functionality of the attachment is continually thwarted by the shifting of the plastic polymers due to energy transfer from my body in the form of heat. The 4D clamp shifts into the shape of either a second heart or a third breast. Because the device is attached to my chest, the location is in proximity to be viable as either excessive body part, but can only form as one at a time. The device resembles a thin, flexible shirt, and depending upon random selection where I press on it with my palm, it shapes into either a heart or breast. As a heart, the device mimics the movement of rhythmic beating, which

transfers to the attached iPad and 3D scanner, thus interrupting the collection of data during the scan. As a breast, the device pops out against the iPad, mimicking the hardening of the nipple, resulting in a different kind of interruption during a scan. The clamp/shirt is tasked with holding the iPad and scanner steady, which is a requirement for producing a clear image. By its relationship with the body, however, its corporeal mimicry interferes with its technical ability to hold the scanner steady and thus, thwarts attempts to scan a perfect replica. As a polymer breast or a heart, the clamp changes the scan so that grey, blank areas appear on the screen instead of details from the actual object. Meanwhile, my flesh heart beats faster as the shirt (which is made of hot, impermeable plastic) heats up my body, and my flesh breasts may or may not be affected, depending, perhaps, on what I am trying to scan.

### ***4.5 3D Experiment #3: Extruded Drawing***

Next, we move to a hand-held 3D printing stylus and after about 30 minutes there are many sighs and moments of frustration as the technology becomes noticeable in its inefficiency. After my attempts, my 12-year old co-investigator gives it a try and he, too, shakes his head in frustration as the plastic extrudes in inconsistent twists and curls. The virtual screen has been completely replaced with the material. The lack of skill in this eye/hand/stylus/plastic is frustrating. We are back to drawing; only this time with dynamic plastic. However, interest is generated when the boy explores layering one colour onto another in his free-form object. 3D printing becomes painting. His head has stopped shaking, immobile in concentration.

### ***4.6 4D Fiction #3: Dog/Octopus Entanglements***

In Western culture the shaking of one's head communicates the negative. The shaking of a dog's head has other meanings, depending upon the contextual environment. Canine reasons for shaking the head are varied, such as tearing up chew toys, responding to a biting flea, enjoying altered states of dizziness – one could continue to speculate. The 4D printed octopus that we envision is designed to change form when kinetic energy from a dog is applied. This means that the tentacles become longer and thinner when shaken by the vigorous movement of a dog while the octopus body becomes smaller. A continued input of energy increases the stretchiness of the materials. This 4D dog/octopus assemblage draws attention to the differences between human, symbolic gesture and canine, instinctual gesture. Out of necessity (or desire?) the dog shakes its head. When the dog bites the printed octopus, the shaking lengthens the tentacles until they become unwieldy, flapping and wrapping around the dog. The more it shakes its head, the longer and thinner the tentacles become until the dog and octopus 'toy' are entwined: the plastic octopus wraps around its prey. As the dog pauses, the octopus resumes its

shape but it is likely that the dog will begin the shaking anew. The continual shaking/dog/octopus assemblage becomes a loop reminiscent of structure found within computer languages. Notwithstanding the ethics of using animals in research, this thought experiment draws attention to multiple perspectives of the human, animal and computer bodies and the various levels of comprehension in the situation.

These thought experiments about 4D printing describe a kind of useless art with respect to directly claiming an advancement of global change or local politics; let alone the promise of a Western aesthetic. However, as we know, the effects of art are not always immediately understandable because in the interaction of a public with art, pedagogical potential is always unpredictable if the art is something unfamiliar. What seems useless might become a powerful instigator of new relationships. These projects align with Stephanie Springgay's comment: 'Posthuman research does not need new methods. What it needs are procedures that make felt the unknowability within the unknown' (2015, p. 86). These 4D print fictions suggest the absurd and as such, disturb our cognition so that we are reminded of the importance of felt materiality within ABR. With this in mind, consider these 4D printed art projects as creative beginnings that open an ABR orientation toward the useless, the absurd, and the sensitive. As such, they are nodes that could lead an arts-based researcher into an inquiry that remains focused on the strangeness of art as a guiding principle.

## 5 Conclusion

Central implications of this chapter include envisioning art and ABR through a posthuman perspective that does not place the human at the ontological and political pinnacle of the world. I have considered three possible fictions in 4D printing that address art as a posthuman articulation, based upon experiments with 3D printing. Posthuman ABR stretches into the unpredictable, uncertain and unconscious force of affect to instigate 'art without authority' (jagodzinski, 2010). Because this art does not know where it might end up, this form of inquiry is a powerful choice for future arts-based researchers who work within an ethico-aesthetic framework, seeking to improve the world. Posthuman ABR is irregular in its generation of research questions and methods of inquiry, but key considerations are the human, animal and cybernetic connections that form dynamic relationships. I would add to that list the Earth itself as strong influence in this research. By allowing the art to unfold and lead the investigation, potentially compelling forms of pedagogy may result. However, it is also possible that such research might be ineffectual in terms of creating a strong viewer response. There definitely is risk involved in conducting ABR with such uncertainty, but it is this risk that is necessary for the educational field to reach multiple audiences. The extend to which art can gouge out an affect of change is limited; due, in part, to normative institutional procedures, regulations, and structures. Therefore, ABR requires a strong commitment to the exploratory nature of art.

Digital fabrication is technology from which exploration within the posthuman assemblage can grow, shifting nuances of intertwined body/computer/software/3D/4D printer/concepts/histories, etc... to creatively pay attention to the world. In this way, ABR becomes more than a dichotomy of critique/criticized; more than an aesthetic extension of a qualitative inquiry; more than a representation of a neoliberal subjectivity: ABR extends into future potentialities that might actualize social and political change to inform how we ‘become with’ the world.

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# Collaboration as Individual Learning Event: Collective Consciousness and Shared Practice in the Development of Pedagogical Content Knowledge in Visual Arts Pre-Service Teachers

Alexandra Lasczik Cutcher

**Abstract** This chapter shares a suite of collaborative artmaking projects, designed to use Arts-based inquiry through an a/r/tographical lens to enable deep learning and the development of pedagogical content knowledge. These projects are underpinned by a desire to provide authentic and engaging learning experiences for Visual Arts pre-service teachers in a studio setting, appropriate to the contexts and complex demands they will face in such environments in their teaching careers. The projects are linked by notions of visual performance where the pre-service teachers, motivated by discussion, stimuli and feedback engage in several phases of critical, reflective and creative thinking through the material practice of painting. The paintings become palimpsests, revealing and concealing levels of contemplation, experience, negotiation and subjectivity as Art, research and education connect and disconnect through action and thought. In this way, pre-service teachers engage in mapping the networks of interactions, dialogues, group dynamics and learnings whilst their emergent identities as Visual Arts teachers are entwined with their developing understandings. The purposes of this rehearsal are varied and multifaceted. Collaboration in this context is an ergonomic modality in the development of teacher identity and proficiency because it occurs in emplaced and authentic settings. In this way, pre-service teachers draw upon communal affect and live performance to critique and analyse the layered actions and experiences that materialize; the learnings become at once, collaborative and individuated.

**Keywords** Collaboration · collaborative artmaking · a/r/tography · preservice visual arts · teacher education

## 1 Orientation

Teaching can be a lonely business, a solitary, isolating endeavour (Lynch, Madden, & Knight, 2014). In the beginnings of our careers as educators, we are thrust into

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new and untried spaces for the first time in our very own classrooms, with our very own students. The door closes behind us and suddenly, we are left to manage the learning environment alone. It is a confronting, intimidating and lonely moment. In secondary teaching contexts, this sense of marginalised detachment is heightened by curriculum structures, which separate subject areas into discreet disciplines. Although university prepares us for notions of interdisciplinarity, multidiscipline inquiry and communities of learners, the reality in most schools in New South Wales [NSW], Australia where I taught for 25 years and for which I now prepare pre-service secondary Arts educators, is that classrooms and their undertakings are most often detached, removed from one another and disconnected (Cutcher, 2014). Although educational initiatives like the recently uber-fashionable STEM (or the more recent, Arts-friendly, STEAM) model, students and the subjects they learn about, remain siloed, separate and isolated. Assessment models that most often require students to perform individually, discretely of their peers, reported on separately and as an age or stage cohort perpetuate this. Such a culture of standardisation, so pervasive in global contemporary schooling contexts particularly in the developed world, appears to perpetuate this notion; assuming that all students will go out and into the world alone. In such a context, it is no wonder that many teachers eschew collective learnings (Robinson, 2008; Santamaria & Thousand, 2004).

In recent years however, the turn towards the collaborative in education (Gershon, 2009) is gaining traction, effectively disrupting discourses of the individual in order to be richer, more generative and iterative learning spaces. At Southern Cross University, we have prioritised, investigated and trialled several collaborative studio-based projects for Visual Arts pre-service teachers that seek to practise a range of multi-, cross- and inter-disciplinary skills and experiences in order to generate understandings and rehearse classroom-based competencies, as well as troubling notions of the singular, wholly agentic artist, researcher and teacher.

It could be argued that by its very nature, the Visual Arts are multi-, cross- and inter-disciplinary. When taught well, the Visual Arts has myriad capacities to immerse students in fields of inquiry beyond the self-evident of 'Art', per se, including but not limited to historical and scientific studies, poetics, philosophy, anthropology, archaeology, semiotics, literature, theology, global politics, studies of the environment, urban planning and sociology, to name but a few. Certainly, there are many opportunities within the Visual Arts secondary curriculum in NSW that allow for teachers to explore inquiry learning through the lens of subject areas other than the discipline of 'Art' (see BOSTES, 2009). In order to do this well, Visual Arts teachers need to exploit, rehearse and develop the requisite pedagogical content knowledge [PCK] (Grauer, 1999; Shulman, 1987) so that they can massage, manipulate and deploy curriculum into cognitively and aesthetically rich learning experiences for their own students.

A particular challenge for Visual Arts teacher educators then, is to design curriculum that enables pre-service teachers to authentically begin to develop such PCK. At Southern Cross, we recognise that Visual Arts teacher preparation must be rich, relevant and stimulating. We seek to challenge our students to think beyond siloed notions of both their subject area, their practice as teachers and artists, and the

artworld. By leaning into the collaborative as both curriculum and pedagogy, we seek to extend and disrupt their thinking, doing, and knowing (Cutcher, 2015).

This chapter presents a suite of collaborative artmaking projects, designed to use Arts-based educational research [ABER] through an a/r/tographical (Irwin & de Cosson, 2004) lens to enable deep learning and the expansion of PCK (Grauer, 1999; Shulman, 1987). Although I am the single author of this chapter pulling together all the threads of communal a/r/tographic inquiry at our institution in a single display, it should be noted that these collaborative inquiries were also collaboratively conducted. My co-researchers are each acknowledged at the commencement of the portrayal of each project below, along with further references, to point the reader towards a more fulsome discussion of each project, should their interest be piqued. For the purposes of this chapter however, each portrayal is necessarily succinct, although when taken together, give a glimpse of the types of a/r/tographic inquiry that are being mounted for the purposes of teacher preparation in the Visual Arts at Southern Cross University. Kester (2011) posed a singular question that has guided us in this endeavour: What forms of new knowledge do collective and collaborative practices generate? This new knowledge seeks to inform the development of pre-service Visual Arts teacher PCK through collaborative, artistic enterprise.

## 2 The Literature

There is scarce literature in the field of collaborative artmaking for the purposes of teacher development in Visual Arts education. However, to guide us in our inquiry, we drew from the field of collaborative practices more generally, as well as from the field of education broadly and the field of contemporary Art/Arts education practice specifically. Taken together, this short review gives a context for the suite of projects presented afterwards, as a textual and visual unfolding.

## 3 Collaboration as an Approach

... you have to recognise that most great learning happens in groups, that collaboration is the stuff of growth. If we atomise people and separate them and judge them separately we form a kind of disjunction between them and their natural learning environment (Robinson, 2008).

Sir Ken Robinson in one of his seminal TED talks, asserted that collaboration is the stuff of creativity and of deep learning. However, in many secondary school settings and certainly those I have worked within over three decades, the pressures of a narrowed curriculum and focus on standardised testing and other accreditation regimes, particularly in the senior years of schooling (e.g. the Higher School Certificate or HSC examinations – see [https://www.boardofstudies.nsw.edu.au/hsc/hsc\\_in\\_nutshell.html](https://www.boardofstudies.nsw.edu.au/hsc/hsc_in_nutshell.html)), have meant that individually-based assessment will

most often dictate the design of curriculum (Cutcher, 2014). The pressure on teachers to ensure that students perform in such neoliberal regimes have resulted in curriculum uniformity, in soulless calibration, rather than in a genuine fostering of ingenuity and creativity (Hargreaves, 2003), despite the political rhetoric that professes otherwise. In our planning for Visual Arts pre-service preparation at Southern Cross, we are attempting to trouble this reality in the discourses with which we engage, and in the learning experiences we design. In an unfurling of inquiry, we have been drawn to collaboration as a multifaceted way to allow for layers of discovery learning, and for the nurturing of creative and critical thinking and engaged praxis.

Put simply, collaboration is defined as working together, or in conjunction with others (Kester, 2011). However many writers, particularly those which focus on business models, dig into the concept of collaboration more intricately. Santamaria and Thousand (2004) defined collaboration as an interaction between people that comprises a number of behavioural aspects, including information sharing, coordination, cooperation, negotiation, problem solving and perhaps most importantly, communication. Sanker (2012) asserts that there must be a unifying goal in order for collaboration to be successful, that mutual respect is essential, and that the rewards and the risks are shared. Collaboration is relational, relies on trust and mutuality, as the agentic power is shared (Baguley & Fullarton, 2013). It is this human aspect that has only been emphasised in the previous decade in business practice, whereas previously a results-oriented rather than process-oriented, group work model has been emphasised (Baguley, 2007). As Sanker (2012, p. 3) defines it, collaboration is,

... the synergistic relationship formed when two or more entities working together produce something much greater than the sum of their individual abilities and contributions ... . In a collaboration, multiple parties with complementary skills share knowledge, talents, skills, information, risks, and resources to achieve a mutual goal that they could not have achieved separately. The outcome of a successful collaboration is something that did not exist before: the solution to a problem; new ideas; a new, higher level of products, services, or know-how. Collaboration is not a touchy-feely concept; it's very much a focused, structured process.

Structures for collaboration ought to be mutually developed, be goal-focused, and have shared responsibility, authority and accountability (Baguley & Fullarton, 2013). Nevanen, Juvonen, and Ruismäki (2012) argue that there must be consensus with respect to the contents and processes of the collaborative activity, that the aims must be internalised by all parties and articulated specifically. The activity then must be organised and stable, so that regular communication, consultation and the free exchange of information is enabled. When effective, they go on to argue, a successful collaboration 'includes stable and movable structures, which are not dependent on some individuals, but rather are a part of the structure; whereby the workers are strongly committed, as responsibility areas are planned, carried out and developed together' (Nevanen et al., 2012, pp. 5–6). Thus, key aspects that influence the collaborative process are identity, affect and motivation (Baguley, 2007), the very things that also influence artmaking and learning.

Although these definitions and explanations are helpful with respect to what collaboration is, and how to structure it successfully, what is of most interest to the projects we've conducted is the nexus between collaboration and creativity, as previously mentioned. Collaborative practice is linked strongly to creativity, largely due to the strong performative dynamics, and elements of improvisation and communication (Baguley, 2007). Within this, a crucial element of any successful collaboration is leadership, meaning that effective communication, skills, expertise and support are necessary to any successful, creative collaboration (Baguley, Midgley, & Kerby, 2013).

In other Arts areas such as Drama and Dance, the creative process is inherently collaborative, inherently relational. It is from these other Arts areas that we have been inspired in our turning towards collaboration in Visual Arts education. In all other Arts areas, collaboration is a fundamental epistemological and ontological framework and ought to be considered within the interpersonal, cultural and institutional contexts that support it (Baguley, 2007). In the Visual Arts, the myth of the individual genius can be eroded through a shifting more in line with its other Arts compatriots (Baguley et al., 2013). In collaborative artmaking for teacher preparation, the boundaries and barriers between siloed notions of individual classrooms and subject areas can be flattened, in order to encourage interdisciplinary modes of thinking and doing.

## 4 Collaboration in Educational Practice

Collaboration in educational practices, including in educational research, sees a contradiction of many of the more generalised, business-focused definitions included in the above section. This is an interesting slippage and speaks to the importance of the contexts and the functions of collaboration as praxis and way of knowing. In contrast to the notion of structured and known outcomes, management, agreement and shared purpose, collaboration in the educational space is more characterised by,

... unknown possibilities ... consensus is not necessarily the ultimate focus in collaboration. Alongside or in its stead, conflict and disagreement, as well as accidental and incidental previously unimagined happenings, are welcomed and utilized, leading to the transformation of researchers, problems, and projects alike (Gershon, 2010, pp. x-xi).

The unknown possibilities of which Gershon speaks, the notions of conflict and disagreement, of unimagined possibilities are generative spaces for new knowledge to appear. Collaborative, participatory methods are being used increasingly in education for these very reasons, where students are encouraged to take an active role in fluid interactions with other students, as well as with their teachers and which engage ingenuity and peer interaction as fundamental aspects (Baguley, 2007). Santamaria and Thousand (2004) assert that educational programs with high levels of collaboration are more successful with respect to the operationalizing of inclusivity. However, it's the transformative potential of collaborative learnings that appear to be most appealing to educators, and as Gershon asserts,

collaboration is a penetrating relational experience that involves a considerable commitment to spontaneity and,

... as we mindfully collaborate, our selves and projects are transformed. While this transformation has the potential to threaten representations of self as expert, the commitment to reflexivity and to creating space for others to speak fully offers the reward of producing multilayered, multidimensional texts that illuminate the complexities of social relations and structures in ways that are not possible using traditional methods (2010, p. xi).

There has been much work done on collaborative approaches for teachers to transform pedagogy through professional dialogue, by sharing ideas, harnessing experiences, capacity building, and taking risks with support and guidance from peers (Lynch et al., 2014). As Mantas and Schwind (2014) assert, collaboration 'encompasses a holistic orientation to transformative learning which is complemented by more imaginative, emotive, intuitive, soulful, creative, and expressive ways of being and knowing' (p. 76). Reflective practice is a key feature of the collaborative process in education, and it's suggested that teachers who are experienced with collaborative practices are most likely to utilize these strategies to encourage analogous inquiry from their students (Keating, Diaz-Greenberg, Baldwin, & Thousand, 1998). In education it seems, there is more of a nuanced, milieu specific imperative, 'where the boundaries of teacher work have been challenged and thus redefined' through collaboration so that it allows for the expansion of 'professional learning of teachers but also the potential for authentic student learning' (Lynch et al., 2014, p. 5).

Thus collaboration, by its very nature, is a socio-constructivist learning pedagogy, and the situated learning environment and atmosphere in which it occurs is significant; cognitive, practical and emotional aspects all ought to be present (Nevanen et al., 2012). As a Vygotskyian strategy, it speaks to the enhancement of learning cooperatively as an essential and sophisticated approach for constructing knowledge and discovering meaning (Baguley, 2007). Teachers who generate such cooperative learning environments that encourage improvisation, experience a 'paradigm shift in their teaching philosophy that involve[d] relinquishing control of the educational process and re-viewing teaching and learning as a collaborative endeavour' (Baker-Sennett & Matusov, 1997 cited in Baguley, 2007, p. 6).

Baguley and Fullarton (2013) argue that an inherent aspect of quality teaching includes the effectiveness of collaborative models and that there has been an expanding interest on the creative element of the collaborative process in recent times. Robinson (2001) contends that collaboration is essentially a creative process that arises through interdisciplinary interactions with others.

The issue for educators in the successful implementation of collaborative learning practices in their classrooms however, may very well be one of confidence. Although the literature is clear and convincing that collaboration is at the vanguard of educationalists' views as a sustainable solution for effective teaching and an ideal intercession, it 'is plagued by dynamic complexities inherent to most educational environments, often making it difficult for educators to reach and maintain the optimal conditions needed for successful collaborative endeavors' (Santamaria &

Thousand, 2004, p. 17). Perhaps the case for the more holistic implementation of collaborative practices is one of practise and of deep understanding. If this is so, pre-service teacher education has a significant role to play.

## 5 Collaboration in Contemporary Art and Art Education

During the past two decades, the Modernist idea first formalised by Kant (Kester, 2011) of the solitary and somewhat valiant figure of the lone artist practicing in his self-sufficient garret has been disrupted, by artists interested in collective and collaborative Arts practices (Baguley, 2007; Springgay & Carpenter, 2007). Collaborative practices proliferate in contemporary Art (Smith, Nilges, & Truscello, 2009), which in and of themselves have transformative and implicative potentialities regarding the very nature of contemporary Art, thereby complicating ‘conventional notions of aesthetic autonomy’ (Kester, 2011, p. 9). The current leaning into collective Arts practices could arguably be seen to have commenced with Dada and Surrealism, which in turn was revitalized by the cultural revolutions of the 1960s onwards, when political activism drove such communal praxis (Kester, 2011).

Wright (2004) in a highly nuanced and interesting article, notes that artistic collaboration in contemporary Art has a ‘delicate essence’ and it is the Art object itself that is the major obstacle to collaboration, for reasons of economic commodification. Art itself he says, is not a category; rather it is a performative, because it is both generative and destructive at once. He says that Art itself is the chief obstacle to artistic collaboration, and that ‘co-authorship can only be perceived as a hindrance to the sort of possessive individualism underpinning authorship’ (p. 534), largely for capitalist reasons. Such a possessive individualism has ramifications for all types of collaboration. The premise of much of the collaborative art-making by the student-artists in our School has been to flatten notions of authorship in the service of communal learnings, since we recognise that the generative potential of community, for the benefit of each individual. Wright goes onto say that Art cannot be held responsible for the uses to which it has been put, and that there is no such thing as a lone individual who exists *ex-parte* to relationships and interactions; the self is multiple, is plural and therefore, there is no such thing as the ‘pre-social, pre-collaborative individuality ... collaborative association is the very condition of possibility of individuality’ (pp. 543–544). Thus, ‘free collaborative interaction is an essential dimension of human existence’ (p. 545).

Springgay and Carpenter (2007) take up this thread by arguing that collaboration engenders issues of authenticity and the pedagogical functions of Art and artistic practices, and it is the relationship the artist and the artwork has with audiences that demand attention. Power structures are inherent to working collectively and citing Jean Luc Nancy (2000), they assert that it is the ‘being-with’ (p. 11) others in the collective encounter that brings into existence particular understandings of the notion of ‘we’. Incisively, Springgay and Carpenter proclaim that such



relationalities rely on individuality, and that it is only when we are with others that we recognise and express our singularity. In the 'with', we are always 'affected and touched by the other. This openness propels us into relations with others; it entangles us, and implicates self and other simultaneously through the creation of a network of relations' (2007, p. 12). The artistic collaboration becomes more-than, it becomes interconnective and culturally participatory, rather than an aesthetic, reified, representational suite of constructs.

O'Donoghue (2011) describes Bourriaud's notions of 'relational aesthetics' and 'collective sensibility' such as those being generated by contemporary collective and interactive Arts practices, as creating conditions for promoting dialogue, empathy and understanding, thereby proposing novel modes for being together. As Bourriaud asserts,

the role of artworks [today] is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action with the existing real' (Bourriaud, 2002, p. 13) ... . The artist today, he argues, 'sets his sights more and more clearly on the relations that his work will create among his public, and on the invention of models of sociability' (Bourriaud 2002, p. 28 in Donoghue, 2001, p. 5).

In Art education, collaborative practices have been taken up in a variety of modes. Miles and Rainbird (2013) report on the need for collaborative, self directed assessment tasks for Art students to improve students' engagement and to facilitate deep learning. Knight et al. (2016) advocate for intergenerational collaborative drawing as a rich site for the development of sustained critical thinking and shared reflection in spaces of mutual respect. Baguley, Snepvangers and McDonald (2009) argue that when we co-create in a collective way, we not only witness and validate each other's experience, but become negotiative, supportive and connected. Such knowledge as is generated by working collectively of self and other, produces a consciousness that is critical, and engenders more caring learning spaces. Such relational understandings, empathy, response-ability, reciprocity and connectedness,

... emerge as important considerations for our personal/professional knowledge. To know relationally is not peripheral but central to teaching life ... knowledge made through participation in arts processes yields new understandings of the self in the classroom and in the world. Artistic processes also allow us to define and represent ourselves and our experiences in the research literature (Mantas & Di Rezze, 2011, p. 4).

