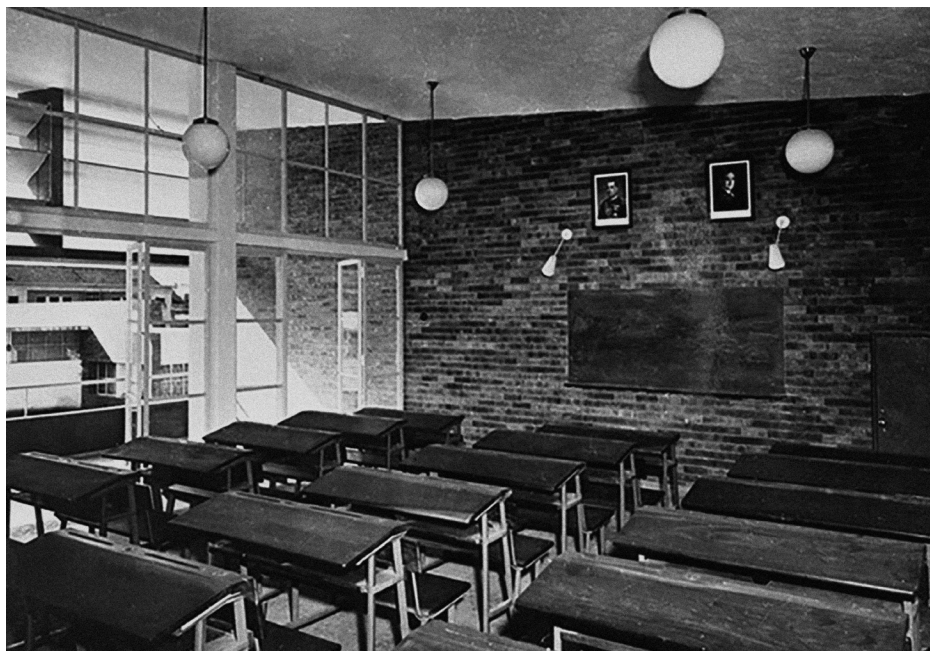~~NW29~~

WINTER SCHOOL

Arts Education Winter School

23 - 25 January 2018
Guimarães, Portugal

Arts-based research: How do the artistic and the educational entangle?

Taking into account the latest editions of ECER and particularly of the NW29 programmes, it has become increasingly evident the shared interest in the issues of the mobilization of artistic practices/methodologies in educational research. In itself, this concern of the entanglement of artistic procedures and educational intents is rather wide and subject to many interpretations under the generic name of arts-based research. We therefore think that by conceiving the Season School under this motto and with the inputs of mentors with quite different backgrounds, we will be able to focus on the different perspectives underlying the term 'arts-based research' and approach it in its complexity.

The territory of plural discussion generated is intended to bring to the forefront the intersection of arts-based activities with different educational contexts, considering the expectations associated with such activities, the effects these particular practices have within the classroom and with groups of people in educational services inside a museum/cultural institution, among other things. At the same time, the idea of art and artistic practice is to be defied and re-thought in these specific contexts and this constitutes a core issue of the arts education epistemology: is arts-based art yet? Why to use the term art to refer to practices with images, body movement and drawing activities outside of the art world?

Certain sub-topics are contained in the main subject of the season school, that is to identify, to share and to discuss possibilities of the entanglement of artistic and educational practices.

They will be introduced within the working groups to relate to students' contributions:

1 · How does arts-based research relate to cultural institutions practices?

2 · How can the entanglement of artistic and educational methodologies rethink school practices?

3 · Rethinking social spaces of entanglement between artistic and educational practices.

Description of the working methods (pedagogical approach) of the course

The season school is organized in a three days period with different types of sessions where the discussion is engaged with individual student's research projects and related to the previous proposed sub-topics.

Each participant will have the opportunity to discuss and develop their own project in collaboration with other research students and experienced tutors.

The space chosen for this season school, the Candoso Creation Centre, is an old primary school building transformed into a place welcoming creators, artists and the community for the development of their projects, promoting the perfect environment for this kind of experience.

There is also an idea of cross-discipline, aiming to transform the house into a laboratory, open to experimentation and discussion proposed in these three days of immersion.

All the participants work together, sharing, thinking and doing all the sessions, even though, sessions are organized in different ways, giving space for individual and collective presentations.

All the sessions will be recorded (audio and image) for future work and data analysis.
To each sub – topics we invite different mentors aiming to open and promote a research space for collaboration and networking between them and early career educational researchers.

Partners

This Winter School has been planned and proposed by Network 29: Research on Arts Education of EERA.

The network Research on Arts Education focuses on the disciplinary discourses, politics, institutional and non-institutional practices of arts education at an international level with a special emphasis on European practices. The Network 29 aims to create an ongoing space of research seeking to create alternative narratives that are based on a reflexive and critical positioning regarding the potential of arts education in within the contexts of contemporaneity. It provides a forum for discussion and debate of current issues regarding the place and the role of arts in education considering its historical construction and field of possibilities. The network encourages papers/interventions/discussions that describe and provide theoretical frameworks for:

1. The broad field of European policies on art education;

2. Comparative and international studies in art education;
3. Seeking for new narratives that take the European perspectives in confrontation with the concepts of difference and the Other;

4. Partnerships between the school, museums, and cultural institutions;

5. Relationships among contemporary artistic practices and their actors with the school;

6. Research in higher arts education;

7. Art education national curricula and their development at the micro-level of schools;

8. Inscription of Visual Culture within Arts Education Research.

The Arts Education Winter School | Arts-based research: How do the artistic and the educational entangle? will be organized between two partners: FBAUP – Faculty of Fine Arts of University of Oporto (The coordination of the network 29 is settled in this institutional partner), together with i2ADS - Research Institute in Art, Design and Society; and A Oficina CIPRL, Guimarães.

Guest Speakers

DENNIS ATKINSON
Professor Emeritus at Goldsmiths University of London, Department of Educational Studies and the Centre for the Arts and Learning. He is a visiting professor at the Universities of Porto, Helsinki, Gothenburg and Barcelona. He taught in secondary schools in England from 1971-1988 when he was appointed lecturer in art and design education at Goldsmiths University of London. He directed a number of programmes including, PGCE Secondary Art and Design Teacher Education, MA Education: Culture, Language and Identity and the Post Graduate Research Programme in Educational Studies. He was appointed Professor of Art in Education in 2005 and was Head of Department of Educational Studies from 2006-2009. He established the Research Centre for The Arts and Learning in the Department of Educational Studies in 2005 and was Director from 2005-2013. He was the Principal Editor of The International Journal of Art and Design Education from 2002-2009 and was a member of the National Society for Education in Art and Design's Publications Board until 2013. He was made a Fellow of the Society in 2009. Dennis has published regularly in a number of international academic journals since 1991 including The International Journal for Art and Design Education, The International Journal of Inclusive Education, Educational Philosophy and Theory, British Educational Research Journal, Journal of Curriculum Studies and Subjectivity, and has contributed chapters to a number of edited collections. He has published five books, Art in Education: Identity and Practice; Social and Critical Practice in Art Education, (with Paul Dash); Regulatory Practices in Education: A Lacanian Perspective, (with Tony Brown & Janice England,); Teaching Through Contemporary Art: A report on innovative practices in the classroom, (with Jeff Adams, Kelly Worwood, Paul Dash, Steve Herne, & Tara Page) and Art, Equality and Learning: Pedagogies Against the State. His forthcoming book entitled Art, Disobedience and Ethics: The Adventure of Pedagogy will be published by Palgrave MacMillan in 2017. In 2015 he was awarded The Ziegfeld Award by The United States Society for Education through Art for outstanding international contributions to art in education.

FERNANDO HERNÁNDEZ-HERNÁNDEZ
Full professor at the Unit of Cultural Pedagogies in the Fine Arts Faculty of the University of Barcelona. Director of the Master program on "Visual Arts and Education: a constructionist perspective" and Doctoral program on "Arts and Education". Co-coordinator of the Quality Research Group ESBRINA - Cnotemporary Subjectivities, Visualities and Educational

Environments (2014SGR 0632) http://www.ub.edu/esbrina; and member of REUNI+D -University Network for Educational Research and Innovation (EDU2010-12194-E): http://reunid.eu

The research approach developed at these scenarios tries to cope with the unknown of those educational and artistic experiences which generate disruptions by escaping from researchers and supervisors' comfort zone. In this context, I consider as a space for acting, resisting and reinventing. It follows a non-normative logic, in an effort to think and construct gazing practices critically; where the ontological, epistemological and methodological frames are deeply entangled in a relational process, which allows to drawing bridges between the personal and the political, the artistic and the social, and the intimate and what we share with others. WI e are working at the border between fields, demarcating an alternative, or a resistance, to hegemonic languages, both within research and the arts.

INÊS VICENTE
Theatre Director since 1996 in cultural institutions, independent structures and community work; art educator since 1990, crossing over different fields of performing arts and performance. Theatre teacher in the theatre department of ESMAE, Porto (higher education performing arts school of Polytechnics of Porto) since 1996 on BA and MA courses; Performer, Voice Teacher and voice coach for artists. PHD Art Education Faculty of Fine Arts (2015), University of Porto; MA Voice Studies Central School of Speech and Drama (London, 2005); Further Education and BA: Theatre Studies, ESMAE (Porto, 2001 e 1996).
Main interests: Practice Based Research | the unknow as matter and possibility | non visual performing practices

SAMUEL GUIMARÃES
Art educator since 1993; Contemporary art and culture teacher in the theatre department of ESMAE, Porto ((higher education performing arts school of Polytechnics of Porto) since 2002 on BA and MA courses; Head of education department of Museum Douro Foundation since 2006 (I am landscape arts and education program for Douro Territory museum won the 2015 APOM-Portuguese Association for Museology) prize for best Portuguese museum education program. Former Head of education department of contemporary art Museum of Serralves Foundation, Porto (1999-2002) and as invited teacher at European Studies Institute of Macau, China (1999, 2000). As an art educator works for theatre companies, festivals, etc.
Phd art education (2016) Faculty of Fine Arts, University of Porto; MA Art History at Humanities Faculty (FLUP) of Porto University (1998); Further Education and BA: art history at FLUP (1992).
Main interests: Questioning mediation in its ontological colonial status, its caucasian practices and discourses |independent editions (fanzines).

Mentors

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Text 1
The Force of Art, Disobedience and Learning: Building a Life.

DENNIS ATKINSON
Goldsmiths University of London

This presentation is set against a background of increasing government prescription and inspection of learning and pedagogic practice in schools in England and elsewhere. It is not an attack on teachers and their practices but a critique of the educational frameworks within which teaching and learning are constituted as such by Government policies. It is also a challenge to the increasing emphasis placed upon STEM subjects and the subsequent marginalisation of the arts in schools. The presentation assumes that a central purpose of education is to enable the ontogenesis of life in its variety and not solely the preparation of learners for economic ambition.

The first part considers some disobedient practices in art

The second part considers pedagogic work and the idea of disobedience

ABSTRACT

In common parlance disobedience refers to resisting or protesting authority but it may also be used as a leitmotif for inventive processes of engagement and experimentation, particularly in the face of increasing measurement, audit and standardization. Equally disobedience can be a motif for creative processes of learning in the sense that events or encounters of learning throw us against assimilated ways of knowing and practice and open up new pathways or potentials. We have always known this but have been encouraged to disabuse ourselves of such sensibilities in recent decades due to the power of the neoliberal economic gestalt. This presentation will consider art practices and learning through the notion of events of disobedience that contribute to building or forming a life: an emergent morphogenesis. It will proceed to inquire into the idea of disobedient pedagogies in contrast to the increasing conformity, regularization and prescription that pervades pedagogic work in many contexts today.

INTRODUCTION

In the film, *The Dead Poet's Society*, the main character, the maverick teacher of English Mr Keating, played by Robin Williams, challenges his affluent students to 'seize the day' (*carpe diem*), to embrace the present and make their lives extraordinary. His pedagogical aim is to encourage his students to become independent thinkers and not just to accept established ways of thinking and doing. At the beginning of a literature lesson he instructs his students to take their textbooks and tear out the initial pages of instruction. Bewildered, tentative and bemused they begin to do so and deposit the pages in the litterbin, as though they had committed a minor crime. I think the importance of this scene lies not in the students 'ceasing the day' but in the *event of disobedience* through which they might begin a new pedagogical journey. It is the event of disobedience that seizes them and generates a potential in some, not all, that might open up new vistas, new questions new modes of practice; a new ecology of learning. Seizing the day presupposes a 'subject who seizes' whereas the event of disobedience precipitates a potential for a new subjectivation.

It tends to be the case however that in our daily practices we try to 'seize the moment' according to our pre-established patterns of thought, categories of understanding, assimilated experiences, codes of conduct, fantasies or ideals. These constitute the different gestalts that hold us. Such forms of categorization circumscribe 'the moment'. They constitute hylomorphic forces. I am using the term hylomorphism to refer to the imposition of form upon passive matter. This notion will be developed later in the presentation. However, it is not uncommon to find that in new or unfamiliar situations, when the moment seizes us, such predetermined frameworks fail to provide a satisfactory resolution to issues with which we are confronted. Take the case of student teachers in their initial and continuing struggles to learn how to teach where their ideals of 'the good teacher' or their ideological 'calling' to be a teacher tend to fall away or are shattered in the heat of experience, or such ideals become obstructions to the very task of learning how to teach. The pedagogical task therefore is not to allow the sedimented hylomorphic power of concepts (abstractions), categories or established practice to totalize our understanding of experience so that these concepts or established practices *become* experience, but to allow the 'wonder' of experience, or we might say, its disobedience, to challenge our thinking, to generate alternatives and opportunities and create new modes of thought and practice. This open or experimental stance toward experiencing has profound implications for pedagogical work.