Angelides and Michaelidou (2009) used collaborative artmaking in a primary school classroom for the purposes of reducing marginalisation and for increasing the participation of marginalised children. They found that participation increased, power relations altered and students bonded more closely than previously experienced. Collaborative artmaking tasks have been used in fields other caring professions beyond Art education, in order to reduce work place stress and increase social support (Salzano, Lindemann, & Tronsky, 2013). Mantas and Schwind (2014) for example, used collaborative artmaking in a workshop setting to engage in critical reflective dialogue in a self directed professional learning capacity, and interdisciplinary co-inquiry. They found that self-knowing is at the core of

authentic teaching, and this can be achieved through the becoming-self as more conscious and more mindful, bringing an awareness as to how individual assumptions can be challenged. Thus, individuals become more aware of the aesthetic qualities of experience and complexity, in an environment where imagination can be honoured through trusting relationships, co-creative endeavour and co-critical reflective interchange.

Being attentive to the cultures of the complex and challenging in contemporary secondary schooling globally, it is a fundamental imperative for teacher educators so that they may find ways to engage and extend the development of a refined skillset of PCKs (Nevenen et al., 2012; Shulman, 1987) in their pre-service students. We have drawn upon all of the arguments in the literature as presented, in order to design inquiry-based learning through an a/r/tographical lens to create learning experiences that are relevant, concise and authentic to Art education in contemporary Australia. The next section explores a journey towards and within this development, beginning with the methodology of a/r/tography, since it is central to the ways in which we work with our students through a collaborative lens. After this, three projects will be shared in chronological order so that the reader is able to elicit the same sense of development and emergence in these ongoing projects of enrichment.

## 6 A/r/tography: Method, Praxis, Epistemology

A/r/tography is a research praxis and way of knowing that engages artist-researcher-teacher forms of thought in a dialectical of theory and practice. The identities and practices and theoretical underpinnings of the artist-researcher-teacher, weave, entwine and intermingle around and within and next to each other. The three kinds of thought integral to a/r/tography are namely knowing (theoria), doing (praxis) and making (poiesis) (Irwin, 2004). Thus a/r/tography is a method and a way of knowing, doing and making as living inquiry. As such it is an entirely appropriate method of analysis and collaboration for Visual Arts preservice teachers in the development of PCK.

Such inquiries are emplaced events and encounters, where place is thought of as condition, position and context (Irwin & Springgay, 2008). As such, a/r/tography is a research praxis and epistemology that occupies the identities of each of the artist-researcher-teacher manifestations, but also intentionally in the multifaceted liminalities and thresholds of, within, through and between these concepts, troubling and unsettling knowing and perception, generating questions and further issues to explore. As Irwin and Springgay explain,

- the artist is ‘committed to acts of creation, transformation and resistance’;
- the teacher is ‘committed to acts of learning, understanding and interpretation’; and
- the researcher is committed to ‘ongoing living inquiry across the domains of art and education’ (2008, p. xxiv).

Thus, a/r/tography is emergent in its focus and performance of the artist-researcher-teacher, and often operates with communities of practice in a relational, unfolding event (Cutcher & Rousell, 2014). Therefore it is ideally suited to teacher education programs that engage students through the lenses of Art and education as dual and linked inquiry forms. Having its genesis in collaborative action research, a/r/tography can be thought of as *métissage*, as erasing borderlands and barriers, thereby reducing the spaces between coloniser and colonised (Irwin, 2004). Learning co-evolves relationally, in flexible, creative and sophisticated ways through emergence, interconnection and creativity (Irwin & Springgay, 2008). By learning to learn, the process becomes pedagogical rhizomatically, as learners create and connect critical concepts rather than deal with quarantined specifics (Cutcher & Rousell, 2014). Thus the goal is the production of difference, provoking collective understandings, collective experiences. As such it is an ideal praxis for collaborative learning as collective processes, which ensure ‘the space of human possibility by exploring the space of the existing possible’ (Davis & Sumara, 2008, p. 168).



**Fig. 1** Detail of one of the large canvases, showing the layers of painting (Image taken by author)

**Project 1: My Kid Could Paint That** (see Boyd & Cutcher, 2015; Cutcher & Boyd 2016a,b)

This project was our first foray into collaborative artmaking. Although it is not with Visual Arts pre-service teacher educators, but rather two groups of 4–5 year old children, the project informed much of the subsequent collaborative artmaking projects so it bears mentioning here in the context of the unfolding of this chapter. In the *My Kid Could Paint That* project, our research focus was to probe the imaginative abilities of young children, their creative agency and their artistic authority (Vecchi, 2010). Research questions that focused this inquiry were ‘What can we learn from the artmaking of young children?’ and ‘Why is this important?’

We were motivated by Reggio Emilia practices of early childhood education, where children are honoured as having a leading role to play in their own learning. A central tenet of Reggio Emilia is that children have a hundred languages, and a hundred, hundred, more (Malaguzzi, 1994) with which to express themselves and engage in and with their own learning, Art being but one. Reggio pedagogies are also a collaborative endeavour between children, teachers and parents, the curriculum emergent and responsive to the children’s interests and needs. We sought to observe children’s artmaking practices with a view to informing pre-service curricula, and to enable observations of what they do, how they make their aesthetic choices and what motivates them to engage in artmaking, in two early childhood centres in regional Australia.

The 4–5 year old children in each centre collaboratively created mural-sized (3.5 m × 1.35 m) canvas paintings. The researchers set intentional aesthetic constraints. For example, colour choices were constrained in order to tolerate young children’s interest in the sensual qualities of paint as they mixed it with brushes and hands, so that a muddy effect was not created, but rather a more visually interesting effect. On each layer being painted in separate sessions each week, the colours became more vivid with each coat, enabling the layers of media and



**Fig. 2** Completed ‘Castles’ painting  
(Image taken by author)

discovery to be identified as a palimpsest of learnings and experiences. Reflecting Reggio pedagogies, all other curricula decisions were emergent and collaborative in creative and generative partnership with the children; with respect to subject matter, directions and curiosities, the children lead the process. The researchers were also drawn into collaborative painting with the children, as the children painted with each other and their teachers. Such intergenerational artmaking (Knight et al., 2016) occurred spontaneously at the behest of the children, ensured that the researchers became their co-conspirators ensuring that a community of practice was well established during the two months of the study.

Through the experiences of the collaborative canvas painting, the children's thinking, knowing and doing (Irwin, 2004) became visible as they mapped them week after week. The project generated understandings regarding the collaborative nature of artmaking that went on to inform subsequent collaborative artmaking projects. The understandings involved but were not limited to the significance of conversational pedagogy (Eckhoff, 2013), including listening, sharing, interacting, modelling, social support and observation of others, while developing trusting relationships. Further informative understandings included the sharing and rehearsal of the ideas and approaches of others for the purposes of capacity building and enhanced communication, the rehearsal of new skills and supported experimentation; these are all skills that speak to creative and critical thinking, improvisation and inquiry.

**Project 2: Visual Echoes** – (see Cutcher & Rousell, 2014; Rousell & Cutcher, 2014)

This second collaborative painting project drew heavily on the understandings of the previous inquiry in that it inspired us to use the collaborative artmaking method to explore the mapping of memories and experiences of a cohort of Visual Arts pre-service secondary teachers regarding their first professional experience (or practicum). The mapping was provoked by discussion, feedback and other stimuli such as readings, contemporary artworks and maps of the campus spaces.

The painting process had several loops of mapping over a period of weeks, similar to *My Kid Could Paint That*, in that the Visual Echoes large scale canvas paintings also became entangled palimpsests that portray layers of knowing, doing and thinking, collaboratively (Irwin, 2004; Irwin & Springgay, 2008). Through the networks of interactions, conversations, reflective drawings, group dynamics, the pre-service teachers reflected visually on their first teaching experiences through both initial individual works and then a series of collective artmaking engagements. In doing so, the material practices of the students were an *a/r*/tographical rendering, which portrayed both their emergent teacher identities as well as their subjective expressions of their developing PCK. In this way, the interrelationships of and in-between their nascent artist-researcher-teacher selves were performed, rather than represented. Whilst the paintings operate under all of these conditions, they are also a collectively generated instructional resource for how the pre-service teachers might conduct collaborative artmaking with their own students.

Our analysis of the processes of inquiry is framed through several lenses, namely *a/r*/tography, contemporary art practices of cartography and the work of Deleuze & Guattari's concepts of affect and the map (or 'carte'). Thus, we



**Fig. 3** 'Scary eyes' painting (detail)  
(Image taken by author)

assemble a methodology of *c/a/r/tography* (Rousell & Cutcher, 2014), whereby maps are comprehended as affective sites for collaboration, improvisation and conceptual experimentation. Apart from the provocations mentioned above, the process was entirely participatory and collaborative, thereby adhering to Guattari's assertion that the classroom 'operate like a work of art' (1995, p. 133), and thus the renderings emerged impulsively as a living *c/a/r/tography* of relationships and interactions within enplaced learning ecologies (Blewitt, 2006).

Many of the pre-service teachers were inspired to rethink their previously held assumptions about collaborative practice, about the practices of Visual Arts teaching and the issues around using inquiry in their own classrooms. As one pre-service teacher stated, 'the relationship between research and art is something to be recognized and utilized. I think this is something to remember when teaching and advising students with their art practices'. Encouraging conceptual and embodied relationships through collaborative reflection, dialogue and artistic production



**Fig. 4** Second loop, painting 1  
(Image taken by author)

ensured we all participated in assembling the *c/a/r/tography*. Individual agency was at once revealed and concealed, only to be subsumed by collective agency and then none at all. In this way, the notion of artist was scattered across an ontologically heterogeneous field (Rousell & Cutcher, 2014). The layers of mapping and visual narrativity that comprised the project ensured that the maps were understood as topographical renderings of experience and thought. The situated coalescing of pre-service teacher storytelling ensured that the students were inspired to think of the classroom operating as an artwork in an environment that was context-specific. The social and cultural dynamics of the process were illuminating with respect to the development of PCK in a portrayal of lived experience through living inquiry (Irwin, 2004).

**Project 3: Collegial Connections** – (see Cutcher & Modler, 2014)

The third project in this suite was generated collaboratively between two international colleagues and scholars, and then emerged from the Visual Echoes project, which was extended to an international collaboration between pre-service Visual Arts teachers at Southern Cross University [SCU], Australia and Shepherd



**Fig. 5** Collaborative painting in its early stages (detail)  
(Image taken by author)

University [SU], West Virginia, USA. Initially, the scholars collaborated through a collective artmaking initiative entitled Tet[R]ad (see <http://rhizomeresearch-resourcerangers.tumblr.com/>) co-founded by Modler. Tet[R]ad is an art and social practice endeavour that develops face-to-face and online forums that encourage collaborative, creative communities thereby engaging with and growing exemplifications of the rhizome (Deleuze & Guattari, 1987). This is achieved largely through drawings produced as the result of engagements with a variety of social venues and layers of interactions, most usually in a shared visual journal, which is the primary site for such exploration and collaboration in Tet[R]ad.

Through several phases and iterations of visual and collaborative artmaking, Modler and Lasczik Cutcher developed a framework of collegial collaboration, with a view to the enhancement, preparation and development of Visual Arts teachers at all teaching levels that transcends the situated classroom environment, whilst retaining a studio focus. Philosophically, we both believe that in order for Art teachers to remain effective and authentic in the art studio classroom, as for Visual Echoes, they must also maintain a robust, personal, studio practice (Cutcher & Cook, 2016). Thus, for the past 2 years, the students in our respective





**Fig. 6** Finished 'Landscape of Fear' collaborative painting  
(Image taken by author)



**Fig. 7** Tet[R]ad journal between Modler and Lasczik Cutcher  
(Image taken by author)

institutions have engaged in collaborative artmaking in a collective dialogue through and with their visual journals and several large-scale canvas paintings.

Initially, engaging together in the Tet[R]ad initiative, we began sharing two visual journals (also known in Australia as Visual Arts Diaries), mailing them back and forth between Australia and the United States, working collaboratively in each other's books. The visual journal is most usually an intimate space, somewhat hidden. Inviting each other into our private, creative spaces was confronting, but it was also productive – we came to view art as invitation and participation as a gift (Randolph, 2003). The shared intimacies that are enabled through aesthetic 'call and response' methods became a fertile site to enact our becoming as artists, researchers and teachers (Irwin, Springgay, Leggo, & Gouzouasis, 2008).

We then incorporated Tet[R]ad into our instructional design, inviting our students into the visual dialogue. The journals became layered and sustained as our students assembled their learning with each other in the construction of the collaborative



**Fig. 8** Finished 'Landscape of Uncertainty' painting (detail)  
(Image taken by author)

visual journal. The US students were surprised by depth and personal nature of Australian response. The Australian students were surprised by the level of trust inherent in the sharing of the intimate space of the journal.

Concurrently, we engaged in a second phase of the process, whereby our students continued the collaboration onto mural-sized canvas paintings, similar to the processes of the Visual Echoes project. The SCU students initiated the canvases, again visually reflecting individually however this time, students were reflecting upon their fears, uncertainties and apprehensions regarding their impending first professional experience placements. Over several loops of discussion and collective reflection, the SCU students created two canvases: a 'hypothesis' canvas that rehearsed their visual thinking, and the 'research' canvas that operated as a dialogic assemblage of materials, negotiations, experience and improvisational thinking. Once again, as for *My Kid Could Paint That*, colour constraints were utilised, for aesthetic purposes; the completed SCU canvases would operate as under-painted backgrounds for the SU students to resolve. The SU students responded through critical discussion prior to working communally on both pieces, testing ideas firstly as the SCU students had, before engaging in a layer of self-critique and negotiation of space, surface and colour. Again, a colour constraint was collectively agreed upon; the only other imperative the students set forth to follow was to honour the presence of the previous artists and enhance the visual vitality of the painting with their new marks.

The energies in a classroom, most especially the Art classroom, are rhizomatic events – the chaotic, entwined actions, surfaces, objects, individuals, conversations and actions continue distributing beyond the walls of the physical spaces out into the lives of students through affect, memory and action (de Freitas, 2012). In the case of our collaboration, these things and events move far beyond geographic constraints, quite literally across international lines of flight (Deleuze & Guattari, 1987) and lines of sight, and into each other's lives and classrooms and actions and then shattering out again into the schools in which our students will teach. The resolved canvas is a powerful, layered painting that communicates a collective energy regarding the experiences, fears and anticipations of the beginning Art teacher in two separate countries, with differing curricula and divergent teacher education programs.

## 7 Conclusions

The three projects showcased in this chapter portray inquiry through collaborative artmaking on large-scale canvases with the intention of enhancing pre-service preparation for Visual Arts teachers. Working through the lens of a/r/tography, these inquiries are lived experiences of collective understandings and individual learnings and growth. As Wright (2004) asserts, we are multiple, we are plural rather than singular; the notion of the solitary individual is a myth. As Wright goes on to say, ‘There is, in other words, no pre-social, pre-collaborative, individuality ... collaborative association is the very condition of possibility of individuality’ (2004, p. 544). In our work at Southern Cross University, the collaborations continue.

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**Section 3**  
**Cultivating and Elevating,**  
**Emergence and Manifestation**



# Producing the Academic Apparatus of the Early Career Researcher-Musician-Educator

Stewart Riddle

**Abstract** In this chapter the notion of assemblage is put to work in order to understand how the early career researcher-musician-educator comes to be formed from the milieu. An analysis of the relationship between research as knowledge production and the artistic desire for aesthetics and affectivity is undertaken to trouble the boundaries that separate education research from arts practice. The complexities of working both as an artist and a beginning academic in the enterprise university are examined and an argument made for using music as a concept for research-creation, experimenting with possible points of dissonance and consonance, in order to shift thought and practice.

**Keywords** Enterprise university · music · research creation · assemblage · Deleuze

## 1 Introduction

Go down, down beneath the waterfall  
and look behind the second wall  
and see if you can find it  
by digging through the undergrowth  
until you find the secret door  
the one that lets you in

(Drawn from Bees,<sup>1</sup> Whistling Bone)

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<sup>1</sup>Drawn from Bees ([www.drawnfrombees.com](http://www.drawnfrombees.com)) is an alternative rock band from Brisbane, Australia. I am one of two principal songwriters in the band and also play bass, guitar, keyboards and sing. I have played in bands since I was 12 years old, as well as composing and orchestrating for musical theatre, music production and experimental music-making. I share this to give some sense of the enormous importance of music in my own history and sense of how I have come to be.

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Within the contemporary academy, arts-based education research has a long tradition, and there are numerous methodological approaches that have been taken up by scholars who wish to engage with the arts in their inquiries (see Barone & Eisner, 1997, 2011). However, I am not so interested in exploring how arts-based research methods might work in terms of data collection, analysis and research methodologies, but am rather more attracted to understanding how art forms different assemblages, where art connects to research, connects to education, connects to something else, and so on. The increasing pressure on academics, particularly early career researchers, to perform in ways that run counter to their aesthetic, personal, political and professional identities is a matter of serious concern. As someone who lives in the world through music, I am wary of regimes of control (Deleuze, 1992), both institutional and personal, that seek to limit what is knowable, speakable, thinkable, and doable (St. Pierre, 2011).

What does it mean to be an early career researcher whose work crosses in-between education research and arts practice? How are the boundaries that separate education – research – arts conceived of and maintained (Knowles & Cole, 2008)? Where are the possible points of rupture, of dissonance and consonance, which enable a shift in thought and practice? These are a few of the many questions that follow me as I work within an academic apparatus, the *enterprise university* (Marginson & Considine, 2000), which requires particular quantifiable and bounded performances of research and scholarship from its academic subjects.

The enterprise university and its accompanying signifying practices are apparent in the multiple daily practices and identities of academics (Davies & Petersen, 2005), including teaching and scholarship, service to community and research endeavours. Murphy and Done (2015) describe the enterprise university as a site of soulless performativity, where the ceaseless intensification and mutation of education marketisation drives increasingly standardised and bureaucratised academics' lives. While this is a pretty bleak assessment of universities as knowledge-production institutions, I think that it provides a starting place for understanding how academics come to be shaped within available grids of intelligibility as knowledge producers within particular institutional discourses.

What I seek to do in this chapter is to use a coming-together of experiences as an early career researcher and a musician and an educator to look at the relationships between research as knowledge production and the artistic desire for aesthetics and affect. There are multiple tensions and contradictions apparent in the academic apparatus that warrant particular interrogation, as they present a complex interplay of conflicting pressures on how we become produced as academic subjects. I start by considering how Deleuze and Guattari's (1987) notion of *assemblage* is useful for considering the apparatus of academic work and identities, followed by a critique of the role of the enterprise university in forming early career researchers' aspirations and identities, before turning to how music might function as a conceptual apparatus for thinking, doing and being differently within the enterprise university.

## 2 Forming the Early Career Researcher

If I'm a brick and you're the sea  
 I could sink for days  
 floating past the old mistakes  
 we've got time to waste

(Drawn from Bees, Cables in the Sky)

The notion of *assemblage* (Deleuze & Guattari, 1987) is a useful one for attempting to describe how the early career researcher is formed from the milieu. Why this particular formation that we call the early career researcher and not some other? What are the particular historical and social contexts that need to be accounted for when attempting to give an explanation of this assemblage? Deleuze and Guattari (1987, p. 36) describe assemblages as having 'elements (or multiplicities) of several kinds: human, social, and technical machines' (p. 36). These multiplicities form connections and create pathways for flows and forces to follow as bodies are brought into relations with each other. The early career researcher could be thought of as a *body-machine*, an 'embodied affective and intelligent entity that captures, processes and transforms energies and forces' (Braidotti, 2008, p. 30).

While assemblages are never stable or constant, they do provide us with some measure of making sense of our coming-to-be. The 'non-subjective assemblage of humans, time, space, physical objects, and everything else' (St. Pierre, 2011, p. 618) forms a certain space within which we might come to understand the world and our works within it. As such, the early career researcher can be understood as an arrangement of discursive, non-discursive, material and virtual flows, forces and relationships between bodies in motion. I think of it as musical: the resonances and harmonics of things vibrating in consonance with each other.

The apparatus that forms and sustains the early career researcher is a machine. As Braidotti (2008) explains, 'the human organism is an in-between that is plugged into and connected to a variety of possible sources and forces. As such it is useful to define it as a machine' (p. 30). We plug in and we start up, producing outputs in the service of the larger machines of institutional academia, connecting and disconnecting from various nodes depending on the functions to be fulfilled at any given moment. Furthermore, St. Pierre (2011) posits that we are products of theory as much as practice and that when we put new theories to work, we are engaging in an active process of changing the world itself. It is in this productive, creative act of change that I find the energy that sustains my endeavours as an early career researcher who is trying to navigate the complex and contradictory terrains of the contemporary academy.

For example, what constitutes 'value' and 'success' in the institutional discourses can sit uncomfortably against what individual academics might recognize as signifying value and success in their intellectual endeavours (Davies & Petersen, 2005). As academics, we are continuously 'constituted and regulated through technologies of audit and writing' (Bansel, Davies, Gannon, & Linnell, 2008, p. 673). The drive to

produce research outputs that can then be easily quantified, sorted and ranked through devices such as citations, impact factors and so on is very real and one that is felt particularly keenly by early career researchers (Petersen, 2009). The pressure of being constructed as a successful academic much depends on the quantity and types of writing that is produced.

Yet, there is also some promise in writing that breaks free and takes flight; perhaps a more musical writing. As Deleuze and Guattari (1986) explain, ‘writing has a double function: to translate everything into assemblages and to dismantle the assemblages. The two are the same thing’ (p. 47). Yet, at the same time, Deleuze and Guattari are very careful to make sure that we understand that ‘writing has nothing to do with signifying. It has to do with surveying, mapping, even realms that are yet to come’ (1987, p. 5). I wonder whether these realms that are yet to come might be realisable within the specific constraints of the enterprise university, to which I now turn.

### 3 The Enterprise University Meets Researcher-Musician-Educator

Duck and cover boy  
 find a place where you can hide your pile of toys  
 and these monsters, they will come to make their noise  
 turn your back and I will take these fears away

(Drawn from Bees, *All the World’s a Stage*)

The ideal academic is one that is constructed as an entrepreneurial knowledge worker in a global higher education market, competing for ever-inflating metrics of success (Burrows, 2012) that seek to label, measure, rank, classify and contain what is acceptable and permissible within the system. Markets act as the ‘new monster’ of late capitalism (Deleuze, 1995), seeking to code and control all aspects of society (Deleuze, 1992). Of course the university is not immune. As Davies (2009) argues, researchers have become ‘shaped as entrepreneurial subjects who will be productive in the service of capitalism’ (p. 628).

Within the enterprise university, research becomes ‘product oriented with productivity regularly assessed and tied to individual and institutional survival’ (Davies & Bansel, 2005, p. 49). Regular internal and external assessments of research productivity, outputs and quality fulfil the promise of containing academic work into a narrow understanding of ‘what counts’; i.e., that which can be counted. This can stand in stark contrast to what counts for researchers themselves (Honan, Henderson, & Loch, 2015), with serious personal and social costs attached.

Ball (2015) recognises the urgency and the danger in the current context of research productivity and performance regimes, as ‘once in the thrall of the index, we are easily reduced by it to a category or quotient – our worth, our humanity and complexity are abridged’ (p. 258). There is a troubling violence in the system that

produces very real effects in the lives of academics. The following passage from Honan et al. (2015) provides a visceral reflection on how these processes can be felt:

Neoliberal apparatuses of the university work to construct ourselves as lacking. We lack the qualities of a ‘good’ teacher according to our student evaluations, we lack the qualities of a ‘good’ researcher according to the metrics that quantify our inputs and outputs, we lack an Australian Research Council grant, we lack a publication in a ‘Tier 1’ journal, we lack tenure, we lack a promotion, we lack the ability to cross the country for a conference, we are voids. There are huge gaping holes in our credibilities as academics and we spend our days and nights, hours and hours, trying to plug up the holes, trying to stuff them with the cotton wool stuffing of appeasement, of reassurance, endlessly completing futile and empty tasks, searching for that moment of completeness, of success (p. 47).

However, as with all things that we seek to label as part of neoliberalism (or at least that part which is constructed as the Other, the bogeyman of free-range researchers working in universities unshackled from the stultifying constraints of neoliberal governmentalities), there is a dangerous double-capture at play. We, as academics within the system, are as much a part of the problem as anything else. What would happen if all researchers were to stand up and say ‘No, we will not be measured and counted in these ways’? Is such an event really possible, given that we ourselves are complicit in our own subjection to the enterprise university? Do we desire it to be so?

Deleuze and Guattari (1983) speak of desire as a machine; rather than the psychoanalytical treatment of desire as coming from lack, they claim that desire is productive and an active force of change. They describe how artists, along with revolutionaries and seers, ‘know that desire clasps life in its powerfully productive embrace, and reproduces it in a way that is all the more intense’ (p. 27). Semetsky (2009) describes how desire as a creative force produces reality, including the subjects of experience and objects of knowledge that we come to take for granted. Indeed, we desire ‘not because we lack something that we do not have, but because of the productive force of intensities and connections of desires’ (Jackson & Mazzei, 2012, p. 86).

Petersen (2009) asks us to consider how we become ‘complicit in upholding practices and desires that we also and otherwise reject. What does desire for promotion, for instance, make us vulnerable to? How are such desires produced and upheld, and how are they constituted as legitimate?’ (p. 419). Deleuze and Guattari’s (1987) argument comes to mind, where the focus on molar-fascisms overshadows the multitude of micro-fascisms that come to inhabit our daily practices – the multiple ways that we inevitably seek our own oppression.

At the same time, I understand that when it comes to a question of survival as an early career academic, there are no easy choices. It is not a good idea to tell the university ‘No thanks!’ when the annual research audit is undertaken, as the effects on work allocation and tenure are devastatingly immediate. Bansel et al. (2008) remind us that:

Academics are involved in at least two separate and sometimes contradictory tactics of survival. One involves anticipatory compliance with governmental funding bodies, and the production of what they regard, or might come to regard, as countable. The other

involves subversive tactics, in which one makes use of the resources of the institution in order to do work that is responsive to a different discourse from the one enshrined in the technology of audit (p. 677).

Furthermore, perhaps we are at risk of becoming what Ball (2015) describes as, ‘transparent but empty, unrecognisable to ourselves in a life enabled by and lived against measurement’ (p. 259). When there is only one possible way of being recognized as a successful, productive and engaged contributor to the academic apparatus, other possible ways of being and knowing are foreclosed. This is something that needs to be resisted, particularly by early career researchers; for if not us, then who? A critical part of this is to better understand the conditions of our labours as academics and the ways in which we come to be formed (Burrows, 2012). I think that Braidotti (2008) offers some insight for how we might begin; claiming that we need to ‘learn to think differently about ourselves and our systems of values, starting with the accounts of our embodied and embedded subjectivity’ (p. 27).

There is a ‘need amid the chaos to slow – things – down’ and attempt to engage in slow scholarship (Mountz et al., 2015, p. 1238). This is a powerful call indeed. Stop. Listen. Think. Breathe. Just ... slow ... down. In the accelerated and compressed time of the enterprise university (Davies & Bansel, 2005), there seems to be little room for slowing down as ever-increasing pressures to perform against measurements of productivity collapse with multiple simultaneous deadlines for papers, grant applications, performance reviews, course materials and so on. However, the call for slow scholarship ‘cannot just be about making individual lives better, but must also be about re-making the university [and] therefore about cultivating caring academic cultures and processes’ (Mountz et al., 2015, p. 1238). I wonder, what does a more caring university look like? Can it still be an enterprise university if we all resisted enrolment in its work intensification and instead practiced care-full and slow scholarship that connected deeply to the rich veins of our individual and collective knowledges?

What happens when the enterprise university meets the artist, the painter, the dancer, or the musician? Are there particular tensions and contradictions between the desire to perform an academic subjectivity that meets the demands of the enterprise university while also undertaking creative works that nurture and sustain us? Picket-lines and violent resistance are problematic for an early career researcher who is aware of their existential fragility. However, there are other ways and means of working both within and against the grain of the enterprise university. For me, music is one such space of possibility.

## 4 Music as a Concept for Research-Creation

Stick around with a taste for the human race  
 I’m a cow but I know that I’ve got no eyes  
 catch a fish, serve a dog on your plate  
 I’m a madman, stop, he’s okay

(Drawn from Bees, Always the Last)

St. Pierre (2004) claims that ‘we are in desperate need of new concepts’ for an educational model that has caused significant harm and ‘marginalised subjugated knowledges’ (p. 286). This powerful call to create new concepts is something that I take seriously in my own attempts to negotiate the multiple contradictions and tensions of being a musician who happens to work as a researcher in a higher education institution. For the purposes of illustrating my case, I focus briefly here on music as one particular concept for thinking differently about the academic apparatus of the early career researcher. In doing so, I hope to open up some possible lines of thought, which might allow new figurations and forms of arts-education-research to emerge.

Bogue (2003), speaking of Deleuze’s treatment of music in his philosophical works, considers that ‘music is perhaps the most material of the arts, the most elemental and cosmic’ (p. 188). It offers a particular milieu for ‘actualising and thinking about an ontology of change, effects of becoming, and their promise for life’ (Kielian-Gilbert, 2010, p. 200). There is a power in music that goes well beyond our capacity for reason, for cognition, for language. Deleuze (1997) wonders how language becomes swept up ‘in its entirety, sending it into flight, pushing it to its very limit in order to discover its Outside, silence or music’ (p. 72).

Music involves the intuitive, affective domain of human knowing and being, which Deleuze (1991) explains, ‘leads us to go beyond the state of experience toward the conditions of experience’ (p. 27). Music is very real, even if words fall apart when we attempt to describe it. St. Pierre (2011) connects into this sense, where she says that ‘words are always thinkable, sayable, and writable only within particular grids of intelligibility, usually dominant, normalised discursive formations’ (p. 621). This is felt keenly in the language choices that are available to researchers in our speaking and writing acts. Each time we put words together there is a political decision being made: what to leave in, what to take out, where to put our words, who to speak to, who to write with and against. These are not neutral choices and the words simultaneously fall apart on us yet also capture us in their specific and localised grids of intelligibility.

I am interested in the possibility of music offering a way out, of a freedom or a break from language. Campbell (2013) explains that, music is ‘absolutely implicated with thought, and at its best, is indicative of new directions for thought that are arguably uncapturable in any other medium’ (p. 1). This gives me hope, particularly when I consider how music has the capacity to break apart the over-coded striations of the refrain of the academic apparatus. Deleuze and Guattari (1987) speak of the refrain as the repetitions of territories or the formation of strata. The enterprise university is layered with refrains. Yet, the notion of refrain is also deeply intertwined with music. They say:

The refrain is rather a means of preventing music, warding it off, or forgoing it. But music exists because the refrain exists also, because music takes up the refrain, lays hold of it as a content in a form of expression, because it forms a block with it in order to take it somewhere else (Deleuze & Guattari, 1987, p. 300).

Deleuze and Guattari’s point above is that music is able to take the refrain somewhere else, by simultaneously escaping and working within its limits, being both a

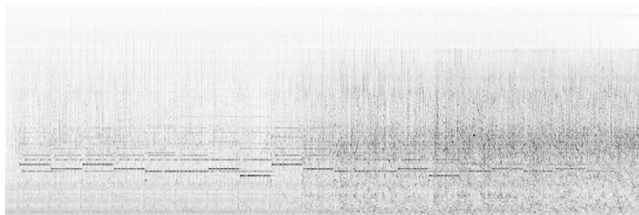
force of territorialisation and de-territorialisation. When Varèse (1966), describes working in rhythms, frequencies and intensities, this is how I see the possibility of breaking free from the limits of the refrain of the enterprise university, which involves endless repetition and ceaseless activity in the production of academic outputs.

Bogue (1996) describes how music engages rhythms and patterns that organize the world (think publication metrics, research quality audits and the like) in order to undo the work of the refrain. Music has a de-territorialising force, a capacity to make anew the world in both its forms of content and expression (Deleuze & Guattari, 1987). The early career researcher-musician-educator is formed from the milieu, an assemblage of human and non-human machines, including the rhythms, forces and flows of musical blocs of sensation and forms of content.

There is a discerning aesthetic in music, one that is politically, socially and economically multidimensional (Kielian-Gilbert, 2010, p. 200). Music, particularly from a Deleuzian perspective, is about the integration of sensations and forces. Indeed, Bogue (2003) describes how music ‘makes perceptible the most elemental forces, but in such a way that our corporeal experience of these forces tends to ‘disincarnate’ and ‘dematerialize’ our bodies’ (p. 189). In other words, music takes us outside of ourselves, to become and feel something else. As Colebrook (2014) says, ‘music refers to the relations established among expressive qualities and their capacity to create forms, territories, identities and to open to the cosmos’ (p. 113). Rhythm may be the milieu’s answer to chaos (Deleuze & Guattari, 1987) yet at the same time, ‘chaos is not the opposite of rhythm, but the milieu of all milieus’ (p. 1837).

I am interested in how music might operate as a conceptual apparatus for educational research-creation. I am also interested in how music operates as a vehicle for post-representational thought (MacLure, 2013), where the focus shifts from an epistemology of knowing to an ontology of being. As Manning and Massumi (2014) argue, ‘This idea of research-creation as embodying techniques of emergence takes it seriously that a creative art or design practice launches concepts in-the-making’ (p. 89). It is the speculative, pragmatic movement of research-creation that I think might be useful as I continue to work with a musical ontology, living and learning with music in my hope for a more musical mode of thought in my research practices.

This is difficult work to do, and one that I am still experimenting with. One example of my current attempts to work in the musical mode is demonstrated in Fig. 1. It is a visual representation, called a spectrogram, which plots the pitch



**Fig. 1** Rhythms, frequencies, intensities, and durations

(vertical axis), time (horizontal axis) and amplitude (darkness) of a musical composition that I created using drum loops, synthesisers and recorded interviews with participants from a research project. The aim is not to present something from which meaning can be derived, but rather to produce an event that intersects with the world, which brings something into being. In this regard, I am able to perform an experimental musical mode in my research-creation.

## 5 Rethinking the Early Career Researcher-Musician-Educator

Misinterpretation

Gives these dogs their rations

Hold on to your seatbelt

The wall is coming

(Drawn from Bees, Kindness)

In this chapter, I have referred specifically to working with music as an early career researcher interested in education and the arts, but the same potential for creative expression and experimentation could be said of any of the arts. Deleuze (2003) claims that the supposed separation of the arts and their autonomies and hierarchies is unimportant. Instead, he says:

There is a community of the arts, a common problem. In art, and in painting as in music, it is not a matter of reproducing or inventing forms, but of capturing forces. For this reason, no art is figurative ... The task of painting is defined as the attempt to render visible forces that are not themselves visible. Likewise, music attempts to render sonorous forces that are not themselves sonorous (Deleuze, 2003, p. 56).

Music and all the arts themselves will not be enough to keep us from the effects of the enterprise university without an attendant shift in our political will to collectively resist enrolment in its practices and modes of thought. We need to complicate and create, surprise and delight, otherwise in the absence of such work, 'confirmatory and perfunctory research might serve as the desired or required default thereby pushing aside more generative research models' (Koro-Ljungberg, 2012, p. 808). One small way, perhaps, is to engage in the kind of writing and scholarly work that this book presents; work that pushes at the edges of what we are able to think and to know and to feel.

No doubt, there are many reasons to be concerned with the increasing role of technologies of audit and economic rationalism in universities, which narrows the 'possibilities for intellectual work, especially the work of critique, and produce the subjects of academicity as increasingly anxious and compliant' (Bansel et al., 2008, p. 682). However, I also have hope for finding the lines of fault and fractures in order to 'speak new discourses, new subject positions, into existence' (Davies, 2005, p. 1). I further agree with Davies (2005), that we need 'a kind of daring, a willingness to envisage the not yet known and to make visible the faults, the effects of the already known' (p. 2) in our thoughts and deeds, and to lay open our own complicity in the apparatus of the enterprise university.



I believe that the apparatus of early career researcher-musician-educator requires what Braidotti (2008) refers to as nomadic subjectivities. She says, ‘we need cartographies of subjectivity, which adequately reflect the processes of flows, fragmentation, mutual interdependence, and mutations that mark our era’ (p. 27). A nomadic subjectivity allows for ‘care-full’ and collective ways to navigate the multiple flows and contradictory identities that permeate the enterprise university. The formation of the early career researcher-musician-educator can be understood as a musical configuration of harmonies and vibrations, of speeds and intensities, of rhythms and durations. This musical arrangement sits easily within a Deleuzian philosophy of immanence and intensity (Kielan-Gilbert, 2010), as a force for radical reimagining of the academic subject.

I am hopeful that music will continue to enable me to critique, resist and survive within ‘the flows of madness’ while enabling a ‘reflexive, analytic and ethical awareness’ (Davies, 2009, p. 629). Perhaps this is a kind of truth-seeking that is seeking the non-representational (MacLure, 2013). Yet at the same time, I am aware of how the ‘complexity, contingency, and fragility of the practices we invent to discover the truth about ourselves can be paralysing’ (Lather, 1992, p. 96). Music must not be captured by the refrain, lest it becomes an ever-repeating motif or chorus stanza, a pop hook that is impossible to remove from the mind’s ear. Music instead should be punk or Baroque, refusing the striations of the ordering of time and space, in order to break free and to give life to itself.

Writing, both musical and non-musical is central to the process of rethinking the early career researcher-musician-educator. And compositions, full of creative fervour, provide the vitalism necessary to sustain itself while not falling into the trap of being captured by the apparatus. Muecke (2012) asks, ‘so what will keep the compositional machine going? This writing machine that is neither interpreting the world nor denouncing its false appearances? What will give life to words? The same thing, I argue, that gives life to other things; the capacity to reproduce’ (p. 50).

For me, the promise lies in seeking to create different refusal spaces (Lather & St. Pierre, 2013) in order to speak, think, write, experiment, play and create within and against the weight of the context of the contemporary academy. The practices and identities we maintain are not separate from their environments (Stengers, 2005), and this is particularly so in the enterprise university. Perhaps, as Muecke (2012) suggests, my experimental wonderings with musical and academic writing is ‘not about breaking free of convention, but is actively engaged in creating assemblages or compositions as it goes along’ (p. 42). This seems to sit fairly comfortably with Stengers’ (2005) call for performing an *ecology of practices*. Mine draws upon musical motifs, academic writing and a politics of persistent experimentation and play. For example, in between writing the words of this chapter, I have been working on a new recording with my band, running workshops on music, theory and research, as well as trying to perform the various acts expected of me as an early career researcher in the enterprise university.

I finish here with the suggested strategies posed by Mountz et al. (2015) in their call for a more collective and care-full engagement with slow scholarship, as I am finding it incredibly instructive in my own attempt to negotiate a pathway for

myself as a musician-researcher-educator: talking about and supporting slow scholarship strategies; counting the things that ‘don’t count’; undertaking care-full collaborative work; as well as making time to read and think (differently). I am uncertain if these strategies will successfully enable a fusing of my disparate parts, but I cannot see the harm in trying.

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# Affective Pedagogy, Affective Research, Affect and Becoming Arts-Based-Education-Research(er)

Jacoba Matapo and John Roder

**Abstract** What then can the body of Arts – Research – Education do? What can arts based educational research produce (hereafter ABER)? As emerging researchers in this field, we begin this chapter in the middle of a reflective conversation about many assemblages and about our journey into arts based education research, and what life was emergent in a recent project we were involved with known as Move-Act-Play-Sing hereafter as MAPS (Lines, Naughton, Roder, Matapo, Whyte & Liao, 2014).

In our conversation we reflect on questions in respect to what ABER might do, how might ABER live within a teacher practitioner early childhood research project. We plug MAPS into the Deleuzian concept of affect to palpate ABER, reveal life and the tensions which express themselves as affects, as capacities to affect and to be affected.

We discuss ways to honour more equal power relations across this emerging researcher community in which much is assembles, co-mixing, both affecting and open to being affected. This includes university researcher, research assistant, community artist, along with teacher ‘as’ researcher, and also child as researcher. We extend this mix to relations involving spiritual wairua, with embodied life force, he ‘mauri’ and with unique Māori knowledge local to sense of place, environment and land, with ‘whenua’. We consider our struggle with all the constraints that our labels produce, and how difficult escaping these has been at times ... and how these continue to exercise capacities to affect us as we attempt to write this chapter.

**Keywords** Arts based education research · Deleuze · wairua · Māori knowledge · whenua · environmental education · Move-Act-Play-Sing

## 1 Entering the Crater: Scene-Setting

The collective body of children (tamariki) and adults from Te Puna Kohungahunga (the Puna), stood at the top of Maungawhau, the mountain they relate to through their

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pepeha (connection to group, place and identity). The sounds of the waita (song) that expresses this connection through pepeha, sung earlier in the day has stayed with them throughout their hikoi walking performance. Maungawhau is their maunga that they had been walking on, playing on/with, acting on/with, singing on and to. At this moment they were staring into the crater several drawing in their breath, a few children singing. It was a moment these young tamariki (children), their kaiako (teachers), and whānau (families), many of whom had come walking the mountain fortnightly throughout the year, now felt a rise in harikoa ... in their joy and will to move, dance and sing, expressing their existence, their capacity for life. They had been on the last few occasions revisiting their maunga anew with Molly, a drama performance artist who had joined the centre only recently to learn/explore/create novel forms of drama arts practices. These were part of a broader project enacting new relationships in early childhood education [ECE] community-focused practice with practising artists. This collaborative exploration also involved we the authors, as emerging arts based education researchers. This became a journey into novel modes of collaboration and partnership across the collective body of those directly involved, and with some who were very much present but less directly engaged with the tamariki, like the kaumātua (Māori elders). In this chapter we consider how the differing assemblages and mixtures cohering in these experiences, are affecting and being affected within the broader realm of impossibilities and potentiality within a more affective arts based pedagogy and research practice.

The project that sat in the background where artists joined with early childhood centres in visits over a few months was called MAPS, Move Act Play Sing. MAPS was a project exploring arts based educational research practices [hereafter ABER] as well as the broader space of possibilities for education and the production of multiple collective/individual identities. The sense of entering the crater provides us with both an ABER narrative and fecund metaphor for the affective encounter(s) that this chapter wants to open up theoretically in hopefully rhizomatic analytical ways (Jackson & Mazzei, 2012).

This chapter then attempts to think differently spaces for ABER in ECE. Attention is drawn to Deleuzian and Deleuzo-Guattarian insights into affect, and the relationship to micropolitics and Deleuze and Guattari's concept of desire ... desiring production, desiring-assemblages, desiring-bodies (Deleuze & Guattari, 1987). Expanding on the crater narrative that introduces this chapter we go on to share and analytically consider two further related narratives from MAPS that open up this ABER space meeting/mixing/affecting ECE. What makes this work significant from the perspective of performance arts in ECE settings is the meeting/mixing/affecting/being affected with and by Aotearoa New Zealand's sociopolitical-cultural-histories, the increase in collective capacities for en-act-ing and action within local communities and ecologies, and the emergent space for developing collaborative reciprocal relations with community artists.

Seeing the assemblages and emergent mixtures as bodies acting, and in part following Spinoza's influence on Deleuze and Guattari's concepts, we ask what a body can do, what works, what is produced (Deleuze, 1978). Foregrounding the affective dimensions through the narratives of these arts based education practices we note the trail of material affections left by the influencing ABER bodies. The affective influence of one upon the other cannot be separated, but is reciprocal, fluid and somewhat messy. The broader question following Deleuze (1978) is the question of what life force of existence is produced within the broader milieu of these encounters, these mixture-ing assemblages. Plugging this further into Deleuze's concept of affect our

interest extends to what produces capacities for opening body(ies) up and what diminishes them through a closing down; what affects produce leaking, mixing, deterritorialising as well as reterritorialising movements, moments of rest?

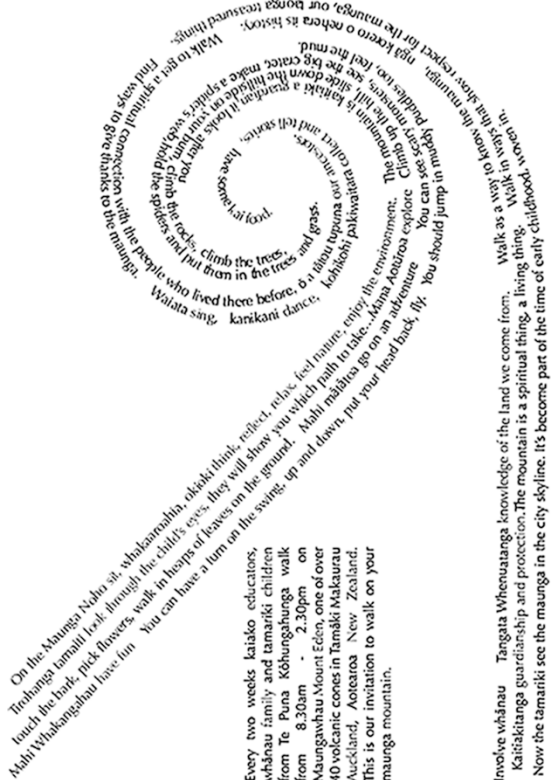
Hickey-Moody (2013) suggests that affect can be read as method, or more specifically ...

'Deleuze's Spinozist notion of affectus can be read as an aesthetically based research methodology' ... . [Where] 'Affectus measures the material equation of an interaction, the gain and loss recorded in a body, or your embodied subjectivity, as a result of an encounter'. (Hickey-Moody, 2013, p. 79)

We take up this understanding of affections, that is, the feelings revealing the actions of the affecting bodies, to provide us with a space for understanding how art enables embodied shifts in our capacities (Hickey-Moody, 2013). Throughout this telling we weave what we feel has been an attempt at an unfolding, affective pedagogy, folding into/enfolding our emergent becoming-ABER(er) narratives.

We conclude by revisiting desiring production. We move to a desiring-stuttering through relating affect to power, concepts of segmentarity and micropolitics. In revisiting this production, we potentially destabilize existing dominant power-relations and produce modulating flows that transverse pedagogy, art making and ABER practice.

... next, we begin our making/unmaking with a story as koru image, which, for Māori holds collective meaning, the birth of new life, growth and perpetual movement ...



(Mullen, 2015, p 40).

## 2 Entering the Crater: Entering the Unknown, Disrupting the Known(s)

Over the centuries many identities for Maungawhau have emerged in response to the material discursive features of particular space-moments in time pre European-Pakeha (a term for non-Māori), a time when there was only difference within Māori producing its many emergent flows and identities. When Pakeha arrived some two hundred plus years ago it was a time of colonisation coterminous with spiritual and empire discursive shifts and conditions. It is something of a gross simplification, but for our purposes here what singled out Aotearoa New Zealand as a differentiating space in the broader English ambitions of empire was the commitment to a collaborative partnership that explored non-traditional modes of becoming together. This partnership was formalised in what is still acknowledged today as Aotearoa's founding document the 'Treaty of Waitangi/Tiriti O Waitangi'. Some would say well-intentioned and all downhill from there, given the inability to fully escape the capturing of one's past and the adaptive processes of capital exploitation. How is this significant then to MAPS, Te Puna Kohungahunga, ECE and our engagement with ABER? Not least of the significant influences would be in New Zealand the adoption of a bicultural curriculum known as *Te Whāriki* (weaving the mat). *Te Whāriki* (Ministry of Education, 1996; 2017) takes a unique approach to curriculum that is founded on partnership and openness to the Other, a curriculum-becoming-Other. It does not attempt a translation of Western values and words into Māori. Instead, it attempts to take account of the value of the mixture-ing of both, opening spaces for affecting each other, their traces producing resistance to a homogenous bland mix. It is beyond the resources of this chapter to outline the full extent of this collaborative curriculum encounter (see Nuttall, 2013).

Coming back to the affective space of ABER research in this particular MAPS context we are confronted by the history of colonising spaces not unfamiliar in research practice but amplified infinitely in these events. It is clear that the participation of researchers and the research itself faced risks of enacting this potential for colonising practices, particularly given our background as non-Māori. It is acknowledged that this will most certainly have flowed at different times and affected conditions in different spaces. There was an event however we believe exceeded the closing down affects of these molarising capacities of research practice (Blaise, 2013). It emerged in the series of hikoī in what cohered (and inherited) in the intensifying flows around the penultimate moment when tamariki-kaiako-community artist and collective whānau descended into the crater to thank and celebrate with Maungawhau.