DISOBEDIENT OBJECTS, DISOBEDIENT PEDAGOGIES

A recent exhibition at the V&A (2014) in London entitled *Disobedient Objects* displayed a wide range of artefacts, objects and practices produced by individuals, collectives, communities,

resistance and protest groups. They included trade union banners, peace movement banners, the pan lids of striking farmers in Buenos Aires, umbrellas, barricades, photographs, tents, pamphlets for resistance tactics, lock-on devices, puppets and masks, magazines, posters, placards, badges, Chilean Arpilleras and more. Such disobedient objects have a long social history of protest, resistance and challenge. The exhibition illustrated the material cultures of these objects, their making and the range of object-based tactics and strategies that movements adopt to help them succeed.

The exhibition prompted me to think about disobedient pedagogies, disobedient learning, disobedient teaching, disobedient museologies, the disobedience of questioning, thinking, making.

I felt that the notion of disobedient objects and practices has a kind of resonance with teaching and learning contexts where you frequently come across what might be called disobedient objects and practices in art studios, laboratories or other spaces of learning. Of course these practices and objects are not intentionally disobedient, they are not objects of protest or resistance but as objects or practices they may be resisted or rejected by the grammar or dominant gestalts of established pedagogical criteria or frameworks within which they appear to be disobedient or a-grammatical. Such objects or practices may violate the pedagogical norms, particularly of prescribed pedagogies, that frequently create, in Judith Butler's terms, "the viability of the subject, its ontological and epistemological parameters." I frequently experienced such objects and practices, for example, in the form of children's drawings and other practices that did not fit my pedagogical expectations. We often witness such objects or performances in the world of contemporary art practice, but to repeat, I don't think they are uncommon in school or college art contexts.

The notion of disobedient pedagogies therefore relates to an advocacy for those pedagogies that do not anticipate a prescribed onto-epistemic subject (teacher/learner) which are likely to invoke an onto-epistemic invalidation of those practices of learning or teaching that do not fit the prescription. In England today the pedagogical subject of prescribed pedagogies is conceived almost completely in terms of productivity relating to economic ambition and competition: a rampant meritocracy. Within this specific onto-epistemic prescription (gestalt) of learning and teaching art practice fails to register little significance and is therefore viewed as superfluous to requirements, hence the proposal to exclude art

in secondary schools from the proposed English Baccalaureate. In this context art education faces a struggle for survival.

We might say that disobedient pedagogies adopt the Spinozan notion that we don't really know what a body is capable of or what thoughts are capable of being thought coupled with the notion of a pragmatics and ethics of the suddenly possible. Such a pedagogical stance when confronting disobedient objects, aberrant or a-grammatical ways of learning/practising may open up new possibilities for practice and new ways of understanding learning, new ways of understanding art. It seems important therefore to ask, *for whom is the practice of learning relevant*, is it the learner, the teacher, the government… these imply different agendas. This negotiation of relevance or the morphology of relevance is important I think in asking how something matters for a learner. Different agendas assume different ontological, epistemological, ethical and political grounds and different kinds of knowledge.

The notion of disobedience is something I have been working on recently in relation to the idea of disobedient pedagogies in my own context of school art education and teacher education in England. Before I talk more about this I will just mention a few more *disobedient practices* in contemporary art, with which you will be familiar. The first is the intervention made by Fred Wilson in 1992 at the Maryland Historical Society entitled *Mining the Museum* (1992) in which he subverted the idea of the truth of the museum exhibits by 'questioning' whose truth was being displayed. In the installation entitled *Metalwork* 1793-1880, the usual display of silverware was 'disrupted' by a pair of iron slave shackles. Though this intervention challenged underlying racist attitudes inherent to museum displays and the visibilities that they perpetuate, by juxtaposing objects of wealth and affluence with objects that made such affluence possible, it also had I think a more affirmational aspect that pointed beyond the displayed objects to a possibility of a world and people yet to come, a possibility still yet to arrive in this world.

A second disobedient practice, (which actually led to some tricky ethical issues) is the work of Andrea Frazer entitled *Museum Highlights* (1989). It involved her posing as a museum tour guide at the Philadelphia Museum of Art in 1989 under the pseudonym of Jane Castleton. During the performance Fraser led a tour through the museum describing art works in traditional aesthetic discourses but then also using similar discourses to describe a water fountain or an exit sign or a gallery café.

Both of these disobedient interventions

problematized a particular ethos, set of discourses, identities and dispositifs of institutional practices.

A third art practice I want to mention was produced a few years ago by a Master's student for his final exhibition at Goldsmiths University of London. The work consisted of a giant assessment pro-forma measuring about two by one metres. Such pro-formas are commonplace in secondary school art department assessment and evaluation processes but are usually no larger than a single page. This giant exhibit gently mocked the power of audit that is so pervasive in schools in England whereby the device of assessment replaces, almost sublimates for the audit system, the actual living and experiencing learner. In displaying this apparatus of assessment the student was also in a way challenging his university tutors to assess him. Again the primary force of this artwork I think is not its power as a critical object, though this is obviously not to be ignored, but its undermining, or its disobedience towards the power of audit, of assessment and commodification in educational contexts and a pointing towards the possibility of a different kind of pedagogical world, of learners and teachers.

We can read this work in more general terms beyond the domain of art education as pointing towards the inherent technicity of current educational practices in England and elsewhere, the fact that learners and teachers are assumed to be intrinsically calculable and commodifiable as a resource for current and future employability in the world of economic ambition. The technicity of educational practices therefore produces specific pedagogical relations grounded in measurement and audit. Krzysztof Ziarek writes:

> When beings come to be disclosed as "resources," natural, mineral, human, or otherwise, it means that they are constituted in their very essence in terms of power, that is, as intrinsically disposed toward being manipulated and (re)produced and thus articulated as part of the general flow of power, or, in other words, as pre-programmed to take a form or a value that "makes" them what they are by virtue of "making" them participate in the intensification of power (Ibid, p. 62,).

This power takes the form of the neoliberal semiotic gestalt that structures the world according to a specific epistemological, axiological and ontological framework that allows us to 'see' whilst simultaneously occluding anything that does not fit the gestalt.

(ASIDE: University research in my country has also fallen prey to this notion of technicity as can be witnessed in the five yearly Research Assessment Exercises in which research output has been subject to metrics of assessment that calculate the value of a researcher's published or funded research. The level of assessment achieved, from 4* downwards to 1*, determines the amount of research funding a university department receives.)

A final illustration of disobedience manifested in an art practice is the Rogue Game, which I often use in these presentations to reflect upon how we might proceed effectively in situations where our established parameters seem to fail us. Rogue Game raises for me a number of issues including: the tensionalities between the known and the not-known, identity, the tactics of becoming-with. 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 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 abides by its code or rules of practice through which player identities are constituted. Each game is prescribed by a designated playing area that regulates the space of play. 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 tactics that emerge as the *Rogue Game* develops. The *Rogue Game* forces constant reterritorialisings of practice; it involves collisions and negotiations of space and rules, whereby the games interweave. It is as though new rhythms of play emerge and re-configure and this makes it possible to view the playing area according to new horizons of playing together. As Can Altay (2015, p.208,) states, "*Rogue Game* posits the struggle of a 'social body' within a set of boundaries that are being challenged."