To help understand why entering the crater was so significant we need to pause and consider more of the affecting material conditions. Maungawhau was more often known over the last two centuries by its European name Mt Eden. In recent decades where the question of naming and land rights has been contested, Mt Eden has been seen as a symbol of the assimilation of Māori into European perspectives, farming, tourism and so on. More recently there has been a return of traditional rights to local iwi (collective term for tribe) opening up new opportunities for more sustainable practices and affecting collaborations to occur.

The short sustainability story here is that the crater in particular, suffered from these various intrusions of farming, tourism and local lack of respect for the site, affecting its material geological form. It was in danger of eroding away. As part of Aotearoa/New Zealand's shift towards re-establishing Māori sovereign authority and leadership (that is tino rangatiratanga) responsibility of Mt Eden-Maungawhau was returned to Māori with new partnership relations emerging between iwi and local body government Auckland City Council. Since then, decisions have been made setting aside the area inside the crater as off limits, thereby curbing random excursions by visitors and other tourist activity. This reflected a shift to mandates that take account of conservation-spiritual interests and expose how acts shift power flows. New mixtures of relations deterritorialise existing relating bodies. Each new mixture-ing of emerging relations has the capacity to deterritorialise or reterritorialise the space. An ABER community-influenced and community-influencing project such as MAPS becomes another assembling body within the broader milieu of socio-historical-political-cultural reciprocating forces and flows. It is what Deleuze and Guattari would call a line of flight (1987) that leaks out as part of the micropolitical movement escaping the existing relations that have been described thus far.

The story picks up here on how in Aotearoa/New Zealand, for many years now, tino rangatiratanga (right of Māori to self-govern) has been seen as a necessary lever for collective self-realisation and reclamation of past modes of being leading to a re-imagining of alternate, more power-full social futures. As the kaumātua (elders) became more aware of the Puna's visits to the mountain, they exercised their tangatawhenua rights to open a new space in the tamariki's becoming-Māori (that is, their rights to self-govern expressed through links with place and land). It took form as an invitation extended to whānau to descend into the crater, with the original intention of taking performance elements of their drama endeavour and to commune in the most sacred part of Maungawhau. It took on deeper spiritual significance in regard to the hikoi walking performance, connecting and reconnecting with place. In the dramatic sense we can also think here of what enables us to be fully present in that moment. The act of entering the crater was not so much a destination at the end of the day but an intensifying moment/movement between numerous points in the centre's many engagements with Maungawhau. This break in the pattern of the research practice provoked small chain reactions triggering further micropolitical affects in the becoming of the encounter and those bodies involved. It is worth noting that traditionally hikoi within Māori tradition have been events embodying their cultural aspirations and ways of being, and acted as vehicles for political activism (Harris, 2004).

There is some important cultural contextual detail that needs attention here before continuing. When this account talks about relating to 'their' maunga there are significant differences between Māori tikanga (beliefs) and any similar sense of meaning in European terms. In the dominant majoritarian culture of the West if one were to say that this is 'their' land, the 'their' would indicate possessive ownership of the thing. For Māori this is challenging as the nature of the relationship is not ownership or possessive in this sense at all. If we consider this through Deleuzian affect we gain a sense of how the possessive view of the relationship



limits or diminishes the capacity to act. An alternative perspective would consider an ethos more in line with an ethic of care, a responsibility to the land. These connections form part of the collective you, producing group identity(ies). Also considered in this weaving of affecting bodies is how this is reciprocal in that the land is affected by those who take up this responsibility relating to it through *kaitiakitanga*, essentially expressing an ethical care for the environment expressing a *te ao Māori* worldview. The *kaumātua* took the opportunity to enlarge this space to express life for the *tamariki* and their *whanau* by inviting them as a collective to descend into the crater as part of their *hikoi* walking performance.

It would be another story to go into the detail of everything assembling-emerging in this event but we will now draw attention to flows of collaboration partnership which take as their founding reference the Treaty of Waitangi. The imagined future and what materialised shows how those involved in signing this partnership document some 200 years ago saw things from quite different perspectives. What is significant in the complexity of our analogy with ABER entering the unknown and whose known(s) are disrupted is the capacity for the movement of affects transversing affecting bodies/affected bodies to open space (of possibilities) in which the power to act increases life's existences and expression. There are many traditional practices (*kaupapa*) that might have been invoked following this invitation in regard, particularly in regard to decision-making around who would lead the group down into the crater. It could have been a *kaumātua* or a *kaiako*. Perhaps it could have been one of the older *tamariki* as a symbol of the value placed on the young as our *taonga* (sacred treasures). In the context of this day however there was a significant re-imagination, an expansion of potential life in the bicultural detail. Molly as the community artist was attempting to be almost imperceptible in the events at this point in time. The MAPS collaboration was coming towards the end of her formally arranged time with the Puna, and the *hikoi* on this day was further movement in new directions that the Puna were probing as a self-organising arts-community-assemblage. However, the *kaiako* and Puna-*whanau* sensed emergent opportunities and opened up this precious moment as an extension of the partnership developed throughout the MAPS-PUNA journey, inviting Molly, a community artist from Brighton in England, to lead the *whanau*-extended family-community. Not long after Molly gave birth to a daughter in Aotearoa New Zealand.

Through children's, teachers' and our own narratives, whilst sharing in lived experiences with the Puna centre community *whānau*, we could sense the force of life transversing the spaces and relationalities between the affecting assemblage-bodies. In what was shared from a *te ao Māori* worldview we felt repeatedly emerging the breath, the life force, the past, present, future and 'he mauri' inseparable... open to affect and to be affected. How the past present and future fold, unfold, refold and enfold into the present helped us think about Maungawhau as rich event and encounter awaiting what the arts would enable, what desiring-stutters would halt the familiar patterns and worlds, what transformations would be produced and who they would work for (Jackson & Mazzei, 2012). Entering the crater thinking about whose known(s) (or knowledges) in the analogy, draws attention to one last story, one that came back to how the researcher partnership

began with the collective whānau of the Puna. This is how the kaupapa of the research has in one sense a beginning as part of the desiring life of the research and what its potentiality. Following Deleuze and Guattari (1987) however, it is more a middle within many middles. Unlike many more hierarchical approaches in research decision making, it was a collective whānau decision that agreed to open a space for the MAPS project to join with the Puna, and to work with us as ABER researchers. It was a collective commitment by all bodies to engage in an emergent ABER kaupapa (the effect of which was to set out and grow a shared agenda and pluralistic set of principles).

### 3 Desire ... Desiring-Production ... Desiring-Stutter

Earlier we saw that in Deleuzian ontology assemblages are machinic/produced and as such can be thought of as desiring-productions (Jackson & Mazzei, 2012).

... The desiring machine is that which provides connections for a plugging-in of forces, flows, and intensities. The machine, as such, with no particular subjectivity or center, is a hub of connections and productions – it deterritorialises and presents the possibility for transformation, proliferation, and becoming (Jackson & Mazzei, 2012, p. 88).

We wish to plug in our ABER-becoming questions with our own becoming-ABER(er) practices, our(selves), our ideas, our stories and our writing ... to put to work the concepts of assemblage/machinic assemblages, their relationship to desire, and to affect and to other Deleuzian concepts.

Connecting across and through these relationalities, Cole (2013) points out affectus is relational practice through which knowledge is made and transmitted. The degree to which this is enacted and embodied makes the case for envisioning affect as pedagogy, particularly in respect to the arts based practice described. So, we wonder here about what it is that emerges and is constituted in the milieu of assemblages that has a capacity to affect and also an openness to be affected. In our hikoi walking performance this sense of openness drew us to ongoing flows of emergent potentiality. Potentiality affecting the environment itself, the tamariki, kaiako, and community artist, enabling each to question how curriculum works and sense their I/we collective power-full-ness (Sellers, 2013, p. 177), by being power-full players (p. 23) increasing capacities in their power to act.

This was reflected after the hikoi event as very positive and affirming for all those involved. More recently Whaea Dahlene (personal communication) spoke of the dramatic experience on the maunga bringing the tamariki's mauri back into balance. We feel somewhat in awe as we have felt these Māori concepts speak to our western philosophical discourse, but as reflected on earlier, we are also very conscious that to go any further, at least in writing about what we are learning here, the material act of writing itself needs to explore more creative modes of partnership involving Māori voices. This collective Māori Pakeha teacher researcher artist 'mix' is not so much a juxtapositioning, than a co-mixturing of

assemblages. Following Deleuze and Guattari (1987), we understand this as a plugging in of one machine into another leading to the creation of further spaces where ABER might be just one machine in the middle of many that are open to being affected and to affecting new assemblages of desiring-production.

In thinking about plugging into desire as a productive life force (Deleuze & Guattari, 1987, p. 166), we were excited when (in the process of mapping connections) there was a line of flight that escaped our Western frameworks and created new connections to/through the Māori concept of the *mauri*. Whaea Karen described the *mauri* each individual has as an essential life-force. Whaea Dahlene elaborated further, telling us about how a child visiting the *maunga* with their *mauri* out of balance is open to being affected by the *mauri* of the *maunga* and of the group collectively engaging in this creative event. So, in listening-sensing here, it is not only how human and animate objects have this life force, the *mauri*, but also inanimate objects, the river, a village, and of course the *maunga*.

Alecia Youngblood Jackson (2013) talks about the potential for research and the creative development of concepts as a becoming-Deleuzian method of plugging in bits of assemblages into other assemblages to see what is produced, what works. She goes further, suggesting data-as-machine (or as seen earlier following Deleuze and Guattari a machinic or produced assemblage) emerges when data from research narratives is plugged into Deleuzian concepts. Jackson (2013) says ... 'I allow the data to contaminate Deleuze's theory in its own act of becoming. The plugging in is an activity to provoke, explain and elaborate the assemblage. Data-as-machine positions data as fluid, multiple ...' (p. 114). This seeing what is produced is quite different to a coding process that risks a fixing of meaning, something Maggie MacLure warns us about when addressing the 'offences of coding' (2013, p. 167). Rather this juxtaposition is intended more as an act of creation allowing the data to 'glow' (p. 173). Deleuze and Guattari liken this to a method of construction for keeping oneself open (also talked about as building a body without organs (1987, p. 165)). In this process of our own constructing-openness there was also resonance with this Deleuzian-Guattarian concept of desire and of affect.

## 4 Reflection on the Puna's Hikoi-Assemblage

'Walk as a way to *know* the *maunga*'.

... which path to take ... *Mana Aotūroa* ... explore ... Climb ... slide

You should jump in muddy puddles too' ...

'Now the *tamariki* see the *maunga* in the city skyline. It's become part of the time of early childhood, woven in' (*kaiako*).

The *kaiako* (teachers) who have set aspirations for *tamariki*, with their *whānau* (family-community) to know themselves, to know their Māori-ness, could not in a

way escape this engagement with their maunga. It is embedded in the pepeha of the centre, recited in greetings, sung in waiata, revealing its connections, its relationalities to its own ancestry, its cultural GPS, its sense of place in the world and part of the production of who they/it/we are. One's pepeha is about locating ourselves not only through our people past, our parentage (whānau, hapu, iwi), but also through our awa (river, stream, creek), our maunga, our tribal journeys arriving in this place. The question of 'knowing' though, in any arena is an epistemologically-loaded, deeply contested political question.

The question of knowing ...?

.... the tamariki (children) ...

the kuia (respected wise Māori woman) ...

the kaiako (teacher) ...

the kaiako becoming-kuia becoming-tamariki.

*'Kia tupato ki te ahi' called out the kuia as the tamariki ran eagerly to join in the events building energy in the grass away from the kaiako.* There were no flames in the sense that one first imagines hearing this cry, and the kuia who stood amidst the long grass pointing to places away from the 'fire' was many decades younger than the wise elderly Māori women who are usually given this title. But this did not matter to the children anticipating what this event might reveal, fully embodied in the events taking place, their presence already connecting with life through their belonging/becoming in the assemblages of desire that were being produced. Their teacher had transformed from their role as kaiako to kuia, and it was to the wise kuia that was emerging in this space that they were now connected.

*The kaiako becoming-kuia was also exploring movement in this creative space. With their newly present kuia, the tamariki were opening up to an intimate sensing of themselves and place, playing with their own cultural desiring machine, keeper and passer on of Māori ways. This dramatic space could also be seen to be creating space for alternative narratives of curriculum, ones' hoping for these intensities and productive desires to shift and change the fixedness that brings stasis to Māori aspirations.*

*Our kaiako becoming-kuia indicated a circular area to sit amidst the green long grassy space. The presence of the maunga is sensed as is the place that narrative holds in this collective becoming, living as Māori, even as this maunga in the city transversed children's everyday urban experiences. It is an emerging hybrid of flows in which many different potentials and multiplicities are actualized ...*

This narrative with its affective detail connects us with the haeccities consisting of movement and rest. Haeccities refers to a this-ness, in the virtual sense of their immanent potential becoming. From their 'becoming-intense' chapter in a thousand plateaus Deleuze and Guattari (1987) capture our own movement and its this-ness in this way ...

There is a mode of individuation very different from that of a person, subject, thing, or substance. We reserve the name haecceity for it. A season, a winter, a summer, an hour, a date have a perfect individuality lacking nothing, even though this individuality is different from that of a thing or a subject. They are haecceities in the sense that they consist entirely of relations of movement and rest between molecules or particles, capacities to affect and be affected. [the] ... art of local movements and transports of affect ... . Tales must contain haecceities that are not simply emplacements, but concrete individuations that have a status of their own and direct the metamorphosis of things and subjects (Deleuze & Guattari, 1987, p. 261).

Speaking for an even more detailed te ao Māori worldview is not only beyond the scope of this chapter, it also questions our rights to speak on behalf of, as well as, the resources needed to support our account. We can at least draw attention to the importance of community understandings of critical participatory research relationships (Kemmis, McTaggart, & Nixon, 2014) and that this was a significant element of our MAPS project. MAPS helped explore the messy entanglements of criss-crossing trajectories within the material-discursive conditions of the research process. Perhaps, somewhat naively on reflection this interplay appeared often in events we were participatory in, both invited into, and ones we took the initiative to partake. The ‘problem’ as it were, and its modes of address were IN us, but not as autonomous individuals who could control outcomes. Rather this is the ‘us’ of the assemblage and the complex interplay of forces producing different subjectivities; reconstructing new relationalities across all those involved, societal and environmental, human and non-human. It seemed the attempts of MAPS to nurture an open arts based research community were catalytic for many, and critical participatory tensions were often acknowledged in a Deleuzian AND affirmative becoming manner (Deleuze & Guattari, 1987); but this won’t have been all of the time. The question of what a body can do might be extended to what limits what a body-affect can do, such that one pushes past those limits to probe in what ways, and under what conditions, spaces might become creative.

As emergent researchers the risks of producing colonising affects in research agendas were very much recognized in our own engagement with our researcher-ness and positionality ... and questions-perceptions of/within/across MAPS as ‘Research’, spelt with a capital R, inscribed by the molar processes of royal science dominating nomad science(s) (Deleuze & Guattari, 1987, p. 362). The involvement of outside community artists also foregrounded the risks of experts doing to others, culturally and through excluding-class structures, which also includes a riskiness that comes not only with marginalisation of the arts, but the perceptions of an elitism in the arts (jagodzinski & Wallin, 2013). Hence an ethos emerged in which *counter perspectives* were not silenced, avoided, manipulatively missed out, but deliberately hoped for ... hoped to be kept open to in our desiring-stutters becoming-artist, becoming-teacher, becoming-researcher, AND becoming- Māori, no matter whether we were ‘the community artist’, the teacher, the researcher, parent on maunga, koro and kuia grandparent, Māori and non-Māori. Indeed, whoever was involved in MAPS to some degree continued to emerge ‘differently’ from/within/and with their space of possibilities, MAPS space of possibilities; ‘the virtual’ in Deleuzian terms.

## 5 Emergent Body Assemblages and Spatial Relationalities

Davies (2009) introduces the theme of relationality and place in the act of art making in this way.

We think of place making as a relational form of art, and as an artful form of relationality. Place making focuses on relations with others, including non-human animate and inanimate others. Its artfulness lies both in what we usually think of as art, and also in the art of becoming-of being vulnerable and open to the unknown and to the other (Davies, 2009, p. 1).

When Molly Mullen becoming-community artist, doctoral student and emergent researcher-in-formation joined Te Puna Kohungahunga on that maunga she brought histories that added their own potential to these movements. As mentioned earlier, Molly was not originally from New Zealand, but born in Guildford and grew up in the United Kingdom. It was beginning her doctoral journey that marked her beginnings on New Zealand soil. When she joined the MAPS community she brought, not only herself but Vivian Gussin Paley, Dorothy Heathcote and other artist-educators their desiring-stutter-ing-innovations in process drama. She brought other disruptive creations from Brecht, and from Boal's Theatre of the Oppressed and more, all making themselves felt in the mixture-ing of what took place on MAPS cluster days, events that involved the whole MAPS arts community. These were not reproductions of other experiences, her life elsewhere, but opportunities for experimentation, to repeat differently assembling bodies, body-assemblages, life as a drama-educator, as an arts community, as researcher's becoming-emergent.

In this chapter, we have focused on emergent events at Te Puna Kohungahunga and a specific community event, the hikoi walking performance. All the MAPS centres however, in their final round of engagements with community artists set out to produce what was called a community event (hereafter referred to as the Event). Over the previous year each of the centre's work with the artists largely took place in the daily lives of the centres, in each centre's buildings and fenced surrounds. The notion of an event leaking out into the wider community was pursued and triggered novel engagements through performance art in the making. A challenge for all centres was to avoid the notion of the prescribed performance, choked off from its affective potential, its emergent capacities and becoming-moments. Talk of 'the' community event faced the risk of copying what the body 'is', something contributing to sole reproduction of the *familiar* in the life of a centre. With the kaiako and whānau of the Puna, the figuration of the hikoi emerged. It was in these co-mingling bodies inclusive of the centre's kaupapa, Aoteroa/New Zealand affects, the community artist's capacities, the body of ABER and our space as emergent researchers, a hikoi-walking performance emerged. We are reminded of the koru, the birth of new life, keeping the milieu of assemblages in iterative enfolding movement(s).

Scene ad hoc – 'put this on, you are Mahuika':

Jacoba: In my own cycles of movement I am taken back to a moment in the Puna, a month before the hikoi ... the story of Mahuika, the goddess of fire with her fingers scorching flames.

At a distance, sitting still- watching, waiting. The sound of chairs scraping on the floor as children stand up to leave the table, chatter in the room and at the edges a slight hum echoing with quick movements in the periphery. At a distance, sitting, watching, waiting. Artist, watching, sitting, waiting, talking. Child, watching artist. Researcher waiting, hushed to the molecular movements, a child's invitation 'put this on, you are Mahuika' researcher becoming drama, drama becoming the assemblage of his story. In the space another story, the mountain Maungawhau anticipates Mahuika-child-artist's return. Out the window, at a distance, Maungawhau sitting still- watching, waiting.

Jacoba's reflection:

Sitting still watching, waiting, in the centre that day I can remember asking myself if there was a place for me in this centre's kaupapa, in the drama making. This would not seem to be just a matter of permissions from 'others' involved, especially the tamariki (child), although that of course is still crucial. I am wondering how do I allow myself to come into this place. The sense of this being a highly charged ethical encounter was very prescient. The easy response was to claim the position of neutral observer. I remember looking over to Molly and a non-verbal moment of becoming leaked out from this researcher separateness, a temporal-material threshold invoking Whakapapa (genealogy) and the Māori view of children within an enfolding of its past, present and future. Even if at that moment I had known all the rules of the research canon, the drama assemblage was already rewriting the territory; a desiring-stuttering force entangled in the relationalities of the art-making event. Mahuika, Maungawhau the maunga (mountain), tamariki, kaupapa Māori, Molly the drama-storyteller-community-artist... what stutters.

How have I/we changed? I nodded back ... a Mahuika born emergent in these singularly affective conditions.

## 6 Difference: Multiplicity Creation and Desire

To what degree has MAPS entered into an emergent engagement with Deleuze and Guattari's project? Goodchild (1996) tells us that at the heart of Deleuze and Guattari's thought we are provoked in very creative ways to explore the potentiality of human relation. Their aim is to make multiplicity, creation and desire present in society and they do this with as much multiplicity and creation in their work ... creating cracks ... affecting ... interacting ... leading off on new trails, new trajectories, new lines of flight. As discussed earlier there are those who believe this would align with the original mission of ABER, the creation of difference and the expression of new potentiality that draws us to affect and be affected.

As emergent researchers it has been challenging not to fall into the trap of placing the emphasis on 'the difference' between ABER and dominant hegemonic research discourses that the forces in ABER resists (jagodzinski & Wallin, 2013).

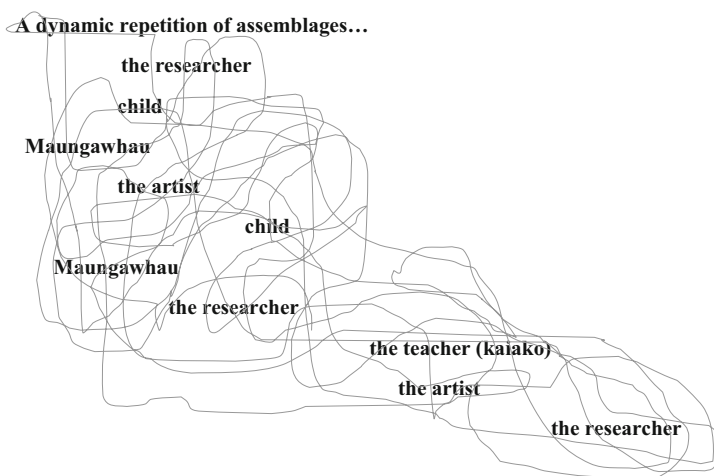
A further question emerges in regard to how ABER itself is kept in movement, its own identity(s) kept fluid as a production of contemporary differentiating forces, intensities and lines of flight in research space. Re-engaging with this question through the Deleuzo-Guattarian image of deterritorialising desiring production, desiring-stutter has been transformative in our insights into difference itself and as we will try to show, through difference and repetition in our approach to research and writing. This is not categorical difference as it has been conceived through the history of Western thought. Rather, as Davies (2009) tells us ‘Deleuze offers another approach to difference in which difference comes about through a continuous process of becoming different, of differentiation’ (p. 17).

The contrast of difference based on discrete being and identity with continuous difference referring to difference within itself, intensities and flows of becoming is a significant hinge in the questions we ask around trajectories in ABER and our own capacities. We question what can a body do for us within many assemblage-bodies we are part of/becoming-with, following a Deleuzean understanding of difference as differentiation (Davies, 2009; Deleuze, 1994).

Deleuze and Guattari explored difference and this flow of becoming through their concept of desire and of machinic assemblages of desire, drawing attention to the relations in the in-between of what assembles, and what new assemblages emerge from the milieu of many assemblages. Within this machinic position was their critique of desire as a natural drive, linked with a libidinal lack.

Assemblages are passional, they are compositions of desire. Desire has nothing to do with a natural or spontaneous determination; there is no desire but assembling, assembled, desire (Deleuze & Guattari, 1987, p. 399)

## 7 Difference and Repetition





## 8 ... In Relation to Sites and Event ...

Inviting a space to enter and re-enter the assemblage takes many forms and is a process of making and unmaking, organizing, arranging and fitting together with what arises in intensities (Jackson & Mazzei, 2012). Through this chapter, repetition sits with an unmaking of discrete categories of artist, researcher, child, teacher and mountain Maungawhau, and is disrupted through what momentarily ruptures identity and categories of reason in art making and ABER. We acknowledge the multiple, events, locations, experiences, trajectories, that have troubled encounters of repetition. We move into the productive space of assemblage and desire as a radical break from everyday conception (Deleuze, 1994).

## 9 Affect and the Micropolitical

We have connected affect throughout with the power to act, to keep the assemblage open to leakage and movement. Hickey-Moody (2013) has also considered it politically in a reconception of method in which affect itself might be understood through a mapping of affections. In setting out a politics employing affect as method she argues it needs to create 'new mixtures of thought, to change research landscapes through shifting registers on which particular issues or questions tend to be worked ...' (Hickey-Moody, 2013, p. 85) She was referring to the broader humanities and social sciences landscape, but is herself a good example of pushing the limits of ABER.

As we re-imagine ABER in ECE, we draw on Deleuze and Guattari's concept of molecular, molar and lines of flight. We have plugged in to these concepts to help question our role as emerging ABER researchers within the early childhood relational space? How may situating ABER alongside Deleuze-Guattarian segmentarity and micropolitics potentially destabilize existing dominant power-relations and produce flows of difference in pedagogy and art making?

Deleuze and Guattari's (1987) rhizomatic maps engage with three types of lines that assist in understanding the various capacities and forces within the socius and in this ABER context, includes the arena of an early childhood bicultural classroom, maungawhau, and drama making. These rhizomatic lines, molar, molecular, lines of flight (Deleuze & Guattari, 1987) are micropolitical including both macro (societal beliefs) and micro (the individual), relational, transversal and consist of connections between bodies, movement, ideas and material (Blaise, 2013). It is the movement of becoming that reveals itself in and out of the molecular, and as jagodzinski (2014) mentions it is the '... more invisible molecular level of private thoughts that can open up a molar system, to "lines of becoming" that crack the system open' (p. 17). For the researcher, the child, the artist, the teacher, in art and in Maungawhau all are inseparable entities, deterritorialising and reterritorialising relations; we both coexist, and are constituted by the flows and forces of the

desiring-production of the emergent assemblage, crossing over into each other in our becoming-artist, becoming-teacher, becoming-researcher and becoming-ABER (Deleuze & Guattari, 1987).

The contemporary early childhood environment is a relational space where micropolitics occur from rigid molar lines and processes to supple molecular moving through capillaries at the edge (Blaise, 2013). It is challenging for all whether researchers, teachers community artists to contend with dominant discourses that continue to favour coding exemplified in developmental logic, fixing binaries for art practice that are normative and developmentally appropriate and limits what a body can do. However ...

From the viewpoint of micropolitics, a society is defined by its lines of flight, which are molecular. There is always something that flows or flees, that escapes the binary organisations, the resonance apparatus, and the overcoding machine (Deleuze & Guattari, 1987, p. 216).

What escapes traditional political entities by thinking machinically is that given political identities are more fluid and changeable and (what escapes) as a line of flight is immanent from and within macropolitics and micropolitics (May, 2005). Art functions as a line of flight, traversing collective and individual subjectivities pushing macropolitical boundaries (Olsson, 2009). Our storying within the MAPS ABER assemblage follows these trajectories, part of the multiple affections experienced, leaving their traces of the affecting bodies.

## 10 Conclusion

So, we have told stories within stories. In writing this chapter we have attempted to reconnect the milieu of processes and relationalities around ABER becoming-researcher assemblages, with questions about the capacity to affect and be affected by the conditions of their own making. We have asked following Spinoza, and Deleuze and Guattari, what can a body do; what can a body produce; and who does it work for. What then can an ABER body do and how was it working for us as emergent researchers? *We can never know*. More than this we have come to recognise that if we thought we could fix its limits, its identity, then ABER would lose its potential for movement, as Deleuze and Guattari would say it becomes molar.

We have sensed that a rich affective pedagogy produced within emergent encounters in the MAPS-Te Puna Kohungahunga-Maungawhau assemblage have led to a re-imagining of ABER through an affective lens. To simplify, reduce or define any element of research separately from the milieu of the arts, the pedagogy, material conditions surrounding/making up the assemblage and their relational events is distracting. Learning 'research methods' for those beginning their journey has often attempted to fix identity. To enter life (life of the research) is not an 'about' orientation. Rather as we have attempted to share, it is more joining a flow, following the modulations, intensifying movements, moments of rest. Hence our journey has shifted from our early quest for a knowledge of ABER, learning

what ABER *is*, to processes of unlearning, to making, unmaking and remaking ABER in the moment. Our hope now is to keep open and be kept open to our desiring-stutters, becoming-drama, becoming-artist, becoming-teacher, becoming-researcher, becoming-Māori, becoming-minor. Writing this chapter has been an affirmation of how research should produce desiring-stutters constituted of the messy intricate relationalities across the affective experiences, sensations, encounters, interactions, intensities, and indeed the life and movement of research itself.

## 11 Glossary of Māori Terms

harikoa	Happiness, joyfulness, elation
hapu	Tribe or subtribe – membership determined by genealogical descent
he mauri	Life force
	Essential character or nature
hikoi	March, walk
hui	Meeting
iwi	Peoples or nations
	Tribe
	Bone- ‘going back to the bones’
kaiako	Teacher (reciprocity – teacher and learner)
kaumātua	Elected tribal elders in a Māori community
kaupapa	Refers to the collective vision, aspiration and purpose of Māori communities
kia tupato ki te ahi	Watch out for the flames.
kaitiakitanga	Guardianship, care and protection of the environment
koro	Elderly man, grandfather, male elder, ancestor
kuia	Elderly woman, grandmother, female elder
maunga	Mountain
Mahuika	Māori fire deity
mokopuna	Grandchildren (also in the collective sense in the Puna)
Pakeha	Who are of European descent or fair skinned persons
pepeha	A way of expressing connection to whakapapa (genealogy), places, people, histories.
toanga	A treasure, corporeal and incorporeal
tamariki	Children
tangatawhenua	Indigenous peoples of New Zealand, the people of the land
te ao Māori	Māori worldview
Te Puna Kohungahunga (Puna)	Māori medium early childhood centre

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te reo Māori	Māori language
tikanga	Māori tradition for conducting life, custom, method
tino rangatiratanga	<i>tino</i> – self reality
	<i>rangatiratanga</i> – chiefly
	Absolute sovereignty
whaea	Mother, aunt, aunty (used here as title for early childhood teachers)
whakapapa	Genealogical descent of all living things from the gods to the present time
whānau	Family. Can also refer to the collective one is part of as in centre community

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# Mapping the Data Event: A Posthumanist Approach to Art|Education|Research in a Regional University

David Rousell

**Abstract** This chapter aims to rework humanist understandings of data in art|education|research by developing the ‘data event’ as a methodological concept which is productive for post-qualitative inquiry. Working with data as event involves a posthumanist reconceptualisation of art|education|research practice that does not separate sensorial data from the dynamic, relational occasions in which they are produced and encountered. This means that the ‘data event’ is inherently resistant to interpretation, reflection and representation, whether artistic, scientific or linguistic. In exploring the implications of a posthumanist ontology of data in art|education|research, the chapter works through a series of conceptual operations as they have been developed through the *States and Territories* project undertaken in a regional university. The process philosophies of Alfred North Whitehead and Gilles Deleuze operate as touchstones throughout the chapter, as they engender diffractive encounters with recent theoretical movements associated with posthumanism and post-qualitative research.

**Keywords** Posthumanism · learning environments · mapping · data event · regional university · post-qualitative inquiry

## 1 Introduction

A feeling bears on itself the scars of its birth; ... it retains the impress of what it might have been, but is not (Whitehead, 1978, pp. 226–227).

An event never fully actualises (Manning, 2013, p. 25).

The question of post-qualitative data has emerged as one of the key problems that posthumanist researchers have been forced to grapple with, not the least in the fields of arts-based and educational research. In this chapter I propose a

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conceptualisation of the ‘data event’ for post-qualitative and arts-based research in education, with the hope that this may offer pragmatic value for others working through the problematics of posthumanist data. This involves bringing the process philosophies of Whitehead (1978) and Deleuze (1993) into consequential relationship with a series of conceptual procedures and experimentations undertaken in my doctoral project, *States and Territories*. The project was conceived from the outset as a post-qualitative inquiry, and this commitment has required the assemblage of new conceptual toolkits, methodological operations and analytic devices which are responsive to posthumanist concerns. Rather than approaching the project as the collection and interpretation of data, I’ve consistently approached it as the collective enactment of a complex series of *data events*, in which each encounter with data becomes the raw material for the next coming together of the research event. The emerging concept of the data event is specifically attuned to the performativity of a diffractive practice of research-creation which does not cleave the datum from the more than human ecologies in which it is encountered (Barad, 2007; Manning 2015a).

In focusing on the problematic of post-qualitative data, I forgo other significant questions regarding boundary conditions and disciplinary criteria for art, education and research as distinct epistemological fields. This allows me to turn my attention to data as a question of ontology rather than epistemology, a problem that has received limited attention in the literature on arts-based research. I explore questions such as ‘what is (arts-based, posthumanist or post-qualitative) data?’, ‘what is an event?’, and ‘how might the concept of the data event operate in arteducationresearch?’ In pursuing these questions, I employ a hybrid concept of arteducationresearch as shorthand for inquiry that is simultaneously a work of art, an ecology of learning experiences and an empirical process which produces new modes of conceptualisation and knowledge production (see, for example, Springgay & Rotas, 2015). The concept of arteducationresearch thus serves as a heuristic device which allows me to develop an ontogenetic account of post-qualitative data, and tentatively explore how such data might operate in arteducationresearch assemblages.

In the sections that follow, I firstly introduce the problem of data in post-qualitative arteducationresearch and establish the project of *States and Territories* as the context for this discussion. A particular data event from the *States and Territories* project is offered as an example, in which tertiary visual arts students archived their studio practices as they responded to the question of ‘mapping experience’. I then work through a series of concepts that have been central to the conceptual formulation of the data event in *States and Territories*, including the notions of data, event, prehension (Whitehead, 1978) and objectile (Deleuze, 1993; Manning, 2013). The final section proposes an operative mode for the data event as a methodological concept, with reference to a specific artwork produced by one of the student participants. The chapter is augmented by location-based digital assets accessible on the *States and Territories* website, including an online interface for engagement and feedback [www.statesandterritories.org/#!/mappings/cly5](http://www.statesandterritories.org/#!/mappings/cly5) and a multisensory archive of the mapping [map] data event [www.statesandterritories.org/#!/mappings/cs0p](http://www.statesandterritories.org/#!/mappings/cs0p).

## 2 The Problem of Data

‘Posthumanist’ and ‘post-qualitative’ are related terms which are accruing significant impact for practitioners working at the intersections of art/educational research. Posthumanism can be briefly summarised as a theoretical movement which directly challenges the entrenched assumptions of human exceptionalism and anthropocentrism across a wide range of domains, including political ecology (Bennett, 2010; Latour, 2004), science and technology studies (Barad, 2007; Latour, 2013), and 21st century re-imaginings of the arts and humanities (Braidotti, 2013; Morton, 2013). Post-qualitative refers to non-representational research methodologies that challenge the anthropocentric and phenomenological underpinnings of qualitative research by dislocating the liberal humanist subject as the sole arbiter of meaning and ‘lived experience’ (Lather & St. Pierre, 2013; St. Pierre, 2013). In posthumanist and post-qualitative research, the voice or agency of the human can no longer be separated out from the cacophony of nonhuman voices which are entangled with each occasion of experience. In rejecting a representational schema that insists on an anthropocentric metaphysics of hierarchy and depth, posthumanist ontologies flatten ‘what was assumed to be hierarchical’ such that words and things, nature and culture, matter and meaning are seen to ‘exist together on the surface’ with nothing ‘foundational or transcendental – nothing beneath or above, outside’ (St. Pierre, 2013, p. 649). Traditional methods of collecting and analysing qualitative data become problematic for post-qualitative researchers who reject the humanist ‘bifurcation of nature’ into primary (objective) and secondary (experiential) qualities, a bifurcation which effects an ontological rift between reality and our experience of reality (Whitehead, 1967). Because post-humanist researchers are operating through ontologies which no longer recognise human experience as privileged and separate from nature, as in the phenomenological and ethnographic traditions, they are shouldered with the burden and the opportunity of creating their own post-qualitative methodologies. While this rapid proliferation of ‘a thousand tiny methodologies’ generally eludes the standards, rubrics and criteria of traditional qualitative methodology (Lather, 2013, p. 635), the question of data continues to generate stumbling blocks amidst the entanglements and complexifications of post-qualitative research.

A number of social scientists have recently approached the question of data in post-qualitative educational research through close readings of Deleuze (1990) and Deleuze and Guattari (1987; 1994), including Masny’s development of rhizonanalysis (2013), Mazzei’s (2013) conceptualisation of the ‘voice without organs’, and MacLure’s (2013) reworking of ‘data as sense-event’. Each of these examples have focused on the materiality of thought as a force that has the potential to elude representation, and breaks with the ‘linguistic turn’ engendered by post-structuralism in which human language and discourse ‘purportedly construct or “represent”’ material realities (MacLure, 2013, p. 659). The autonomous agency of researchers and research participants are also called into question, such that ‘we are obliged to acknowledge that data have their own ways of making themselves intelligible to us’, in ways that escape reductive attempts at coding, categorisation



and interpretation (p. 660). For post-qualitative researchers, agency is not an ‘innate attribute of an individual human being’, but an assemblage, ecology or entanglement of human and nonhuman elements which are distributed across the topological surface of a research event (Mazzei, 2013, p. 734). What we have come to think of as the voice, agency, intentionality, presence and ‘lived experience’ of researchers and participants becomes a transindividual enactment of process, or becoming, which always exceeds human consciousness.

In comparison to the social sciences, data appears to be less of a cogent issue in practice-led or arts-based research, which typically positions the creation of works of art as central to the research process (Barone & Eisner, 2012; Smith & Dean, 2009). However, the ontological problem of data in arts-based research is often sidestepped by humanist claims to the epistemological significance of an artwork as a correlate or extension of the artist/researcher’s cognition. In many of these approaches the closed circuit of the artistic practitioner becomes fodder for ‘an elaborate artist’s statement’ which qualifies the artwork as ‘an epistemological object of *cognition*’, while remaining untainted by an empirical reality ‘outside of thought’ (jagodzinski & Wallin, 2013, p. 192, emphasis in original). As a result, much arts-based research is limited by its adherence to a transcendent aesthetics of *correlationism*, a Kantian formulation ‘according to which our very experience of the world can only take place under the conditions of our own making’ (Shaviro, 2014, p. 6). This locked correspondence between mind and world is further entrenched by the predominance of *hylomorphism* in arts-based research, which positions matter as an inert, passive substance to be formed by the trained hand of the maker in service of ‘higher’ cognitive and linguistic concepts (Ingold, 2013, p. 21). Artworks are commonly accorded status as representations of an artist’s personal experience inflicted upon matter, representations which are subsequently evaluated by the viewer, audience or spectator as ‘knowledge’. In other words, the elevation and stratification of art as a rarefied form of knowledge production ensures that the vicious circles of correlation and hylomorphism are upheld, thus inhibiting the unique potential for art to ‘instantiate modes of thinking *beyond the human*’, and accordingly, beyond language (jagodzinski & Wallin, 2013, p. 100, emphasis in original).

Research-creation is arguably the research orientation which most closely integrates relational art and process philosophy in ways that are directly responsive to posthumanist and post-qualitative concerns, most notably through a sustained focus on operationalising the concepts of affect, becoming, movement and the event (Manning, 2013; Manning & Massumi, 2014; Massumi, 2011). Recently, practitioners of research-creation have also made arguments to the effect that ‘there can be no such thing as posthumanist data’ or posthumanist methods, only ‘procedural architectures’, ‘approximate-rigorous abstractions’, and emergent ecologies of practice (Springgay, 2015, p. 85). Both ‘method’ and ‘data’ are rejected as prefabricated practices and static categories which are incompatible with posthumanist orientations. Manning (2015a), for instance, argues that predetermined methods arrest or deaden the potentials of research-creation by ‘cutting into the process before it has a chance to fully engage with the complex relational fields the process calls forth’ (p. 62). Yet this orientation can still be expressed as an

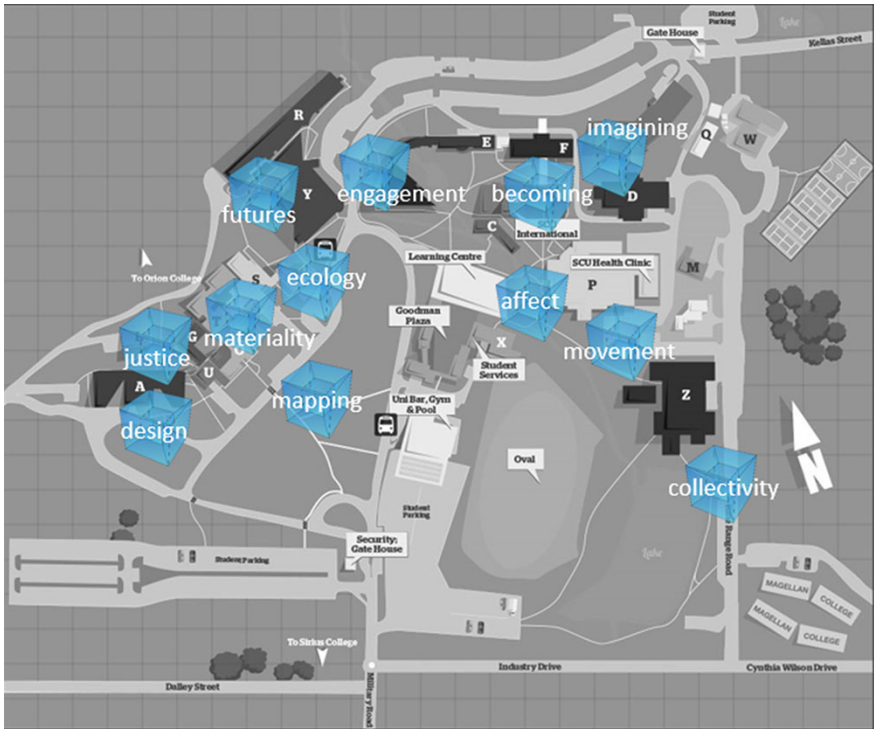
emergent methodology of sorts, albeit one that is predicated on process, mobility, technicity, relation and transdisciplinarity. Indeed, Manning and Massumi's (2014, pp. 90–104) lucid articulation of nine propositions for the practice of research-creation offer specific techniques (rather than methods) for undertaking such emergent and nonrepresentational research, including 'inventing techniques of relation', 'designing enabling constraints' and 'giving play to affective tendencies'. While issues associated with method have been rigorously addressed in these recent publications, the problem of data has still not received sufficient attention in posthumanist accounts of research-creation.

In this chapter I explore ways that data might be accounted for in posthumanist and post-qualitative arteducationresearch, including research-creation. A number of theoretical resources are available to support the reconceptualisation of data as a dynamic event rather than a passive object of interpretation, in particular the non-anthropocentric system of thought developed by Alfred North Whitehead in the early 20th century. The discussion begins with a brief account of the *States and Territories* project as the context for the development of the data event as both an ontological and pragmatic concept.

### 3 States and Territories

There is more at stake in the problem of data than mere semantics around research orientations and methodological approaches, particularly when we consider the major social and ecological crises of our times as 'data events' in themselves. Our response to climate change, for example, hinges on the ways that we attune to the data being emitted by massively distributed phenomena such as global warming, which exceed our current ontological frameworks and spatiotemporal frames of reference (Morton, 2013).

In addressing these very concerns, the *States and Territories* project collectively re-imagines university learning environments in response to rapidly changing social and environmental conditions associated with the Anthropocene epoch. The Anthropocene is the current era in the Earth's history in which humanity has become a geophysical force that is radically altering the Earth's biosphere and climatic systems (Steffen, Broadgate, Deutsch, Gaffney, & Ludwig, 2015; Zalasiewicz, Williams, Steffen, & Crutzen, 2010). More specifically, *States and Territories* creates spaces for responding to the Anthropocene through the permanent installation of 12 interactive artworks and multimedia interfaces in the diverse learning environments of a regional university campus (Fig. 1). Each installation takes the form of a glass cube which maps the surrounding learning environment using photographic images captured from its own point of view within the landscape. Multimedia archives have been assembled for each cube through a participatory process of mapping the different ecologies of practice associated with the arts, humanities and sciences in the university, with a focus on the entanglements of human and nonhuman agencies as they co-compose learning environments (Stengers, 2005). The digital archives and

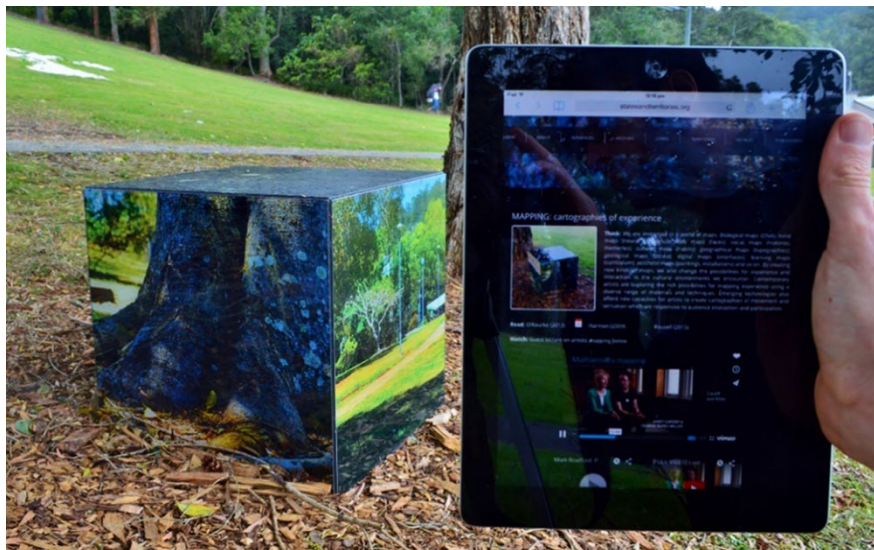


**Fig. 1** The mapping [map] cube’s placement within the network of 12 permanent installations distributed across the university campus

other user interfaces for each cube are accessible remotely through the project website, or on-site using augmented reality applications on mobile devices (Fig. 2).

Crucial to the conceptual design of *States and Territories* is the collective enactment of data events for which the cubes serve as material nodes, loci and points of activation. Each assemblage of **cube + digital interfaces** operates as what Ian Bogost (2012, p. 111) calls a work of ‘carpentry’, or philosophical craftsmanship, which is oriented towards ontological experimentation with posthumanist issues and concepts in university learning environments. The 12 installations and associated archives offer pedagogical pivot points for engaging with data events that have been collectively produced through participatory fieldwork with lecturers and students in undergraduate units. Each of the 12 data events explores a different concept as enacted within a particular location on campus, including becoming [bec], affect [aff], movement [mov], materiality [mat], and imagining [ima]. As collective responses to these 12 conceptual practices, the data events have involved participatory fieldwork with students and academics in the visual arts, media studies, cultural studies, education, law and justice, engineering, ecology, chemistry, and environmental management.

In this way, each data event is composed of a multitude of heterogeneous processes and encounters, including the siting and construction of the cube, its digital



**Fig. 2** The mapping **[map]** cube and digital interface triggered using an augmented reality app on a mobile device

interfaces and archives, weather patterns, flora and fauna, guest lectures and tutorial sessions, field excursions, dialogues, photographs, audio and video recordings, animations, artworks and exhibitions. In line with the propositional constraints of research-creation (Manning & Massumi, 2014), the mode of approach to each data event was consistent only in its openness to variation in relation to the conceptual practice being explored. In other words, there was no methodological formula except for a commitment to exploring the ecological and aesthetic dimensions of what might happen next in collective response to the concept.

To give a brief example of a data event, the concept of mapping **[map]**<sup>1</sup> provided an entry point for participatory fieldwork and collaboration with lecturers and students in the visual arts department of the university. The mapping **[map]** data event began with the siting and production of the cube associated with mapping, then proceeded through my delivery of a central lecture on ‘cartographies of experience’ which was augmented by an online interface [statesandterritories.org/#!mappings/c1y5](http://statesandterritories.org/#!mappings/c1y5). The visual arts students then generated their own site-based artistic processes in response to the question of ‘mapping experience’, using a wide range of media and techniques to create their site-based cartographies. Responses included mappings of children’s play after a flood, the neurological states of a seizure, a box of Legos, tangles of ocean debris, a net woven from aluminium cans,

<sup>1</sup>I’ve adopted Latour’s (2013) use of shorthand notation for the different concepts as they are enacted within the context of *States and Territories*, such as mapping **[map]**, ecology **[eco]**, materiality **[mat]**, becoming **[bec]**, and so on.

and sound waves recorded at a beach, among many others. The students were also provided with iPads to record their material practices and conceptual dialogues as they undertook these mappings, with the understanding that the data they produced would be archived in the mapping **[map]** archive for future discovery. The students' works were also shown in a public exhibition called *Intersection: You are here*, for which I created a diffractive video artwork called *Mappings: Inside the Data Event* using iPad data which the students generated.