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 precarious and constantly being renegotiated but also where the horizons of cohabitation are expanded.

The pedagogical aspect of *Rogue Game* concerning its dissensual dynamics (Ranciere), whereby heterogeneous games collide in the same space, encourages us to reflect upon the architectures, divisions, regulations and boundaries of pedagogical spaces, to consider the 'rules and relations of existence' that regulate and legitimate particular epistemologies and ontologies. In education the 'games' or *dispositifs*, of subject discourses and practices and their specific organisation and regulation of knowledge can be contrasted with the collection of heterogeneous ontological worlds of students and their respective ways of thinking, feeling, seeing and doing. The homogeneous organisation of knowledge and curriculum content can be contrasted with the heterogeneity of the living realities of students.

The art project *Rogue Game* is concerned essentially with disobedience, that which is unexpected, that which runs counter to our established framings of experience but also that which may open up a potential for new modes of practice and social engagement. New modes that will develop their own forms of obedience which in turn become challenged. We can substitute the notion of a-grammaticality for disobedience in that this term refers to modes of practice that are disobedient to established frameworks. A-grammaticality concerns that which is different to or outside of established practices and framings and thus has political as well as ethical implications. The a-grammatical is not concerned therefore with consensus and its policing by transcendent enunciators that prescribe practice but with variation and immanence.

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Having discussed art's force of disobedience or it's a-grammaticality I want to reflect on this notion in the context of pedagogic work in art education where we often experience processes of learning that lie beyond established grammars of practice and comprehension. In this context we might view the disobedience of the force of art as leading to a re-creation or transformation of the learner. An important contention is that the force of disobedience (or a-grammaticality) can be viewed as central to the ethology and ecology of events of learning. And such events that might lead to the building of a life may not 'respond' to established parameters because they will 'miss' the event. As Oscar Wilde wrote many years ago:

> Disobedience, in the eyes of anyone who has read history is man's original virtue. It is through disobedience that progress has been made, through disobedience and through rebellion.' (The Soul of Man Under Socialism.)

Wilde also wrote:

> Art is individualism, and individualism is a disturbing and disintegrating force. There lies its immense value. For what it seeks to disturb is monotony of type, slavery of custom, tyranny of habit, and the reduction of man to the level of a machine. (The Complete Works of Oscar Wilde, Collins.)

We can witness the force of consensus and the police in the increasing control and regulation of education by government in many countries and I don't want to go into more details of this here but the effects and affects of such control are profound in determining our understanding of education and its purpose. Furthermore, we can also witness the force of control and transcendence in the different framings of art education as these have developed over decades when new forms of practice have been developed which have expanded our ideas and practices of art education establishing discourses, parameters, controls and criteria through which we conceive and thereby understand art education. I am using the term transcendence to refer to those forms (concepts, practices, rules etc.) that act as arbiters of value.

In contrast to the problematic of transcendence and prescription can we view the practice of pedagogic work as a process of adventure, a process of experimentation *without criteria*, that attempts to draw alongside the immanence and difference of ways in which learners learn, some of which often lie beyond or are disobedient to our established parameters of pedagogic and artistic practice. It seems to me that the challenge when facing such uncertainty is to view it as an opportunity to experiment, to try to develop what I have called *pedagogies against the state*, that is to say the state of being, the state of knowledge and the state of political control. Another way of conceiving this is to think of such pedagogies as disobedient pedagogies. Disobedient not in the sense of being awkward or rebellious simply for the sake of it but in terms of a non-compliance that opens up new ways of thinking and acting. In this context new ways of understanding what learning is or what art practice is. (*This point raises the big question: how can we subvert the power of compliance to prescribed pedagogical practices in order to implement pedagogical practices that are disobedient?*)

Before I continue the notion of 'without criteria' I have just used above requires some elaboration. It is a term that resonates with the phrase "I prefer not to" offered by the scrivener Bartleby, in Herman Melville's short story who refuses to carry out the tasks his employer demands. The

attitude of Bartleby does not display laziness or opposition but can be viewed as an active capacity for 'not acting' (rather than being unable), not judging. According to Lewis (2012) Agamben calls Bartleby's refusal 'impotentiality', denoting a state of not acting that enables proficiency through sustained reflection or imagination. It denotes a flow of becoming that opens up potential to be other or to act or think otherwise. So Bartleby's refusal to act preserves a potentiality, a space in which practice can be conceived beyond the rules and grammars of established practices, a space in which practice can be re-imagined and reconstructed. The act of 'preferring not to' can be conceived as a state of creative suspension, of rules, formulas, prescriptions; it has the potential to invoke transformation in the immanence of the present. Bartleby does not destroy rules and regulations but suspends their efficacy in a state of creative suspension that enables thinking ad acting otherwise, beyond established orders of thinking and making, where the slightest difference can make a difference. This is the sentiment behind my notions of 'without criteria' and disobedience.

We might think of the onto-epistemology of disobedient pedagogies, those pedagogies that need to respond to the immanence of a-grammatical events of learning and which cannot be prescribed or planned, as emerging in a spatio-temporality of *kairos*, a term which denotes a creative moment on the edge of something-to-come. *Kairos* precipitates a force of invention in the form of an action, a concept, an image, a way of seeing. We can think of the uncertainty and restlessness of events of learning as denoting the orientation of *kairos* as a mode of being that is an opening towards that which is to come and inherent to this orientation is a kind of resistance or disobedience that precipitates a leap beyond already existing patterns and values of being.

Tim Ingold (2015, p. 97) seems to be describing this orientation of *kairos* when he writes about the artist, and in our case the teacher, "standing forever at that sliding moment," when the world, "is on the point of revealing itself, such that the perpetual birth (of the artist's or teacher's awareness) is, concurrently, the perpetual birth of the world (my bracket)." We experience, we learn, *with* the world (a pedagogical relation, a walk in a landscape, a storm, a social occasion, and so on,).

But what are the implications of this notion of disobedience, a notion common to the actual and virtual force of art but which may be quite strange to pedagogic work and raise ethical, political and aesthetic issues? I want to deal with this question through exploring the notions of ecology,

hylomorphism, relevance and obligation. Events of disobedience as discussed above do not presuppose a prior subject; a pedagogical subject such as a teacher or a learner, or a prior set of rules or codes of practice but, on the contrary, such events may actually precipitate subjects and practices. Thus events of disobedience do not presuppose an established ethics (axiology) or a set moral code, or a left-right politics (or a pedagogy) but rather these domains of practice emerge from the force of such events, these domains therefore have no transcendent enunciators.