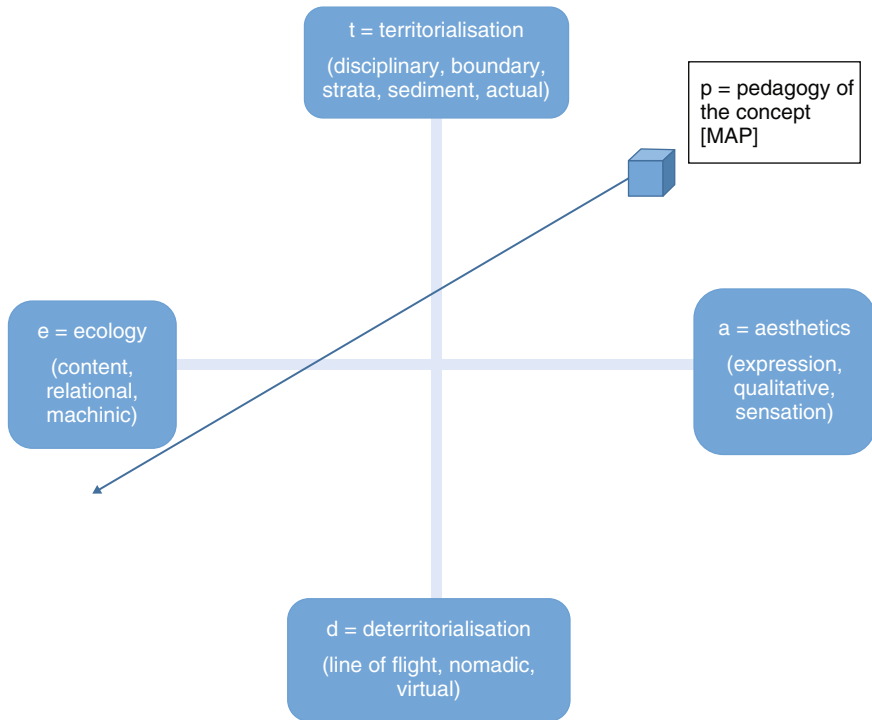
Following the exhibition, I was left with large volumes of material that had been collectively generated through this one data event alone, including field notes, photographs, videos, artworks, poems, drawings, lecture recordings, digital interfaces, and other artefacts. I began an analytic process based on my readings of Deleuze and Guattari (1987, 1994), Whitehead (1978), Barad (2007), Massumi (2011) and other posthumanist theorists. In *States and Territories*, the analysis of each data event focuses on mapping the ecological and aesthetic differences that are produced within the learning environment as an ecology of practices (Stengers, 2005). I call this analytic process an *eth(n)ology* of the learning environment, and it is an empirical extension of the arts-based methodology of 'immersive cartography' which I've been developing over the last several years (Rousell, 2015). The eth(n)ological analysis firstly involves assembling a multisensory archive that maps the various surfaces of the data event, while also connecting rhizomatically with other data events at various nodes along the way: [www.state-sandterritories.org/#!mappings/cs0p](http://www.state-sandterritories.org/#!mappings/cs0p). A secondary stage of analysis then involves diagramming the movement of the concept from its initial entry point into the research event, and writing from the perspective of the concept's encounters and transformations as the data event unfolds across multiple spaces and times.

In brief, Fig. 3 shows the concept of mapping **[map]** moving from aesthetic territorialisation (artists working independently in their studio spaces) towards ecological deterritorialisation (artists mapping through and across each other's ecological fields). This virtual movement is the 'pedagogy of the concept' which cannot be determined in advance, a pedagogy associated with the immanent potential of the concept 'as the contour, the configuration, the constellation of an event to come' (Deleuze & Guattari, 1994, pp. 32–33).

Throughout these speculative procedures of data production, composition, encounter and analysis, the question remains as to the nature of the data event itself, and how data operates in and through the complex movements of the concept and its assemblages within the research event. In the following sections, I draw connections between the process philosophies of Whitehead (1978) and Deleuze (1993) to briefly unravel an ontogenetic account of the data event in relation to post-qualitative and posthumanist practices in arteducationresearch.

## 4 Feeling the Datum

In *States and Territories*, each data event operates as what Manning (2013, p. 84) calls 'an ecology of experience ... an ecology of a multitude of durational times interwoven'. So we can begin with this Deleuzian idea that each data event



**Fig. 3** The pedagogy of the concept of mapping [map] as it travels across the surface of the data event. This metamodel is based on my readings of Massumi (2011) and Deleuze and Guattari (1987; 1994)

consists of interrelated experiences which are nomadically distributed not only across multiple spaces, but also across multiple times. How then can we qualify *this* experience as distinct from any other? In *Process and Reality* (1978, p. 18), Whitehead carefully develops an atomistic schema of discrete quanta or basic units of reality which he terms *actual entities*. Each actual entity is also what he calls an *actual occasion*, because for Whitehead the world is composed of ‘active and articulated processes – experiences, or moments of feeling’ (Shaviri, 2014, p. 3). Every actual occasion of experience is a singular becoming, a little process that actually *happens*, and these Whitehead describes as ‘drops of experience, complex and interdependent’ (1978, p. 18). Every entity that exists is a process which is interrelated with other processes, because each drop of experience, each actual occasion, *inherits its data* from previous occasions (Shaviri, 2009, p. 19). More specifically, every moment is determined by *how* an entity feels the data it encounters in this or that occasion of experience. The datum, in this Whiteheadian sense, is anything that enters into the next occasion of an entity’s drop of experience. *My eyes falls on a glass of water on the desk, I pick it up, take a sip, and put it back down.* The datum is what an entity becomes aware of and responds to in the experience of an actual occasion. This is necessarily a process of attention,

decision, actualisation and objectification of an occasion which had previously been indeterminate. *Will I have picked up the water? ... Yes, now I have picked it up.* Nothing is given or predetermined in the datum but the potential to be taken up into the co-composition of the next occasion, or more broadly, the next *event* as an ecology or nexus of such occasions. *The potential for the water to be picked up.* This potential is what Whitehead calls the ‘objective indeterminacy’ of the datum, similar to the ‘phase space’ or ‘possibility space’ between waves and particles in quantum physics (Morton, 2013), or the ‘grey area’ between the ones and zeroes of binary code (Portanova, 2013). An event is the potential coming together of actual occasions in just these ways, at just these times. *I picked up the water, took a sip, put it back down.*

In his quantum account of the event as a nexus or multiplicity of interrelated occasions, Whitehead delineates *a becoming of continuity* that unfolds as each occasion inherits data from previous occasions (Whitehead, 1978, p. 35). This involves the development of a *theory of prehension* to account for the becoming of continuity across an extensive series of actual occasions. Prehension refers to ‘any process ... in which an entity grasps, registers the presence of, responds to, or is affected by another entity’ (Shaviro, 2014, p. 29). In other words, prehension is a process of affective relation which determines how one occasion of experience folds into the next occasion. It is important to remember that Whitehead applies terms such as prehension, experience, subjectivity, and feeling to all entities whatsoever, not just to humans. ‘All actual entities are ontologically equal because they all enter into the same sorts of relations. They all become what they are by prehending other entities’ (Shaviro, 2014, p. 29). Put simply, everything that exists ‘both perceives, and is perceived’ (Shaviro, 2009, p. 27). Or differently, every prehension is a perception of perception, an experience *of* experience (Massumi, 2011, p. 44).

In Fig. 4, vectors of prehension are shown as lines or vectors extending across an art student’s studio practice assemblage. Hand, eye, clay, face, body, screen, table, and camera are all prehensions of each other, prehensions which may or may not be what we call ‘conscious’. Prehension actually occurs ontologically prior to consciousness, at the level of an environmental awareness that precedes cognition (Massumi, 2011, p. 23). For Whitehead, ‘consciousness presupposes experience, and not experience consciousness. Thus an actual entity may, or may not, be conscious of some part of its experience’ (1978, p. 53). The clay in Fig. 4, for example, might enjoy a relatively dense and contracted experience over time with little chance of becoming conscious, yet it still prehends data such as atmospheric changes and the pressure of hands in ways which are incomprehensible to humans.

So what does it actually mean to prehend the datum of experience? Pick up an object on your desk or other environment in which you find yourself reading this chapter, just like I picked up the glass of water a few moments ago. Consider the occasion of you picking up this object as a kind of selection or decision which brings this particular experience into concrete actualisation. The feeling of something catching your eye, you picking it up and letting it enter your field of



**Fig. 4** Visual art studio processes with vectors of prehension shown as lines of sight: perceptions of perceptions

experience is prehension. Prior to you picking it up the prehension of the datum was yet to be determined, but now these factors have been actualised and objectified into what Whitehead terms the ‘concrecence’ of the occasion (Whitehead, 1978, p. 26). For your part in this exercise you have played the role of the subject or ‘superject’ which is produced in and through the prehension of the datum. The subject is a superject because it is a ‘you’ emerging anew from this very occasion, from this very world of experience. And the whole occasion, the whole experience of you selecting the object as the datum for prehension, is what Whitehead calls the ‘subjective form’ of the occasion. It is the form or ‘character’ of the event as determined by *how* the datum is prehended in the composition of this or that experience. Whitehead (p. 23, emphasis in original) summarises his theory of prehension succinctly, such that every prehension consists of three distinct factors:

- (a) the ‘subject’ which is prehending, namely, the actual entity in which that prehension is a concrete element;
- (b) the ‘datum’ which is prehended;
- (c) the ‘subjective form’ which is *how* the subject prehends the datum.

As Shaviro (2009, p. 55) explains, the first two factors in prehension can be roughly attributed to the ‘subject’ and ‘object’ of traditional Western philosophy. However, we must bear in mind that for Whitehead (1978, p. 56) the positionalities



of the ‘subject’ and ‘object’ do not pre-exist the occasion of encounter. This means that the affective relationship between subject and object is ontologically equal to the relationship between object and object, and the subject to itself. ‘Self-identity, the relation of the subject to itself, has the same structure as the relation of the subject to an object ... I renew myself in being, at every instant, by prehending what I was a moment ago’ (Shaviro, 2009, p. 29). In other words, the identities of the subject and object are subordinated to the event in which the prehension takes place, and these same processual rules of existence apply to all entities. The third factor in prehension becomes the crucial element, which is the *how* of the event as it unfolds through prehension. There always remains a margin of pure potential which can only be resolved or satisfied by the subjective form of the occasion, which is the particular way that this datum is felt by that subject, or how this subject feels itself (as the datum). Hence, ‘every subjective form is different from every other; no subject feels a given datum in precisely the same manner as any other subject has done’ (Shaviro, 2009, p. 56). The novelty or creative advancement of each moment is determined by the subjective form of the occasion, which we might describe as a prehensive exchange of affective data between subjects and objects.

## 5 From Object to Objectile

Whitehead’s theory of prehension offers a radically empirical account of data in terms of that which is felt, or prehended, in each occasion of experience. Like the desktop object that you picked up and prehended in the previous section, the datum operates as a propositional ‘lure for feeling’ for this or that occasion of experience to be actualised (Whitehead, 1978, p. 25). So far we have considered what it means to prehend the datum from the subject position of human experience, which is a natural place to start. In order to further develop a posthumanist understanding of the data event, however, we need to consider the ways that *objects* are also capable of prehension as the *subjects* of their own occasions. In other words, we need to be able to think about objects as processes which operate in relation to other objects, irrespective of human perception and agency. We need to be able to think about objects as events.

The *States and Territories* project is specifically designed around interactive objects that operate as philosophical pivot points for the unfolding of relational events across the university landscape. Deleuze (1993) describes how such objects attain a new ontological status as events, what he refers to as ‘objectiles’. Rather than conforming to a ‘spatial mold’ in which form is imposed onto matter, the objectile exists in a state of continuous modulation and variation with respect to time, matter and form (p. 19). Instead of existing as fixed objects *in* space and time, objectiles ‘extend beyond their objectness to become ecologies for complex environments that propose dynamic constellations of space, time and movement’

(Manning, 2013, p. 92). This means that every encounter with an objectile occurs in a kind of phase space or multidimensional milieu of potential compositions of experience.

The objectile takes on the shape of an ecology in the making by generating its own spacetime along vectors of prehension, as ‘an object not of recognition but of a fundamental *encounter*’ (Deleuze, 1994, p. 139, emphasis in original). This fundamental encounter is not with ‘space pre-formed or objects pre-existent’, but with prehension as ‘a direct experience of relation’ (Manning, 2013, p. 96). The objectile lures us into this relational encounter as the potential for a new experience, a creative advancement in which the object contributes itself as the datum for the next composition of an event. ‘All prehension is a prehension of prehension’, such that each new prehension becomes the raw material for the next (Deleuze, 1993, p.78). As articulated in the previous section, this nexus or entanglement of prehensions is what Whitehead (1978) and Deleuze (1993)<sup>2</sup> refer to as an *event*: a multiplicity of singular occasions that become continuous through prehension.

Consider one of the cubes in *States and Territories*. At any given moment, the existence of the cube renews its identity as an object that endures over time. The cube is never the same actual object, because with each passing moment it has lost and gained electrons, it has been rubbed, washed or tarnished by other bodies, dust particles have collected on its faces (Whitehead, 2004, p. 167). Different images are produced every time I photograph the cube, depending on weather patterns and the play of light across its surface. Rather than being passive or inert, the cube is *actively happening* at every moment as a living archive of its own experience: ‘a renewal, a novelty, a fresh creation’ (Shaviro, 2009, p. 18). We could say that the cube prehends its surrounding environment through the data which registers on its surfaces (Fig. 5).

These are what Barad (2007, p. 74) calls *diffractive* surfaces, because they field patterns of interference between multiple sources of light, colour, movement and form. These are patterns of different feelings for different things in a world, patterns of multiple times and durations. The objectile is never the same object because it is always a new prehension, the subject of a new occasion in which its data are felt differently. ‘The eye is a prehension of light. Living beings prehend water, soil, carbon and salts’ (Deleuze, 1993, p. 78). The cube prehends the sun tracking across the sky, and the movement of trees as they dance across its surface. There is no ontological difference between the trees, the grass, the refraction of light on their leaves, the lampposts, or the photographs on the surface of the cube (see Fig. 6). They are all prehensions of prehensions, each folded into the other on the surface of the object as a singular event in the making.

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<sup>2</sup>Deleuze develops a range of conceptualisations of the ‘event’ over his oeuvre. His explication of the event in *The Fold* (1993) is cited here to the extent that it engages directly with Whitehead’s conceptualisation of the event in *Process and Reality* (1978).



**Fig. 5** A photograph of the top surface of the [map] cube as an entanglement of prehensions: lens, glass, trunk, branch, leaf, sky, cloud and sun



**Fig. 6** The diffractive surfaces of the mapping [map] cube as prehensions of prehensions

## 6 Inside the Data Event

An objectile forces us to think precisely because it is always new to thought, and for this very reason, the datum can never be fully perceived or known as an object in its entirety (Shaviro, 2014, p. 154). Rather than being the phenomenological object of my own intentionality, each cube is an objectile that exceeds my intentions and refuses to correlate with my thought. Put another way, the cube is a thing to think *with*, rather than a thing to think *about*. This makes ‘the object itself become the philosophy’ (Bogost, 2015, p. 89). Each cube offers potentials for prehension which are propositional to the event: a lure for feeling. What I’m calling the data event is a commingling of such lures and respondent prehensions in which data is felt as the accretion of experience on the surface. And yet the data event will always exceed its actualisations. Something is always left out, something remains unseen, unexhausted, spectral, negatively prehended (Manning, 2013, p. 25).

We glimpse the data event like a film on the screen of a cinema, every frame of this film haunted by an unseen tableaux of actors, artists, technicians, producers, tools and apparatuses. The screen can only give us glimpses of this film as a data event that inherits all the actual occasions of its own production: the shoots postponed by inclement weather, the editing of the raw footage, the post production, along with the singular occasion of sitting in this seat, in this theatre, at this time of day, watching this film. The film is the surface of a data event that lurches off the screen to affect me in my seat, taking up my affective prehension into its own phase space of material agency. The film has an intoxicating effect as I become the datum for its own prehension, as I edge into the film’s ecology as its own distributed event. Whether watching a film in the cinema or the iPad videos created by research participants, there is no position from *outside* the data event from which it can also be prehended.

Each of the data events in *States and Territories* occupies multiple spacings, bodyings and timings, each has textures and folds with interior and exterior surfaces, and significantly, each has experience to be experienced. Take for example the work called *Always a Hole* that one of the art students produced as part of the mapping [map] data event (see Fig. 7). In the video component that forms part of the mapping [map] archive, the artist describes how a guitar became the site for her cartography of experience. The event of learning to play the guitar served as an entry point for the discovery and creative recomposition of her parents’ relationship as local musicians in the 1970s. ‘There’s always a piece missing,’ she says. ‘I’ll never be able to go back and see what they were really like, and I’ll never even be able to get the whole story of what their music sounded like. But I can see just enough to get a glimpse backwards. I guess it has been like mapping the past in that way, trying to get back things that you can’t ever actually map.’ The data event: a relational composition of spacings and timings which yet remains incomplete. The hole in the record allows it to play. The hole in the guitar allows sound to resonate through its body. The interstices are still prehended, only



**Fig. 7** Detail from *Always a Hole* produced by an art student as part of the mapping [map] data event

negatively. ‘This whole history of these people that I have no idea what they were like’, she continues. ‘Somehow half the circle’s been cut out. Even though I can’t connect with the past any more than I have, the work creates all these new connections’. The records as records of what her parents might have been. The guitar as a lure that fields possible prehensions, allowing feelings to be felt in new ways.

While *Always a Hole* may appear to focus on human experience, Manning (2015b, p. 60) argues that the relational field activated by such works of art/education/research ‘touches on an ecology that is more than human. The work participates in a worlding that potentially redefines the limits of existence’. *Always a Hole* reminds us that nothing is given in the datum but a pure potential to become the raw material for the next experience, that the old is always required to produce the new. ‘Newness always depends on something prior ... like the way a DJ creates new music by sampling and remixing already-existing tracks’ (Shaviro, 2014, p. 101). This ‘something prior’ is the datum as the dark precursor of experience. The datum always exceeds the human because it is given only in its virtual potential. When we encounter an object/scene as the datum, the surface of a cube, the strings of a guitar, a video of an artist, the inside of a lecture theatre, we also catch a little glimpse of the data event to which it belongs and contributes. We can feel a sense of this event resonating through just one diffractive surface of it. This surface effect is enough to produce something new from *inside the data event*, to recalibrate the limits of existence through the occasion’s subjective form.

## 7 Conclusion

This chapter has attempted to assemble the data event as a concept that is responsive to the challenges of posthumanist philosophy, while also being adequate to the empirical demands of post-qualitative and arts-based research. It is important to note in conclusion that the very concept of the data event was generated through empirical experimentation which allowed for theoretical ideas to be tested 'in the field'. I think this transversal interplay between theoretical concepts and experimental practices is crucial for the variety of radical and speculative empiricism advocated in the works of Whitehead and Deleuze. For these authors, theoretical speculation is never enough in and of itself. Rather, speculative metaphysics offers a creative vehicle for ontological experimentation and the flight of the imagination, which yet remains grounded in and accountable to the processual reality of empirical experience (Whitehead, 1978, p. 5). While posthumanist philosophy presents a radical challenge to humanistic modes of arts-based and qualitative research in education, its challenge is not predicated on critique, but rather, on the affirmation of visionary alternatives to the political aesthetics of anthropocentrism. At the same time, arteducationresearch can provide the creative laboratories for empirical experimentation with such new materialities, ontologies, concepts and practices that operate outside of humanist onto-epistemologies. This is indeed the challenge and the promise of the data event, as a concept which capacitates an expanded empiricism that is orientated towards affectivity, process, speculation, and the creative advancement of the world.

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# Triptych: Flowers in All Our Storied Attics and the Artful Dissemination of Tales

miroslav pavle manovski

**Abstract** This work emerged while rehearsing Fauré's POÈME D'UN JOUR for voice and piano comprised of three *mélodies*. While rehearsing these myself, I was compelled to create three artful narratives of my own: one from my life right after graduation day, one from my life as a music teacher, and one from the lens or voice of a qualitative researcher. I also found myself creating other artwork from this process and lay in photograph snapshots of those efforts as part of these layered *mélodies*. In addition, I invite you to procure and listen to a variety of people who have recorded Fauré's work (imagine me rehearsing and singing, too) while experiencing the following three *mélodies* and artwork herein. As my process fluidly constructed itself between professional and personal aspects of this curated life – honoring the webbing of my practice, my students' or other collaborative stakeholders' lives among the roles I play, and my evolving and fluid identities – I wonder what else may healthfully emerge from your (hopefully) empathic engagement with this piece, our potential collaboration and compassionate vault to spur other meaningful work toward cultural/social justice.

**Keywords** Artful narratives · arts based research · music practice · curated life · identity work

## 1 First *Mélodie*: Rencontre

miroslav t-i<sup>1</sup>

This *mélodie*<sup>2</sup> or reflective and vanishing moment a part of my life includes my graduation with a master of music in voice (performance). In the spring of 2000 I

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<sup>1</sup>This is the title of the first photograph for you to consider viewing before and after each section.

<sup>2</sup>Contact the author/owner at [miroslav.pavle.manovski@gmail.com](mailto:miroslav.pavle.manovski@gmail.com) to view with permission photographs of his other artwork associated with this chapter.

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was moving away from Ann Arbor – The University of Michigan – mindful of my mentorship from George Shirley and culminating autumn recital as a lyric tenor, preparing my being for Manhattan in New York. My plan was to live with a stranger of a friend I had met during our summer Aspen Music Festival and School opera experience, having mustered a welcome to study with W. Stephen Smith (then on the voice faculty at The Juilliard School; Vinson Cole suggested that I seriously capitalize on this opportunity). Though I didn't have a job lined up and only \$200 to my name after my one-way plane ticket was purchase from Detroit (my mother had recently borrowed against her 401K plan – all she had – to provide me \$2000 for my trip to Aspen, CO and I spent that gift within what seemed like a blink of an eye), I loaded my couple items of handed down luggage and was on my way (Fig. 1).

miroslav t-ii



**Fig. 1** Image: Author's own

I remember the early morning drive to the Detroit Metropolitan Airport and my mixed feelings, as my mom was the only one willing to see me off. I remember her yelling at me (worried) – she has always had a problem with the way I drove my/her car – and everything was exacerbated by the rain. She kept directing me to slow down and I kept reminding her that I was in fact safely driving within the speed limit and somewhere in between our impassable categories of distorted automatic thoughts, we catapulted into deeper silent arguments of hurt from shades between us. I was so nervous: I didn't even know where I should park the car at the airport or where my gate was ... how and where to check in ... would I ever see my mom, again ... waves of whirling emotions seemed to push me to forced-out raw *I love you* statements, as I apologized to my mother for my *everything* at the gate in front of our morning audience of other passengers and airport personnel (I still remember hearing someone say, 'What the fuck?'). As quickly as I could through grimaced tears and pre-9/11 security checks, I just waved my goodbyes from what seemed like oceans between my mother and me and I was soon aboard an airplane to LaGuardia.

miroslav t-iii

I landed a job at The Manhattan School of Music as the manager of the ticket office and one of my first responsibilities was to support the premier of Scott Eyerly's *THE HOUSE OF THE SEVEN GABLES*. I remember watching rehearsals and imagined myself singing the role of Phoebe. I remember learning and reenacting the aria 'The Song of the Rose' in Act One, Scene One and imagined telling the tale of the king's men riding horses over miles of snow and growing icicles, encouraging them to find the fairest rose for their ailing king. I sang and sang, and I imagined that I was the queen away on the coast of Arabia and when I learned of the king's call for the fairest rose, it was *I* who ordered a ship to sail (after it was loaded with a stockpile of roses). I also imagined the stories we all have to share, tell, and learn from and I conceived that each story could represent a ray of light within a universe of stars: bringing ease, happiness, and love. I wondered what we may learn from such reflections and how such fragile tales may or may not keep over time, or have the persistence to burn, a part from those who shadow or negatively snuff.

miroslav t-iv

Again, like a repeating section of music or the accompaniment that flourishes a similar waving pattern under the soloist's line, I thought of my mother and whenever I'd literally call her to check-in, she feigned *happy*. I worked to make her giggle and to share tales of my new adventure away from the inevitable awkwardness of conversations ending on my first orange, Nokia cell phone, which weighed heavily on my heart. Money was always a topic of our concern – I never seemed to have any, yet managed to navigate ahead while anchoring in more and more debt – and I felt propelled or forced to apply for another non-music job that was more lucrative. I've always had trouble with that reality or option: I wanted to be closer to other singers, always. I wanted to be alive while breathing in positive

things about the arts. Still, I had to find a way to pay Stephen's \$150 an hour voice lessons fee, too.

miroslav t-v

In time, I landed a job at the Chrysler Building training people on computers with a firm that would soon move into one of the World Trade Center Towers. Around the same time during the US Thanksgiving holiday – after creating what I hoped was a delicious meal – my roommate informed me that I would have to move out. I was floored and absolutely terrified at the thought of being houseless on the streets of NY when I was just barely getting on my feet; I hardly was able to find my way through town, let alone persevere the complexities of finding a new roof over my head. She said that this was for the best, that I'd need to figure out what to do on my own, that I still owed her money for the next two months from our earlier verbalized agreement ... and when I reached out to other acquaintances for guidance and support, they all sided with my soon-to-be ex-roommate: I wasn't 'one of them' and I needed to be removed from their group. I remember the girlfriend of Itzhak Pearlman's daughter telling me that I was a whiny ass faggot, a complete *mootch*, and untrustworthy freak. Oh my goodness: *Who was this monster that everyone was painting me to be?!* Within a day or two, I packed my couple suitcases, stored them at The Manhattan School of Music Box Office and soon found a studio room for \$600 a month (I was told that this was unheard of and that I should take advantage of such an opportunity). When I walked into my very tiny room with a twin bed, warped mirror, and flickering ceiling light amid musty unventilated air (my sinuses immediately began to swell), I saw a couple cockroaches and a recently used condom on my bed, then wondered how I'd ever make it through with a sigh, catching myself not to cry. *I can't give up and will need to make the best of it.*

\*

I had trouble falling asleep. My mother kept telling me that they were getting phone calls and letters from creditors about my student loans. I was very naïve about finances and simply became petrified, imagining the police barging in at any moment, cuffing and rough-housing me for being gay and not being able to pay my school loans back. My mother informed me they told her that I would have to start paying \$600 a month and demanded I begin paying them back immediately; I did not realize that I could work out a payment plan and remained overwhelmed and poorly informed for years.