We know that hylomorphism in simple terms refers to the imposition of form upon passive matter; so, for example, the artist imposes an expressive form upon paint, clay, stone or wood. But hylomorphism is pervasive and persistent in many social practices. For example, when we impose a theory, a theoretical framework, a concept or abstraction upon human behaviour or human development so that the latter is understood in terms of the former. When we set out a pedagogical framework that stipulates particular methodologies for teaching and learning and which, by implication, produces particular expectations regarding learning practices, we are subjecting teaching and learning to a hylomorphic force within which particular forms of teaching and learning are recognised. We can witness such hylomorphic force in the forms of government educational policies through to curriculum content and guidelines and teaching methodologies and assessment practices. We might want to contrast the *closure* of hylomorphic forces to the *disclosure* of events of learning that arise from the disruptions of encounters.

In the worlds of human co-existence with other humans and non-human entities events in the form of *encounters* may rupture established frameworks and ways of functioning and as a consequence create new or modified ways of thinking, seeing, acting and feeling. It is when we are confronted with the event of an encounter, its disobedience, that we may be forced to reconstruct the way we think or act. Deleuze (2004, p. 139,) states "[s]omething in the world forces us to think. This something is an object not of recognition but of a fundamental *encounter*." In an encounter with a challenging artwork or practice established ways of thinking about art, are often redundant for they negate the idea of encounter through a cloak of representation, rather the encounter challenges thought to think. That is to say it disrupts any previous ways of thinking and speaking *about* art so that we are placed in a position where, referencing Deleuze, we have to think without image, that is to say beyond the force of hylomorphism. Such encounters may lead to experimentation and

the invention of propositions or questions that transform habits of functioning and thus make available new modes of becoming. In a strange way such art objects or practices *object*, they constitute a recalcitrant or disobedient force that may precipitate the invention of questions or propositions that in turn may generate new and unpredictable ways of thinking, seeing and acting. Thus to avoid the force and closure of hylomorphism we have to try to proceed *without criteria*, without established conceptions or the closure of what is possible or expected. These established framings constitute a *paradigm of relevance* closed in upon its own boundaries. But this closure is what the recalcitrance or disobedience of a learning event seeks to resist. A pedagogical imperative therefore would be not to orient the pedagogical inquiry towards a pre-existing framing of practice but towards the question put By Alfred North Whitehead, "*how is it here that something matters?*" thus exposing pedagogical inquiry to an unknown of learning and perhaps the potential expansion of what learning can become. *This unknown may constitute an escape from the grip of established epistemological and ontological framings that make what might be possible inconceivable*.

Thus in contrast to the hylomorphic notion of an 'image of thought' that Deleuze discussed in *Difference and Repetition*, we require what Deleuze in his work on cinema called a *pedagogy of the image* which facilitates an interrogation of the force of transcendence and hylomorphic framings. This is particularly acute in our contemporary world with its exponential increase of uncertainty and instability.

 In opposing the force of hylomorphism, Simondon proposes the ideas of *modulation* and *individuation* and a replacing of subject-object division by the ideas of relations and forces. These ideas can be adopted to pedagogical work whereby the *thisness* of how something matters for a learner is viewed as a particular on-going nexus of relations involving layerings of affects, cognitions, actions, perceptions as well as relations between human and non-human. Whilst hylomorphism constitutes a relation between an active force and passive matter, the emphasis of modulation is placed upon relations of correspondence and coherence that emerge between forces. (*Berardi uses the term emergent morphogenesis to describe such a process*)

To work with how a learning encounter matters for a learner is therefore to engage in a pedagogical adventure, that does not adopt a pre-figured scenario set by a teacher of a problem and its respective solutions, but to view the relevance of an encounter for a learner as "inhering in the situated specificity" of his or her becoming, which is really a becoming-with the encounter and a correspondence between human and non-human components. This becoming-with constitutes a modulation (a morphogenesis) between forces, not a hylomorphism.

In considering 'how is it here that something matters', an important pedagogical question therefore is how is the *ecology* of this 'here' constituted for a learner and how do things matter 'there'? Following this the question arises as to how this mattering for a learner becomes inherited by a teacher, which in turn raises ethical, political and aesthetic challenges towards providing effective responses to each learner's mode of learning and their specific modes of mattering in relation to a learning encounter.

In trying to draw alongside, to correspond or negotiate how a learning encounter matters for a learner (and here we need to speak of an ecology of mattering) pedagogic work seems to require an *invention* itself, that is to say, such work constitutes an inquiry that demands an invention of forms of negotiation towards how things matter for a learner. The relation between a pedagogic object (a learner's mode of practice, way of thinking, acting,) and the invention of propositions and questions towards such objects has to be considered carefully; "have a care…."

Trying to ascertain how this 'here' is constituted for a learner places obligations upon a teacher, but is it an obligation to *represent* or *interpret* and if so against what criteria? Or is it an obligation to *experiment* through an ecology of questions?

We usually think of a learning encounter as a series of inter-actions between a learner and the particular focus of learning. In art practice, for example, we tend to think in terms of a separation between a learner, the subject matter of practice and the means or materials for accomplishing this practice, (usually grounded on a deeper separation of mind and body, knower and known). This practice then tends to be viewed or made sense of through established conventions and criteria, what we might call transcendent hylomorphic framings that determine practice and the apparatus of assessment.

However if we adopt what we might call a pedagogy of immanence, a learning encounter consists of on-going material relations of being affected and affecting in a situated specificity that involves human and non-human modes of being. Where matter and meaning coalesce. This is a process of modulation (morphogenesis) between forces, human and non-human, which is prior to any differentiation between learner, materials, practice, as found in assessment practices where the hylomorphic construction of ability takes place.

Taking on board the notions of immanence and modulation humans are not conceived as independent entities with inherent properties but relational processes that enable particular material (re)configurations of the world whose boundaries, properties and meaning are constantly shifting (stabilising and destabilising) thus, according to Karen Barad, enabling 'specific material changes in what it means to be human (2003: 820),' from species-being to species becoming.

A material practice of learning through making a drawing enables particular material (re) configurations of the world whose boundaries, properties and meaning are constantly shifting (stabilising and destabilising) thus enabling specific material changes in what it means to make a drawing. The process of mattering through making a drawing is a continual iterative performance. Here agency is not something which is attributable to subjects or objects but to a series of on-going relational processes that (re)configure boundaries and meaning, a force of disobedience, that in turn can, "contest and rework what matters and what is excluded from mattering" (Barad, 2003:827) in particular contexts of practice.

RITORNELLO
We can think of this reworking of how things matter and thus of the processes of ontogenesis and morphogenesis through the idea of the ritornello. A ritornello as discussed by Guattari and Deleuze refers to a basic but pervasive process through which different aspects of being and becoming are structured. They give the famous example of the *ritornello* of a child humming in the dark to provide a sense of security. So a ritornello can be conceived as a spatio-temporal process, the creation of a territory or a zone of security and consistency through repetition, but, crucially, repetition as differentiation. Our lives are constituted through a multiplicity of ritornellos that create such zones in the different, heterogeneous milieus we inhabit. A ritornello is a little territorialisation composed of specific rhythms and repetitions according to which we configure ourselves; it affords a local composition of becoming with a world. Such compositions are constituted by a series of ritornellos and their different rhythms and repetitions that in turn constitute how things matter. Each ritornello or mode of expression defines its own territorial motifs or, put in other terms, it defines its own ways of mattering in the varied contexts of living. As Kleinherenbrink (p. 216,) states, "Ritornellos are signatures in the world and the expression of such signatures entails the formation of a domain." Territories are marked by modes of expressivity, ritornellos,

that are not planned in advance but emerge in the flux of practice. This aspect of the ritornello is important, it is not produced by a prior subject (a learner for example) but is a consequence of a series of relations from which a 'subject' (a learner) emerges.

We can witness the ritornello as a territorialising and deterritorialising force occurring in very young children's drawings forming ecologies and ethologies of practice. These early experiments can be viewed as inventing gestural, cognitive, affective, noticing and consolidating rhythms constituting a drawing assemblage, a practice of inhabiting a world. The practice does not presuppose a world, which it then proceeds to represent, rather it creates or territorialises a world from surrounding milieus. A drawing ritornello therefore constitutes an event of territorialising in a mileu through a mixture of physical, cognitive and affective rhythms. As Deligny stated a "child's drawing is not a work of art but a call for new circumstances," indicating the immanent spatio-temporal force of such processes.

IMAGE
The drawing you see is clearly not a representation of a prior experience to inform a viewer but an experimentation, an invention emerging from an encounter with a material world. It is not an imposition of form on matter to reproduce reality, but the creation of an existential territory through a configuration of drawing ritornellos that repeat and differentiate. In the experimenting process of drawing we might view the ritornello as constituted by rhythms of marks, gestures, movements, relations, sounds, touch, that emerge in the uncertainty, the unknowingness, of experimenting and facilitating a sense of transient stability, a territorialising, but also an opening to future potentialities: an emergent morphogenesis. As the ritornello differentiates it changes relations and forms new existential territories that in turn remain open to the uncertainties of change. (Pollock's lines and gestures; the relational dramas of Rogue Game;)

Each relational spatio-temporality, each practice or process of learning, can be viewed as a series of ritornellos and their respective local rhythms. Local compositions of practice; local assemblages that constitute an ecology of practice; where the productions of practice (marks, gestures, etc.) form a cohabiting, a collaboration, a consistency, in the middle of experimenting; a process of individuation in a milieu where both change. It is not a process that is instigated by an individual self but one that functions on a number of relational levels in order to weave an ecology, to compose a dwelling.

The ritornello is a valuable device for thinking

about the forming of ecologies of practice. Rather than beginning from an established pattern, transcendent enunciator or grand narrative of particular modes of functioning, it concerns the immanent formation of local rhythms and territorialisings in practice. It is concerned with the immanent territorialisings of practice and how these weave space and time; with the diverse ritornellos of practice and their emerging rhythms that form a transient consistency; with local ecologies of inhabiting and making a world. Ritornellos therefore are not only concerned with the actual, they are also concerned with virtual potential; actual and virtual ecologies of practice. This has direct implications for educational practices if we are to consider the immanent functioning of local spatio-temporalities of learning and their facilitating ritornellos.

Thus the ritornello can be conceived as a fundamental vital force enabling local territorialising and consistency as well as potential for deterritorialising and re-territorialising, moments of becoming grounded in experiment and contingency. Such local forces and rhythms may sometimes appear random or incoherent when viewed from the lens of established institutional refrains, visual refrains, representational refrains that hegemonise teaching and learning. Such a-grammatical ritornellos may appear disobedient to the hegemony and striations of institutional grammars. But it is the disobedience of such ritornellos, their local territorialising forces that constitute a potential for new or modified modes of practice, ways of seeing, feeling, making or thinking.

Can pedagogical work therefore be sensitive to the creative or inventive potential and germinal force of the a-grammaticality or disobedience of local ritornellos? Those germs of practice which often slip under the pedagogical radar or are imperceptible to established forms and refrains of practice. Can the teacher become a 'foreigner within his or her own language' (Deleuze 1995, p.41 Negotiations)?

Such questions have ethical, political and aesthetic implications for the creative instance that no longer stem from an established or predetermined transcendent position such as an 'I' or 'subject' who creates. It is *the creative instance*, the movement of processual creation, its ritornellos of practice that may engender unforeseen or as yet unthinkable modes of becoming.

The force of art, the force of disobedience generates an ethico-aesthetic and political potential that may explode the grip of

transcendent capture by established codes or practices that impose an onto-epistemic invalidation on aberrant or a-grammatical forms of practice and ways of knowing. This was illustrated in the *Rogue Game* project but it can also, with care, be witnessed in the art practices of children and older students that may produce what Guattari terms mutant coordinates or local ritornellos that may lead to new existential territories. The ontological difficulty of the disobedience of these forms speaks to modes of life yet to emerge.

Badiou (2005) opens up two relations of desire to established codes and practice; a desire that is controlled by tradition so that the latter delimits desire to what we might call normal desires. Then there is a desire to strike out beyond established parameters of knowledge, of collectivities, of practice; a desire for that which does not yet exist, a desire for invention beyond the capture of conservative forces. He argues that a crucial task is to give this force of invention a symbolic form (symbol is a term originally concerned with the practice of bringing together) or in his words, to seek for a new fiction beyond the capture of tradition, predatory capitalism or reactionary appeals to old hierarchies and identities. Perhaps a crucial challenge for art educators, indeed for all educators today, is to try to develop such a new fiction for pedagogic work?

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Text 2
Disobedience

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Have we unintentionally overlooked the affective curiosities of childhood and their infinite potential for expression? Have we become distant to their ontologies of wandering and wondering? Do we occlude or dismiss these wanderings and wonderings with refrains such as "oh how interesting," or "well that's an interesting way of seeing things?" Such rejoinders are often precipitated by a sense of encouragement and patient communion. We employ such refrains, for example, when responding to children's drawings and paintings that may appear chaotic or difficult to read, but we don't want to discourage. Equally do our refrains of assessment that are employed in pedagogical practices sometimes fail to acknowledge these wanderings and wonderings? In another context when we are confronted with contemporary art practices that we find difficult to decipher or incomprehensible, different refrains emerge depending upon our dispositions; "Its rubbish," "I just don't see it," "Is this supposed to be art?" "What is going on here?" "This is fascinating but I'm not sure if I get it." "wow." "Its a revelation!" In such moments of puzzlement or enrapture the struggle for meaning is often intense and frustrating, revelatory or thought provoking.

Such discursive practices can invoke a closure of knowledge or an open curiosity in relation to that which does not fit. In other contexts such closures towards the experiences and values of others may effect a sense of puzzlement or sometimes intense feelings of intolerance that can lead to violence.