I also remember hearing my mother whispering to me over the phone when I called (I would replay everything she said in my mind often). This was unfortunately normal when she was at home. I think she didn't want my stepfather to know that she was talking to me. I think this made me feel like some kind of evil 'other', along with the realities that to my mom, my stepfather and his feelings were more important than mine or hers. It also seemed like all of the joy and

*happy* she loudly and openly shared with me was when she was driving, or at work, or somewhere allowing her to ‘let out the bottle she kept stuffing’. However, whenever I called when she was at her house (that – to me – really seemed like my stepfather’s domain, not ours), she usually whispered, like I was the other boyfriend she was dating or someone she shouldn’t be talking to. ‘Are you OK?’ I’d ask her. She would barely sputter out an ‘mm-hmm’ or ‘yeah’, and I felt myself falling back into the terrible hole of my family. *How may I rescue us?*

\*

I lied and told the landlord that my father had died and that I needed to break my lease for a full refund: I was going back to Detroit. I couldn’t muster a fucking tear, though the landlord had a heart and I’m sure they could sense something was indeed broken. She gave me an extra \$200 and when I told her she miscounted, she said, ‘No honey, I didn’t’. It was at that moment that I finally looked at her soul to soul and she said, ‘No matter what is *really* going on Honey, I believe that you’ll be able to figure it out. Now get your things, your taxi’s here’. I knew I would forever miss New York.

## 2 Second Mélodie: Toujours

miroslav t-vi

My hair takes longest to prepare during my morning ritual. In my mind I hear my mother’s voice, ‘Cut and dye your hair. You look less handsome and it doesn’t suit you’. However, I am coming to love my long, graying locks. I may not love styling my hair – especially when it is hot and humid – nevertheless, the process is one I embark willingly. Somewhere in-between my preparations for the roles I shall soon portray (e.g. an elementary school music teacher; a councilor; a performer; a conductor ...), I always find myself working to show glimpses of the real me throughout those roles. Somehow, the idealized uniform of some roles I play tend to stifle the best parts of my identities, so I work to showcase *me* in ways that minimally (sometimes) disrupts the normalizations a part of my world. Still, I may be kidding myself: *It’s not just my hair, right?* (Fig. 2).

miroslav t-vii

Again, I imagine my mother looking at me, you know, that mom *look* that aims to communicate something that will magically enable me to succumb to her thinking – to agree with her – and then I scandalously brush, brush, brush my hair to make all of that thinking go away. ‘Go ahead, I don’t care; it’s not my head’, she may say and I know that within a minute or two, she’ll not be able to help herself and starts in on me, again, with other macro/micro-aggressions. It reminds me of my grandmother – my



Fig. 2 Image: Author's own

*baba* – who isn't satisfied with life unless I'm *eating* 24 hours a day. Insult to injury, she's also the first person to ask, 'Have you put on more weight?!'

miroslav t-viii

I go into my home office and get my heavy knapsack; I most always carry my personal backpack with me and my mind quickly whirls: *why am I bothering to do this?* No matter where I go, my luggage (sometimes a rolling one) usually holds my precious belongings, including my book of arias and art songs that I am working on with my voice teacher; my journals, notebooks, and favorite writing tools; my favorite research book or two of the moment or that *special something* I think may somehow help me and my artistry: documenting my life process of being a baritone and more in meaningful ways. Therein I work to somehow earn my place among the lineage, for example my vocal pedagogy from the school of Manuel García (the first person accredited for viewing the functioning glottis and larynx in a living human being, credited with the invention of the first laryngoscope) and his sister Pauline Vierdot-García.

miroslav t-ix

To my understanding, Pauline was the teacher of Anna E. Schoen-René who taught at The Juilliard School in the 1930's, who was also the teacher of the Wagnerian Singer, Margaret Harshaw. Margaret was the teacher of my current voice teacher (whom I've been studying with weekly, since 2004). In-between the progression of my public school teaching, including – but not limited to – my study of the bass flute, baritone ukulele, viola, and singing work with The Michigan Opera Theatre at The Detroit Opera House (e.g. or other 'classical singing' or church gig in southeastern Detroit), I always wonder: *What will healthfully enable me to become a better musician and singer? Do I have what it takes and will I ever really figure all of this out? What shall my contribution be and do I really deserve to be here (because I certainly am not a Wagnerian Singer, nor*

*does singing at The Metropolitan Opera or other prestigious venue appear to be in my schedule)?* Quickly, I feel absolutely worthless, then work to ‘snap out of it,’ and before closing the door to my office: I still grab my knapsack and take my dreams with me. I certainly am grateful of my current opportunities and work not to be ashamed of those thoughts I struggle with.

\*

miroslav t-x

Reflecting on my elementary school journal, I begin to prepare: Do I have the materials I will need for today’s lesson plans? Is everything set up and how shall I aim to address the evolution of my classroom set up for all of the grades I will teach? Have I reviewed the main objective of my lessons – where did we leave off last class – taking in account the prior knowledge of my learners, reminding myself to double-check that I have provided ample groundwork enabling their problem-solving activities toward deepening their musical understanding? Have I curated our anticipated experience to include state, national, and district standards for music and the arts? Which assessment practice shall be implemented and what is my plan B and C for those learners that may have 504s, IEPs, or anyone who simply just needs more help bridging gaps in their thinking? How shall I aim to be present, aware, and adequately prepared for all of my learners considering other realities (e.g. scaffolding learners while accompanying them on the guitar, piano, or ukulele which may pull my attention away from what is going on with their learning in real time; other problems they carry with them from outside of school; other problems that brew within them in some way; problems that emerge from risk-taking)? As I prepare the white boards, warm up my own voice in case I may healthfully demonstrate something, and practice some of their music on instruments so I may model them well, I find myself longing for my own music and voice lesson. I usually have my voice lessons on Fridays at 4-ish and Fridays never seem to come soon enough. I love teaching music, but my public school appointments often feel to be negatively taking over my whole life. How may I work to create healthy boundaries within all the roles I play in my music teacher life?

miroslav t-xi

My computer is finally up and running. I check my inbox and find approximately 55 unread messages (I sigh):

Hi Mr. Manovski. I am trying to understand what is expected of my first grade daughter in order for her to ‘gain a deeper understanding of their problem-solving musical experience’ per your comment on their report card. For example, what musical problem-solving exercises are your students doing in vocal music? Your insight is greatly appreciated.

My comment on this child’s report card was genuine of what I observed: I wrote that I was not sure if her child was gaining a deeper understanding from her

musical problem-solving experiences: she would rarely, if ever, overtly participate. I wondered how I could continue this conversation with her parents and how I may create lessons that are so fun that she'd finally join in with the rest of her friends in some positive and measurable way. Another email:

Mr. Manovski, I would like to meet with you regarding my fourth grader's report card grade. You gave him a 'meeting most'. Has he repeatedly failed tests/quizzes? Failed to turn in homework? If any of that is the case, we were totally unaware as we did not receive any communication from you. Has he been singing off key? He has been in Children's Theatre and done well. Recorders haven't begun, yet but he should excel as he's had private guitar lessons. We cannot understand why he received the lowest grade ever in his life in music. It absolutely broke his heart and I couldn't begin to understand the reason, to even try to help him accept that he is the only one of his friends/class that received the lowest grade when he absolutely loves/loved music. Please let us know when would be a good time to meet with you.

My stomach began to churn and as I scrolled and read each email, the emerging theme was that all of these parents wanted perfect or mastery grades in music for their kids. One of the final emails I read included, 'I mean, music class should basically include watching DVDs and coloring pictures about *Peter and the Wolf*. Seriously, recognize that your place at this school is to provide a preparatory period for the *real* classroom teachers and that your job is to find ways to support what each classroom teacher needs *you* to do for *them*!' *Well, at least they articulated what most everyone is probably thinking.* As I worked to meaningfully address every family, the bell rang and I grabbed my bottled water to drink as I greeted students to school.

miroslav t-xii

'Hello there!' 'Welcome to school!' 'So nice to see you this morning!' I wave, I smile, and sometimes I get a wave and smile back. I also get weird looks and grumpy looking faces, too. I keep smiling and wiggle a little – acting a little silly – working to get people to smile from the inside out. A parent has their child by hand and I slightly step in front of them. 'Welcome: you certainly may walk your child in, just as soon as you sign in with the front office'. The adult rolls their eyes and quickly says, 'fuck' under his breath – eyes bulging out a bit – then exclaims, 'Her room is just around the corner!'

'Yep, I think you're right and you're welcome to go as soon as you sign in'.

He turns and almost to himself says, 'faggot!' Well, that's not the first time parents or students have said that to me. I sometimes wonder if I was black or if they called me a kike or a nigger, if things would play out any differently. *Sadly, probably not: I would not have the support of my administration or union (what's left of it).* I tune back in: loads more students are coming in and I redirect my attention to them with smiles, 'Hi, that's an awesome poster!' 'Wow, look at the beautiful sun this morning!' 'So good to see you', and even though I'm nervous, 'Excuse me, please sign in with the office right over there before you ...'

'You know who I am!'

‘Sure and you know that all adults need to sign in, right?’ The bell rings and I rush to the bathroom – like a negatively trained monkey – aiming to relieve myself in multiple ways.

miroslav t-xiii

Once inside the bathroom, my smile disappears and after I quickly nest and perch myself on the old and gross toilet seat, I skim through my Facebook feed on my iPhone: 2016 will be a very difficult time for LGBT Activists; How stress effects the brain; If my kid is being an asshole, I want you to tell me (I chuckle, *that’s a lie*); How to practice emotional first aid; How ‘phobic’ became a weapon in the identity wars; Detroit Public School’s student’s open letter puts the teacher sick-outs into perspective; Why female professors get lower ratings; Bette Midler will return to Broadway in HELLO, DOLLY; The case for teaching kids ‘Vagina,’ Penis,’ and ‘Vulva;’ Solving the special ed teacher shortage; music in the brain; Manslaughter charges possible in Flint water crisis ... and within five minutes I have to carefully put my phone away, wipe my ass, and wash my hands with the always-cold water at the sink. More and more, I do not recognize myself in the mirror, though I quietly mouth to myself, *I love you. Tim loves you. You can do this. Just aim to make a positive difference. You are more than this. You are making the best of this. You matter* and before tears come, I put on my plastic smile and ready myself for a kind of battle I’ve always known, though never wanted. I then quickly recite the first couple of lines from the aria I am learning for my next audition, checking to see if I am more and more at ease with the Italian.

\*

The third grade class is already waiting for me; the classroom teacher looks annoyed, tapping their foot. ‘Late, again, Mr. Manovski?!’ I point to the hallway clock that disagrees. ‘That clock is always three minutes late, Mr. Manovski’.

‘Well, I kindly suggest you put in a work order for it to be adjusted or you’ll need to alter your personal clock to reflect the school’s monitored time’. Seemingly upset, the classroom teacher storms off while muttering that they have already missed part of their preparatory time because of me and I wave to their back saying, ‘see you in thirty-five minutes’. I then direct my attention to the students, ‘Well, hello wonderful people, please come on in!’

‘Why do you always say, ‘Hello, wonderful people?!’

‘I love seeing you and I am excited to collaborate with you during music today’.

‘But we are *not* all “wonderful.”’

In my mind I think, *I won’t argue with you about that*, though out-loud I say, ‘of course you are. You are all fantastic and delicious!’ The class then collectively groans, asking if I was going to eat them. ‘Now, now, you all know I don’t *literally* mean that; Come on in everyone: go to your assigned seats, please’.



## miroslav t-xiv

After attendance, we continue working on our compositions, focusing on musical theme and variations inspired by the third grade class' work with fractured fairy tails. Students were asked to choose from one of many nursery rhyme songs or familiar pieces we've learned together (or on their own, e.g. Twinkle, Twinkle Little Star), and encouraged to create two variations in any style they find pleasing within specified guidelines of this unit. They would have to meaningfully present the original theme, their first variation (maybe with a note or two changed, perhaps altering a duration or pitch somewhere ...) and then their second variation (changing more of the original tune by adding/altering more pitches – perhaps altering the tonality in some way that 'fits' – all while honoring their ideas *and* the original work, too) by performing their work with their singing voice/instrument of their choice. They could also draw icons or use music notation to express their ideas and/or gesture their ideas from a recording or video they have created somehow. Students could also suggest another way the group may meaningfully showcase the concept of creating a sonic theme and variation, in case they thought up of something that works that we may not have anticipated. Learners may also choose to work alone, with a partner, or with a small group of their choice and each group shares time with me during the course of the carefully paced, multi-day lesson.

## miroslav t-xv

Argument number one: 'I want to switch groups'.

'Why, what's shakin'?' The student appears to be looking up at the heavens and says that another person in their group is not listening to them. 'Is there a way that you may all agree to compromise? Is it possible for your ideas and for your friends' ideas to become part of the composition you're all working on?' They explain that they've tried everything and that nothing seems to be working. 'What would you like me to do?'

'Tell them to do what I tell them to do'.

'Really?'

'Yes'.

'Hmm, I'm not sure that would be very nice to hear. Would you like it if I told you to do what I told you to do in this assignment? Would you like it if I ignored your ideas and just made you use my ideas?'

'Well, no, but ...'

I interrupt, 'But, what?' The student sighs loudly and says, '*fiiiiiine!*' and then walks back to their group, dramatically collapsing upon their seat. As I scaffold each group and work to keep an eye and ear on the whole class as humanly possible, I keep glancing to the original student and notice that not much work seems to be a part of their moping process. So, I take my cue and aim to be of good use.

'So, how are we all doing here?' No answer. 'Could you all show me what you have come up with, so far?' Soon, a sentence or two emerges and all of a sudden: tears. 'Hey, what's going on? Are you OK?'

‘No. I hate this assignment! I hate music! I hate *you*! This assignment is stupid!’ And the student storms off to a corner of the room. The class quiets down and I politely encourage everyone to respectfully keep working on their assignments and to healthfully give each other some space. I think to myself, *Oh my goodness! It’s not even 9:15 in the morning and I feel a part of the opera SUOR ANGELICA! ‘Salva me!’*

miroslav t-xvi

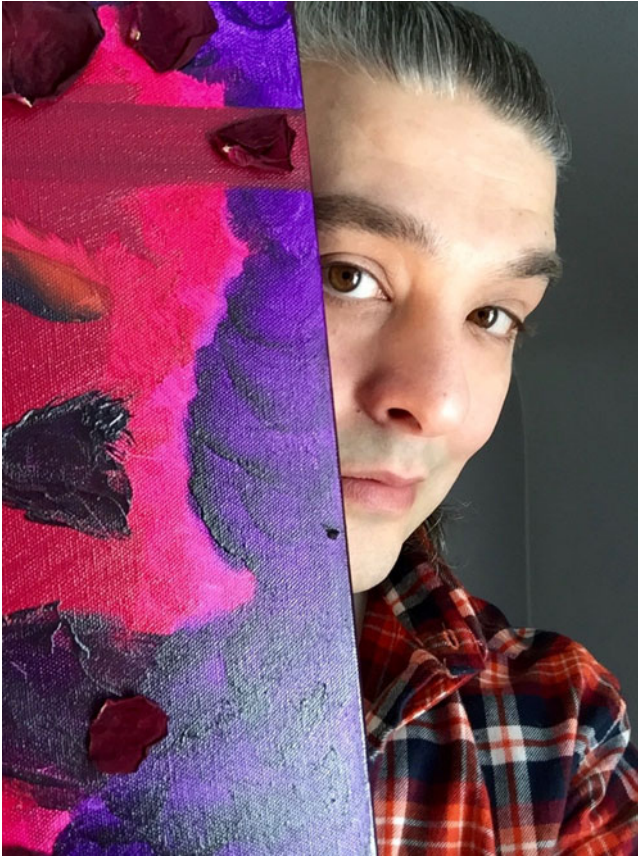
I encouraged everyone to wrap things up and ask if a brave couple of students would like to share what they figured out or learned today. There were loads of volunteers (thank goodness) – we had time to hear from two groups – and one group seemed to be talking about making changes to their work similarly like the model I provided the other day. I wondered how I could encourage them to positively work beyond my ideas, finding ways to be independent. The next group then surprised us all in a pleasant way: They chose to vary the work by adjusting the tempo and meter of Frère Jacques (one person on recorder, one person singing, one person on ukulele, and another on drums). No one had considered adjusting the tempo or meter at this point before and the added bridge or *jam* section (that we learned about when studying musical form and texture) brought out some smiles and giggles from the class. They also chose to ignore a repeat or two of the theme in a few places and ended in a different harmonic key in the end (which they declared was a coda or incomplete part of the melody, but it really wasn’t). I wondered *how in the world did they figure all of that out today and how else could I helpfully scaffold them?* and we all congratulated them on their work to this point. I also noticed the time – their homeroom teacher still wasn’t there to pick them up, so I signaled for a minimal cleanup and decided to walk them all down to their class.

miroslav t-xvii

### 3 Adieu: Third Mélodie

miroslav t-xviii

A part of social research and the creative arts, Leavy (2015) reminds us that storytelling and writing are fundamental parts of human life and our study of it: the power of stories – of narrative – is immeasurable and profoundly entrenched in our humanity. Considering experience and story, narrative inquirers Clandinin and Connelly (2000) note that if we compose research texts without attention to our field and data, we run the risk of writing a text that serves the interests and motivations of the inquirer but without obvious connections to the participants’ experience (Fig. 3).



**Fig. 3** Image: Author's own

Such tensions may rise within and beyond qualitative research considering another method of self-study in which the researcher is considered a viable data source: Autoethnography is an autobiographical genre of writing and research that displays multiple layers of consciousness and refers to writing about the personal and its relationship to culture (Dumont, 1978; Ellis, 2004). Denzin (2014) adds that performance and interpretation work outward from turning-point events in a person's life becomes part of the person's mystery (Ulmer, 1989) or part of their interpretive autoethnography – along with Sartre's (1963) *Search for a method* – and that there is a political component and commitment to an agenda and inquiry toward social justice that explicitly addresses issues of inequity and injustice in a particular social movement and place. Upon the science to art research spectrum – emphasis toward the later – Fiction-Based Research (Leavy, 2015) allows researchers unique capabilities for creating and disseminating social research as researchers are able to freely reveal the inner lives of characters, creating believable worlds for broader audiences,

by disrupting dominant ideologies or stereotypes by showing and not telling in ways that can be used to build critical consciousness and raise awareness (e.g. Leavy, 2016).

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How could experiencing the *mélodie* of Fauré's first song give us any more insight juxtaposed with my written data here? As you read and experience, what are you able to take note of or glean and what would you like to know more about? In the second song or *mélodie* of my work, what cries out to you and what stakes of despair are of concern to you, if any, between the personal and the professional? Are you able to make any connections from your own experience or from an experience you have heard about before? How may they be addressed, free from causing more harm and why? In the third, what parts of this section eludes to a parting of ways or a farewell of sorts to you? What is it that may be missing, what is it that we may yearn for or what may we all take and walk away with here? Are we the same after the experience as we were before embarking on the experience? Especially when reviewing the poem's final thoughts – another layered perspective – what is the purpose and usefulness of such processes:

To you one believed one would be faithful,  
cruel one,  
but alas! the longest loves are short!  
And I say, on leaving your charms without tears,  
almost at the moment of my avowal,  
farewell!

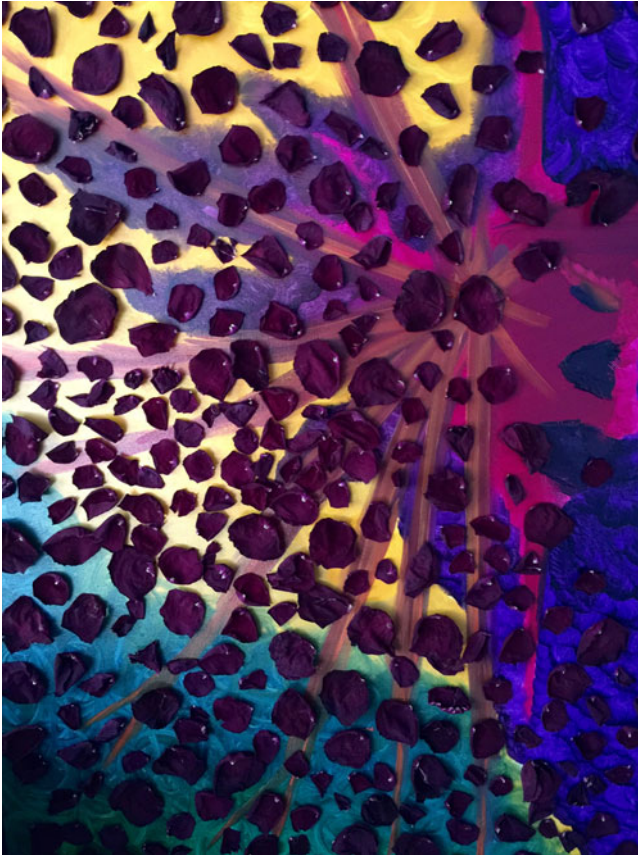
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Then consider fleshing out those turning point stories a part of your life and imagine how and why you may work to share those events with others. What other tales have you to tell and what may the soundtrack of such stories be? As you narrowly work to honor the details of your processes, how may you broaden your scope and how shall you be able to identify overarching themes? As you work from your truths – as you work from your memory-muddled 'I' – how may you corroborate such events or showcase discourses in ways that satisfies multiple palates that supports deeper conversations and thinking? How shall you include the work of others in ways that invites others into such processes along with you and what expertise or ways of being may be utilized to illuminate lives and the ethical telling and learning from such prior experience? What more shall be gleaned and what next steps may be taken and why? Especially considering healthy boundaries, how shall we keep spaces of trials and experiments free from harm?