Isabelle Stengers (2008, p. 48,) quotes the neo-pagan witch Starhawk who cries, "the smoke of the burned witches still hangs in our nostrils" (Starhawk, 1982, p. 219,). It is a cry that points towards an intolerance towards such practices that are frequently regarded through the patronising refrain, "they believe but we know." Put in other terms appropriate to this article the practices of witchcraft are conceived as disobedient to established parameters of practice and logics of understanding through which witchcraft is debunked. With this notion of disobedience in mind we might question how our modern refrains construct us and how we respond to experiences that disturb. Some medics trained in western clinical practice tend to dismiss the viability and legitimacy of what are often termed 'alternative' medical practices such as homeopathy. These 'aberrant' practices are viewed as quackery, wayward or illogical and clash with the epistemological and axiological frameworks of established western medical practice. In relation to psychoanalytic practice Parker (1998) states,

> [w]hen someone speaks about forms of mental distress to a trained counsellor they have to do so within a set of narratives that will make sense to them, or at least the counsellor must be able to interpret the account and translate it into a set of narratives that help them locate the distress in already existing categories (p.68).

Equally pedagogic practice rests upon discursive framings and refrains through which practice (teaching and learning) is understood and validated and in which pedagogised subjects are produced. But if we acknowledge that the process of subjectivity is a complex multiplicity, an ecology of lines of becoming, some of which function along pathways beyond normative practices and their refrains, then it makes sense not to see such production purely in terms of authoritative discourses and practices but also in terms of what might matter to a learner which runs diagonally counter to such discourses and through which subjects as learners come to matter. Acknowledging the latter possibilities means acknowledging what might be termed disobedient subjects who, inadvertently, or sometimes directly, put authoritative or normative practices to the test. In doing this they may alter the pedagogical dynamic and the questions asked thus precipitating unanticipated forms of practice. For a teacher this suggests taking up a pedagogical position of remaining attentive to the "unknown which knocks at the door (Deleuze 1991, p. 165)."

An ecological approach to pedagogic work does not reject established discourses and practices but rather pays close attention to the situatedness of practice and to the ways in which things matter for a learner and thus how learners come to matter through their processes of learning. This coming-to-matter may produce a becoming

disobedient, a process that in one sense affirms the pedagogical relation but in another disrupts the parameters of pedagogic work so as to test their relevance for what and how something matters for a learner in a learning encounter.

The notion of disobedience can therefore be viewed in affirmative terms, where that which is disobedient is not seen as a problem but as an opportunity whereby that which Alfred North Whitehead calls the creative advance leads to new ways of making, feeling, thinking or seeing. My eyes were opened many years ago when I was working with a class of 11year old students doing basic mathematics, though my subject area is art and design. I was asked to take this class for a few weeks while a new maths teacher could be appointed. A young girl about 11years was struggling with what we might view as a simple problem of division: to divide eighteen sheep into three equal groups each to be placed in three respective fields. We were unable to move to a resolution through conversation and questions so I introduced eighteen pieces of paper and asked the girl to separate them into three equal groups. This strategy also failed. I was struggling. Whilst trying to find a way forward I held up three fingers and asked, "how many lots of three are there?" She replied, "three." I repeated the question and received the same answer. I was intrigued. I asked her to show me whilst holding up three fingers and she pointed to the three sections of each finger, giving her three lots of three! Though this did not relate directly to the initial arithmetical task and was a digression that evolved in the task of working together I was surprised by her method of counting. I saw three fingers and she saw nine sections. This little event of disobedience that disrupted my framework of understanding facilitated an appearance that created a new orientation of practice, a new territory or assemblage.

Pedagogical work demands a care and concern for that which comes into existence; it demands a craft of nurturing that may at times run against more transcendent demands or procedures of educational practice. Today the need to reclaim this craft by those involved in pedagogical work seems more pressing than ever in the light of the capture of educational practices by economic refrains, where children and students need to fit the curriculum rather than the curriculum becoming responsive to their needs and interests.

Events of disobedience may be viewed in the words of Deleuze and Guattari as lines of flight, an event that in Stengers words "betrays" a territory by disclosing an ingredient that connects with something outside or new against which the territory is protected. The new ingredient serves

as a new ritornello that is disobedient to the established territorial codes and procedures.

Ritornello is not the same as refrain, which tends to suggest a repeated phrase or form; rather ritornello implies variance in that it refers to the emergence of a new or modified structuring of experience and the possible appearance of new assemblages of practice (Deleuze and Parnet, 2002,) . And the important point is not that the new ritornello opens the door to chaos but introduces something with which to experiment whilst simultaneously not allowing established parameters to serve as critical destructors. The task is to try to discriminate between how that which we encounter extends our capacities to act, think and feel or how it delimits or reduces such capacities. These ritornellos may therefore act as a force that precipitates what Stengers (p. 44,) calls a "critical ethology" of the encounters that we experience and which may enhance or decrease our capacities, and which may lead to new or modified assemblages of practice. Being forced to think or act in a new way because of an encounter may invoke disobedience to established orders of practice. Disobedience seems to be an important characteristic of events of learning.

Events of disobedience therefore require immanent critique rather than subjection to established criteria. The task is to address each learning encounter as an event that precipitates and demands its own questions: what does a particular learning encounter demand from a learner and what demands are therefore made of the teacher? What obligations are precipitated for the teacher? These are, as Stengers points out, "relational, discriminating questions that imply being *situated by the situation* (p. 44,)." Stengers proceeds to develop the process of immanent critique as propelled by local events of disobedience (against established criteria) by calling upon William James (p. 44-45,) who argues that such events cannot rely on any guarantee but require a jump that demands a situated trust.

> We can and we may, as it were, jump with both feet off the ground into or towards a world of which we trust the other parts to meet our jump – and only so can the making of a perfected world of pluralistic pattern ever take place. Only through our precursive trust in it can it come into being. There is no inconstancy anywhere in this, and no "vicious circle" unless a circle of poles holding themselves upright by leaning on one another, or a circle of dancers revolving by holding each other's hands, be "vicious". The faith circle is so congruous with human nature that the only explanation of the veto that intellectualists pass upon it must be

sought in the offensive character to them of the faiths of certain concrete persons. (James, 1911/1996, pp. 230–231)

Stengers asks us to distinguish between reflection and discrimination. The latter does not ask us to apply established knowledge that captures experience, which is often the case with reflective practices, a form of territorial conformation and confirmation, overriding subjective orientations and attachments that situate us. Discrimination relies upon a "precursive" or speculative trust in a possibility that a new connection may precipitate something into existence. A little like trust 'is' the becoming of experimenting in art practice and sensing something new will come into existence and open up new ways of seeing, thinking or feeling. Other kinds of speculative leaps in different modes of practice will precipitate different outcomes. Can we escape established refrains that prevent such jumping and trusting? Objectivity, subjectivity, "the we know better" of social critique.

ECOLOGIES OF PRACTICE

According to Stengers ecological questions are inevitably questions of encounters and connections between what appears and the differences this makes to that which it is connected. In relation to learning events such encounters may produce connections relating that which comes into appearance and the difference this might make to capacities to act, think or feel. The important point to repeat here is not to allow established knowledge or epistemological refrains operate a closure upon what appears, but try to consider what such appearances may disclose. Whitehead was always concerned about the power of abstractions over our thinking and asks us to be careful that such power does not blind us to other possibilities.