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As Eisner (2002) encourages stakeholders in education to try to design situations in which learner's efforts become increasingly more sophisticated, sensitive, imaginative, and skilled toward Gestalt theory that creates resonance in the

perceiver, let us positively enable ways to compassionately create works that serve as a catalyst for a poly-vocal conversation of postmodern literary texts that emblazons empathic ways of being. More and more I imagine that art is an active participant in all our lives (Manovski, 2014) and I aim to positively empower you to play within the possibilities that are authentic and genuine to your ways of being (allowing space for others and their ways of being, free from harm). As Barone (2001) emboldens us to promote uncertainty and value negation (requiring an ultimate suspension of mutual mistrust in favor of an open sharing of ideas and ideals toward a future that is both desirable and possible for all people within healthy boundaries), let us consider ways to respectfully evolve, act and legislate free from impairing silenced people a part of our world, in ways that illuminates the compassionate contours of our artistic, emotional, caring ... and scientific selves toward evolving, reflective, and positively humane lives (Fig. 4).



**Fig. 4** Image: Author's own

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# DOING (art) EDUCATION as ART (education)

Fredric Gunve

**Abstract** In this text you will be introduced to different examples of art and teaching as inseparable practices. The text enters from an artistic perspective with the agenda of experimenting with a merge and dissipation of the boundaries between art and education, and to incorporate not only the everyday, but also the phantasmagoric, mythical and nonsensical aspects of life, teaching, education and art. It does so by introducing the two perspectives and concepts; Bastards and Shadows. The shadow can be a place within institutions where to carry out trans-disciplinary experiments and making experiences when different disciplines and practices meets and merges. The bastard is the not (yet) recognized result of these meetings and merges. The concepts and examples presented are in motion between being (school) fictions playing with what might become with different disciplines in the future, and examples of practicing (art)education as (education) art. The text aims at creating future transdisciplinary and un-defined practices by combining different fields, practices and disciplines with each other. You will meet a blend of art/non-art, in/formal-educational and everyday life examples and fictions with the intention to create, raise tension and expectations and to point out what DOING (art) EDUCATION as ART (education) can be and become.

**Keywords** Art as teaching · transdisciplinary · merge · shadow · bastard

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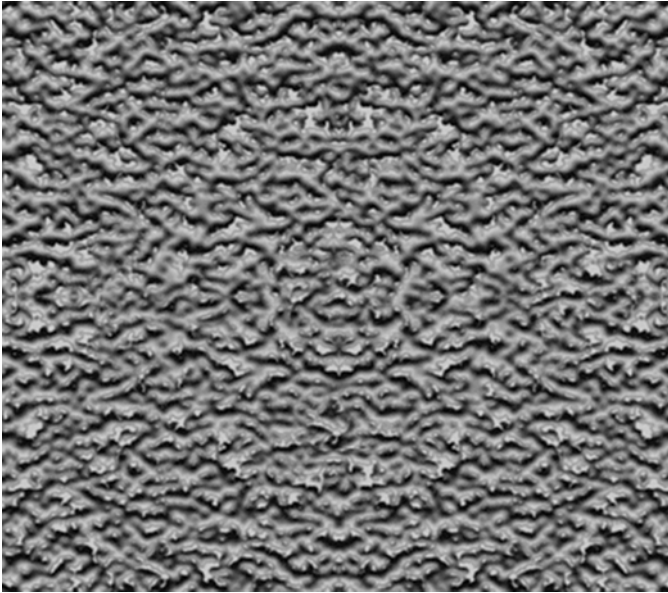


Image author's own

Art and Education. It is crossbreeding.

(Butler, 2000)

## 1 Introduction

New forms and frames are often seen as threats to defined disciplines; it questions their genealogy, it threatens stability and people's careers. At the same time artists are already working with and within education, education and teaching are already transforming art and artists. In the end, everything and everyone is transformed through interdisciplinary mating and this mating leads to new possibilities and new forms of art and education through the loss, or liberation, of (con) temporary definitions, and opens for other spaces to take place with not yet formulated boundaries and names.

So, this is text is about loss and betraying guilds, about survival and adaptation to changing future (art-educational) environments.

As the author of this text I use the perspective and position of an artist with a hidden agenda working from inside an institution using education as an artistic practice, and from the position of a senior lecturer at a university working with art and teacher education. I have been much inspired by how Elizabeth Grosz acknowledges art, science and philosophy as three equal modes to address chaos (Grosz, 2008), Karen Barad's intra-actions, entanglements and cutting together-apart, concepts that I in no way claim to fully understand but feel much inspired and



connected to (Barad, 2007), Dennis Atkinson's and his writings of the force of art, education as adventure and a pedagogy against the state (Atkinson, 2011) and Kajsa G. Eriksson's use of performance and her method performing exploration as an artistic way of exploring the world (Eriksson, 2009). Also Allan Kaprow's ideas of art, non-art and paying attention as an approach to art (Kaprow, 2003), Donna Haraway's use of fiction/non-fiction and speculative fabulation in the most wonderfully, inspiring and liberating ways for me when merging teaching, art and life-practices or the adventure of becoming (Haraway, 2012) and Octavia E. Butler's novels, writings and thinking that have been (and still are) a major part of my understanding of the world and its possible futures; she is the one who helped me in formulating a (re)search for a cure against despair (Butler, 2000).

## 2 Introducing the Reference Spirit

Bastard

Please, give us peace.

... in desperate need for re-programming, re-thinking, re-education. We need artistic and educational seminars in academic contexts that take shape from love, kindness and a wish for transformation beyond the power of rhetorics and metaphors. Lets meet halfway.

Important: This must be an open process, creative commons, open source, transparency. These words are not mine or yours, they are OURS.

Concluding – Transforming – Beginning=becoming

(Belgrano & Gunve, 2014)

It is time to search for exits away from the shining power of the ivory towers of institutionalized disciplines in higher (art)education by creating temporary shadowlands. Shapeshifting shadows for re-formulations and unexpected future disciplines, practices and professions to be experimented with. Places, taking place, within the institutions where diffraction and diffracting experiences can be cared for and nourished. In the shadows we can nourish ecologies beneficial for mash-ups, meetings and experiences. Temporary territories can blur and merge the zones and borders in and between art and education, and in the long run create new realms. It can frame chaos and produce material and structures of art, as Elizabeth Grosz puts it (Grosz, 2008). Let's use this text as an ongoing beginning of a chaotic name-giving and baptizing-the-bastard-party. To do this, the text acknowledges the eternal and everyday materiality, the intra-actions and diffracting going on in the institutions (and all other existing places and spaces).

The presence of the printed bunch of papers (stapled or not) or in the form of a book in your hand or knee, placed on your desk or in your bed, the digital glow from the laptops screen, the phone, or someone reading over someone's shoulder in the subway (yes, we sense you to) is our common experience, what makes meaning and are as important as the words themselves. But how are these results, blends and re-defining processes to be acknowledged inside formal institutions

and in (art)education? We must dive deep into the almost unnoticed (but oh so important) everyday materials that inhabit the institutions, the dispositive, the apparatus (Foucault, 1981).

Curricula, study guides, schedules, evaluations, digital archives and storage of educational results, rule of law, equality, equal treatment policies and more. These documents, material and artifactual outcomes from work, thoughts, ideas and decrees at the university, are often presented in, and materialized as, printed text on printer friendly sheets of paper (often white), and/or digitally published, distributed through internal and or external networks (digital platforms, in-house mailboxes, and through conventional postal services) with the support of spoken words and design (e.g. 12 point Times New Roman (pdf.doc custom), the university's logo, printer-friendly paper sizes and more). They are all material parts of, and tools used by, the institutions of higher (art)education when communicating education's structure, content, expectations and future possibility's. These institutionalized frameworks are to help (us) keep a straight line (following the law) in facilitating courses and education, fulfilling the government's task of educating in arts (how to become a student and educator). They are forms we must obey, or, are they? Seminar rooms painted in off-white, participants (students, teachers, professors, administration, researchers, invited artists, deans and more), MacBooks (many MacBooks), hands in motion (communicating/nervous/affirmative) attached to bodies sitting down at tables, bottoms firmly positioned in chairs, talking, listening, touching key boards, touching touch screens. How are we dressing, acting, talking/texting and how to arrange the furniture's for performing (art)education? Everything matters in (art)education.

The merge and the inseparability between disciplines and experiences of ART, EDUCATION and EVERYDAY LIFE is vital to understand and take active part of when working within these disciplines. Through acknowledging and embracing the ever present bastardification that takes place when something meets something (living and none-living, human and non-human) an ethical and inclusive institution is made possible. In times of rapid change, and especially today with re-negotiations and reconstructions of what used to be understood as true and stabile (ontological and epistemological), an understanding of transformation is of great importance for meetings to take place between different experiences and relations. Staying true to disciplines is dangerous, it can lead to crystallization that inevitably leads to irrelevance and death. Art as education can be one important and possible frame for handling rapid change through the use of art as a force (Atkinson, 2011).

### **HAVE ME TAKE ME BE ME (HA MIG TA MIG VA MIG)**

DESCRIPTION: Objectify the masters!

In this workshop the teachers are used as stages for the participants to act out their educational operas on.

KEYWORDS: Unwieldy, unnatural, inflated, tangled, overworked, ugly, excessive, irregular.

LEARNING OUTCOMES: You will learn how to use different forms of stages, or class-rooms, in your art and education. You will also be introduced to a subjective and blurred Baroque history and a contemporary way of Baroque thinking.

THE EXAMPLE: Educational situations are often staged with a teacher standing in a defined space (a classroom of some sort) telling the students what to do, sometimes in a dialog, sometimes not. This workshop turns the situation round by using objectification as an educational method. In the workshop the teacher's body is the stage where the educational situation takes place.

This specific workshop takes its starting point from the opera *The Coronation of Poppea*.

- Divide the participants into three groups based on the three virtues: *Fortune – Virtue – Cupid*.
- Give each group a set of Baroque trading cards (download them from <http://chronicle-quest.education>).
- Present different examples of how to make an entrance and exit. Tell them that we all must become OPERA, we must be theatrical and use large gesture in this workshop. Tell them to allow the costumes they create for the show to give direction.
- With the help of the trading cards, and the virtues they have transformed into, they will now create a show by using (you) the teacher as the stage and material. The show must be performed so an audience will learn something about the baroque era and the opera *The Coronation of Poppea*.

At the end of the show or lesson the participants will have gained new experiences of what a stage or classroom can be and become, and how to use it. They will also know some Baroque history and been introduced to a merge between a contemporary way of using education and a Baroque way of thinking.



Image author's own

### 3 (Re)search for a Cure Against Despair

How to create/make/materialize, give birth to and become an ethical (art)education that acknowledges and works from (by) the plentitude of contemporary life through a performative material perspective of limitlessness, and why?

Contemporary art schools often teach how to connect materials, concepts, activities, ideas and more with each other. It's a Frankensteinistic form of animism, bringing life to and through contemporary society's trash and leftovers, creating a temporary structure in the chaos of the endless every-thingness. To pay attention to what surrounds us, and to make different material connections is one way of acting art, doing art, being art and explaining art. But this avant-garde tradition of trying to find or invent new territories to colonize and artify have made art in many ways harmless. Being inside the institution of art is to be inside a warm and friendly egg, decorated with velvet wallpaper so smooth that it is hard to notice when the barrier is reached, the inside wall. Instead we are gently pushed aside to run along the soft wall towards and back to the safety of an isolated center. Yes, it is wonderful to have a place in society where you are allowed to loudly try out different forms of aesthetic and social practices, even provocative, radical and revolutionary forms and experiments; a place for the speculative to grow. But it is also easy to fence in such radical practices, just by giving it its status and title of being the radical outlet, the truth speakers and the fighters for freedom of speech, of being ART.

The problem with the discourse of the institutionalized art-world (museums, art schools, art biennales, major art galleries and more) is that it speaks an illusion of freedom by repeatedly telling how free it is and how free it must be to do what it claims it does. But this freedom rarely comes with the possibility of true change taking place. Transformation from one state to another, from artist and art making into something else, into something new and titleless is always painful. It's hard to change, because change takes you from one state to another, and during the change when inside ongoing transformation there is a temporary nothing/everything-ness. Transformation changes not only what, but also where and opens for the question; What am I where? This uncertainty of both place and being opens for more people to take part of an ongoing developing, and dynamic art-education. To act for and within change is an ethical practice of including instead of excluding.

From my perspective and position, working as an artist from inside a Northern Western European university, I believe our educational systems and institutions must, to be relevant, incorporate and change with, and into the plentitude of the world outside of the institutions. From a moral and ethical perspective, we who act from within the art institutions must be prepared to change and transform ourselves as well, to be able to create inclusive institutions for the many and not just for the few. Through becoming the different, the others, the queer, the many (the bastards), a diverse and ethical example of (art)education shaped from the plentitude and experiences of many can then be formulated. By refusing dichotomies

such as this OR that, the art-education and institutions can then take shape from – this AND that, we AND them, to embody the many and acknowledge the bastardization of everyday life, art and education. By becoming something mixed up, strange and invasive to the defined institutional borders we can be part of and create necessary and life-giving differences that adds to the complexity that is us (as part of everything). Inspired and infected by that kind of (art)educational perspectives and practices an elastic and tolerant society might be shaped; a barrier against fascism.

Karen Barad's concept cutting together-apart (Barad, 2014) inspire (me) to understand (art)education through the (metaphor) bastardization as something ongoing, and unknown. The cut allows differences to take part simultaneously. We cannot draw an exact line between art and education, even when we think we know the difference between the two practices or fields. We must accept a level of uncertainty. This uncertainty raises hope and opens for ongoing change, it also tells us to be prepared for something else, something new. Let's run with this hope for the new and unknown, and show everyone that it is time to lose our old names and to re-shape and be re-formulated in the meetings that always take place. This loss, is the re-defining and reshaping going on in different relations, for example the relations between teacher/student (learner)/artist and the oscillating dynamics of frame/name shifting between these categories/titles.

## TEACH SWEAT

**DESCRIPTION:** A workshop of looking, longing and amateur dancing as a method and initiator for two groups to slowly become one.

**KEYWORDS:** Body based teaching, dance, sweat, group, fusion.

**LEARNING OUTCOMES:** Performance is a way to gain practice-based knowledge, with a huge potential to strengthen the reason for why we are doing what we are doing. You will gain a sensual understanding of what performativity and becoming can do, by using performance methods, in this example through a group dance session.

**THE EXAMPLE:** Two student groups from two different university courses were asked to meet at a studio for a three-hour educational workshop. One group, had a week before the workshop, been asked to prepare something that they would teach the other group. They were free to come up with anything they wanted to teach, as long it was possible to do inside the room while dancing, and did not take more than an hour. The second group, were secretly invited to come to the studio one hour before the other group. When they arrived at the studio they were divided into two new groups and introduced to the song *Liebe auf den Ersten Blick* by the band *DAF* (Delgado-López & Görl, 1981). The group now split into two groups were asked to create a choreography for a dance that they later would introduce and teach to the other group that soon would arrive. When the other group arrived, the party had already started and the song played loudly on repeat. They were also split into two new groups. The different groups were introduced to each other and

positioned in two circles, where the first and second groups were mixed. A friendly battle started between the groups trying to teach each other either the secret or the choreography. After hours of non-stop dancing, teaching and sweating to the same song the workshop came to an end. Everyone took a seat, had some water and talked.

Through the shifting of roles, relations and standpoints, performative practices can act as preludes to new patterns of thoughts (Eriksson, 2009, pp. 157–158).

It is important to use all senses, taste, smell, touch, hearing, seeing and looking, as well as improvisation, nonsense and imagination to animate what and how we learn. Performance is a way to gain practice-based knowledge, with a huge potential to strengthen the reason for why we are doing what we are doing. By using different aspects of performance it is possible to open up for a variety of empowering reasons for education as art, such as to create happiness, feelings of fulfillment, passion and curiosity.



Image author's own

#### **4 A Shadow (Course) Called: What are you Doing?**

The potential, unknown and perhaps even new lurks in the shadows, when territorial borders get blurred unexpected practices and new knowledge is made possible. In the shadows disciplines can meet, merge and conceive transdisciplinary

bastards. The university I work for has given me the opportunity to create and run an experimental evening course called: *What are you doing? Contemporary art as an educational action*. It's a course placed at the intersection between the disciplines of art and the teacher education program. It experiments with the idea of teachers and artist being two archetypes and professions in a complicated relationship to each other, like siblings. The participants in the course practice, experiment and reflect on how these occupations use performative and performance based processes and methods. A fundamental part of the course is the interdisciplinary meetings and the joint learning that occurs in the meetings between the students that enter from their respective perspectives and positions as artists/teachers. It's a course that sets out to connect and blur the borders between art, pedagogy, everyday life and the process of becoming in teaching and art. But what makes this course special is the use of a parallel and informal shadow-course that runs alongside during the semester. This shadow course is introduced in the beginning as a play and place where experiments can be acted out. (true) Experiments that are allowed unclear outcomes that might end in unexpected and unintended ways or without seemingly useful outcomes except from the experience of the experiment in itself. The shadow-course hides from the university's formal structures by being amorphic, shapeshifting and by refusing to be precise. It is a lurker that avoids the institutions all-seeing eye by explaining itself as being an artistic/educational method, a game with a hidden agenda to break through the institutionalized assessment based learning system. The shadow-course, as its name tells us, is made visible (sensed) by being off-center from the scrutinizing light (assessments and evaluations). It is to be used as a dark playground for what we do not know; a dangerous adventure that turns relations upside-down and inside-out. The shadow continually re-defines itself with and from its participants and manifests itself only when being introduced. The light from the institution hits our bodies, but by turning 180° we can see what is being hidden behind our backs; we face our shadows.

Teach in darkness!

At one class, a student did a presentation by turning off all the lights leaving the room in darkness. She then read a text focusing on the shadows and the shadow-course. The only source of light came from the headlamp she had strapped onto her forehead. Her body's movements followed the rhythm of the text; the light from the headlamp hit the other student's body's throwing shadows that dissolved into the darkness. The darkness and the headlamp's ongoing creation of shadows transformed the room, broke down the walls and opened up an endless space. She had de-territorialized the room and made space for the undefined, the possible and for what might take place. She gave the course new frames, elastic, porous frames that opened for other realms to take part, infect, transmit and reproduce themselves in the intersection made by the course and the shadow-course; an intra-course took place.

Darkness gives us freedom to not be caged in and evaluated.

Light reflects when it hits an obstacle; it throws itself back to the receiving eye making a story of beginnings and ends, while the perceived nothingness of darkness prepares us for something new and initially without limitations.

Teaching through darkness, the territorial opener, the breaker of walls and opener of dimensional portals. Turn the light off; introduce the unknown to make new territories possible. Use the lack of light to shine bright enough to find paths never used before. The shadow shows us something unexpected; that enlightenment is a Damocles sword. Causing us to fear the loss of the light and its power of defining everything so much that the unseen, the not yet formulated easily gets lost on the way (it could not be seen and must be feared and thereby must be killed/or denied – the other/the bastard). The experience of darkness can be viewed as a creative imaginative space where there are no fixed boundaries. Darkness is not to be feared or ignored, it is not nothing; it is a space that can open for ways of approaching the new and unknown without first having to define it.

***The chaos method of ROOM 310. How the laid-back untidiness of an art school can be used as (art)education.***

Chaos is the mother of invention – From chaos the future emerges – Maybe it is from chaos the future institutions of (art)education should take its shape, form and legitimacy?

The booking system at our school often gives me the room 310 for the evening courses I'm in charge of. It's a white box; two walls with large windows, one empty wall and one wall to project images on. But the most important feature of the room is that there is no fixed order how it is supposed to be furnished, or even what kind of furniture; chairs, tables, whiteboards or other things are supposed to be in the room. It has no common order, so there is no knowing in what state the room will be in until you open the door and look for yourself. I have decided never to enter the room before a class starts and intentionally use the state the room happens to be in as a pedagogical strategy. The room therefore takes an active part, it has agency, creates a connection between the temporary us and the (past) class that used it before we came into (present) play. It is an adventure when being noticed and a way of instantly being able to practice what is being taught, while from almost an outside position see the performative processes in action. It is to use the everyday actions as performative teaching and an artistic practice by paying attention to the relations we are part of and entangled in. It turns into an explorative educational performance act (art), a performing exploration (Eriksson, 2009).

The material aspects that make our everyday take part in the education, the art and the learning we do and experience. The room 310 becomes a framework, an initiator and a shadow in itself. To me this is a Brechtian take on art-education, a way to bring down the fourth wall to show the concrete structure and material parts that make the surrounding/environment we teach in (Brecht, 2014). We don't play the real, we use the concrete surroundings to materialize education, learning and art. In this case the wall is not between actors and audience, it stands between participating artist, teacher, students and the everyday material aspects that make the spaces we use for teaching. The wall that we break through might also be a fifth wall, here defined as the wall of time.

By making us aware of and taking active part in the other classes reminisces and prepared stages (lazy untidiness?) we learn from, and use the everyday



situations, surroundings and whatever happens to be part of our situations. Surprises and the unknown become part of the art and the experiences of learning as a way of living and expecting to meet and take shape from new and exciting meetings that becomes part of our future lives. An everyday life framed as ongoing art and learning. This, I believe, is an intra-active way of understanding (art)education, and perhaps one way to stage for real learning to take place. ‘... a leap into a new space,’ as Dennis Atkinson formulates it (Atkinson, 2011, p. 211).

**Art and artist infect, infiltrate and change education, schools, and teaching by turning teaching into art into teaching.**

What happens with education, teaching, schools and artists when artists become teachers? This is not a new phenomenon within the world of (art)education, but today education and pedagogy have become a much larger part of artistic practice, especially when including different curating practices as educational practices (Atkinson, 2011; Bishop, 2012; Madoff, 2009; O’Neill & Wilson, 2010; Thompson, 2012).

Many artists today, including myself, practice a form of artistic education that combines or blurs the borders between art, teaching and everyday life as (art)education through different performances. A performance improvised from the meetings taking place between the participants, and scripted through the university’s curricula and regulations. This creates a temporary undefined and unsecure area to try out ideas and practices without knowing beforehand if they will be of importance or not.

The improvisational (unsecure) situation makes everything inside the frame of the course important, and mattering. How we walk, talk, read, look, dress and use the rooms we enter and more. The realm of (art)education is the breaking down of the fourth, fifth, sixth wall (you name it). The use of the frames within educational situations makes it possible to bring out the hidden aspects, the hidden curriculums of institutionalized teaching. One way to make use of these always ongoing hidden curriculums, and in some regard to visualize and bring them out of the shadows is to redefine the frameworks. To make seemingly un-important and nonsensical materials and situations take part of art-educational practices and to be open for all material parts of our everyday situations.

## **5 Touch Screen – Add Croissant!**

Serving snacks or food at seminars is one way to start a material intervention that sneaks its way into discussions and situations. By talking and eating together an intellectual and gastronomic digestive system takes place, and gives a magnificent opportunity for an educational jester to take action. Most people who participate in seminars bring their laptops, I-pads, smartphones or other touch screen objects. So, why not serve Croissants, these pastries made mainly out of butter. Slowly the grease from the croissants will make blurry paintings on the screens, crumbs from the pastries will fall down into the keyboards, tables and laps of the academic eaters forcing everyone to (involuntary) take part in a performance of some sort.

The cool and clean touchscreens turn into active uncleanliness in the form of grease paintings.



Image author's own

The educational bastard takes shape through performing its shaping of otherness in what was supposed to be so cool and untouchable. This provides for a fruitful situation and a starting point from which to redefine the frames and rules of institutionalized art education and create new territories. Redefinition starts when a group talks about what and how the situation is to be played/lived, what rules/frames there will be, and how these rules/frames are to be followed. Artists are general good in the craft of creating new realms for their own art to play and take place within. When this craft of artistic realm-making is combined with the realm-making of education new, open and porous realms are made possible. Institutions porous enough for experience to leak out of and into the world outside of the institutions (and between different disciplines within the institution). The disciplines merge into, and out of each other, and by that give birth to a bunch of fantastic new bastards, approaches, practices and knowledge not yet defined and categorized.

We must be so brave that transformation transforms us so much that we lose our titles, our jobs and practices so we can enter other, new and today unknown future forms. I can no longer be only an artist, I must dare to lose, let the becoming of the now, the past and tomorrow take place and make us/you/me/it.

It's time for crossbreeding, to lure out the lurking potentiality hiding - waiting in the shadows - between the realm of art, pedagogy and everyday life, we're overdue for it!

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