Echoing the words of Susan Buck Morss (2010), in recent decades, due to an overwhelming concern with economic refrains, there has been a blindness of education to what I call the immanence and incipience of learning, the wanderings and wonderings of learners, within educational institutions such as schools. We might reclaim the pedagogical ground by asking again how we conceive the education and development of children and students. How should we educate children? What is the purpose of education? For whose benefit is education? What values do we want to promote in educating children? Equally in relation to the domain of educational theory or socio-cultural critique, do such discourses 'reduce' learners and teachers to social construction? Do they produce and capture the 'researcher' or theorist as a mirror of such abstractions? How might we make such discourses 'stammer'? We can

see such stammering as it happens in the world of art practice (and other domains) where new appearances challenge the established orders. Such stammering or what I call disobedience demonstrates the onto-epistemological and ethical force of art to innovate and experiment; to inaugurate new milieus and territories; to trust in taking the speculative leap that James advised. In pragmatic terms, we need to be able to take care of and respond with discrimination to our experiences or encounters and listen to their challenge to think, act, feel and imagine. In pedagogic work this would suggest a reclaiming of learning events in terms of their local ecologies and not always according to established agendas and criteria. Furthermore, this may demand a task of experimentation and innovation in order to 'see' their potential. We also have to acknowledge the fallibility of pedagogic work and indeed of events of learning. Not all encounters and events lead to success, sometimes we draw troublesome or unproductive outcomes.

An ecological approach to pedagogical practice invokes an attention to what may matter in a learning encounter for a learner, and, consequently for a teacher. It does not proceed with a fixed understanding of learning or teaching; it needs to follow the folds, weavings and contingencies of a learner's way of learning that may be disobedient to established parameters and which may force such parameters to be challenged thus inaugurating a space of transformation in both teaching and learning. How much space for disobedience do we allow? If we adopt the notion of a disobedient subject in pedagogic work we might dissolve the notion of a governable or biddable subject and thereby relax the power of prescription as manifested in didactic or prescriptive programmes of study and assessment technologies. Such an ecological approach to teaching and learning is founded upon experimenting and questioning in order to extend capacities for action and thought immanent to each process of learning and this entails maintaining a position of acknowledging what learners can already achieve but also, crucially, remaining open to that which we do not yet know what leaners are capable of.

Perhaps the task is to relax genres or 'isms' of pedagogic practice and pay more attention to pedagogies that emerge from the immanence of relations that happen in the different ecologies of pedagogic work. To develop an ecology of questions that generates a pedagogic discrimination which allows us to evolve that which extends capacities for action, feeling and thought in contrast to that which restricts or delimits capacities. This requires a craft of questioning and nurturing (Stengers, 2008,) and a speculative trust that may at times run against

established codes of practice. Today there is a need to reclaim this craft in the light of the capture of educational practices by the constant pressure of economic refrains.

When I see pictures on my television that depict unimaginable brutality and desperate struggles for life and safety. Surely there are other priorities than thinking about pedagogic work. In our current world we witness famine, pollution, violence, genocide and incomprehensible atrocities. Dogmatism in silos of nationalism, religious affirmation and self-interest seems endemic, diluting or dissolving willing cooperation, sharing and the hard task of working together towards convivial relations and the success and fallibility of such pursuits. Can pedagogic work do anything positive to achieve such relations? Well, it must be possible, we have to believe that it can make a contribution but I think it will demand the courage for a different kind of pedagogy than that which tends to dominate schools in many countries today; pedagogies that promote new ways of understanding ourselves and being together and our relations to the world. To begin such a difficult journey pedagogical work requires an ontology that Nancy (2000, pp. 27- 36,) describes as 'being-with' but which we can easily extend to the praxis, poiesis and ethos of becoming-with. Here it is the 'with' that constitutes becoming, it is not simply an addition to already existing individuals. The 'with' is ontologically primary and is manifested through a thinking with, feeling with, questioning with, seeing with, and so on. A key question stemming from these points is, what kind of 'withs' do we want to encourage and develop?

Perhaps we need to think of becoming-with in terms of knots and weavings, not blocks and sections but knots where lines grow and weave from a complex middle, from a crucible of relations and correspondences in which learning emerges, unfolding and refolding along mutant pathways, openings and closures. Weavings of living, lines of becoming-with.

The continuous conflict between systems of order and control and the desire to pass beyond them in politics, education and other social domains seems to be locked into forms that are expressed according to positions, agendas, parties, theories and 'isms' of various colours that often prevents our ability to evolve new ways of thinking and acting.

The disobedience of events of encounter from which follow events of learning emerges in their singular-plurality (Nancy, 2000,): the singularity of the evental moment and the plurality in the moment of possibilities for something new to emerge in contrast to the codes and regulations of established orders of practice. Here tradition and novelty come together and care has to be taken to prevent the novel from the dogmatism of tradition and its subsequent constraints and perversions. We require a step further, the courage to take a leap when confronted with those ontological mixtures or multiplicities that cannot be named but which designate that-which-is-yet-to-arrive, beyond established codes and practices. This suggests not trying to impose the power of the norm that admits or excludes, that names or ignores, that recognizes what exists and by implication is blind to what is aberrant to such existence.

Badiou (2005) opens up two relations of desire to established codes and practice; a desire that is controlled by tradition so that the latter delimits desire to what we might call normal desires. Then there is a desire to strike out beyond established parameters of knowledge, of collectivities, of practice; a desire for that which does not yet exist, a desire for invention beyond the capture of conservative forces. He argues that a crucial task is to give this force of invention a symbolic form (symbol is a term originally concerned with the practice of bringing together) or in his words, to seek for a new fiction beyond the capture of tradition, predatory capitalism or reactionary appeals to old hierarchies and identities. For Lacan truth is always in the structure of fiction. For Badiou truth is an event occurring within a situation that transforms it according to new egalitarian principles; it is a matter of persevering with or holding true to such principles and to work with others to achieve them, in pedagogical contexts this would suggest remaining open and persevering with how things matter for a learner and so how a learner comes to matter. For Deleuze truth is not simply actualized in the sense of verification but is coupled with flows of interest and intensity that may open up virtual potentialities or virtual worlds that may precipitate, for example, political and ethical possibilities, or in relation to the focus of this article, possibilities for learning or pedagogical possibilities.

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Text 3
Post-Qualitative Inquiry: Engaging graduate students with new materialist, new empiricist, and affective methodologies in interdisciplinary research

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ABSTRACT
Qualitative approaches to research combine human objectivity with interpretation in a myriad of ways. Posthuman approaches to research broadly have demonstrated that traditional qualitative methods show some caveats (Braidotti, 2013) to acquire, for example, an accurate account to structural social injustices. Post-humanism challenges the notion of human agency (Braidotti, 2013), clear-cut divisions between subjectivity and objectivity (Haraway, 1988) and pedagogical practices settled upon ontological divisions between matter and meaning (de Freitas, 2015; Hickey-Moody, 2013; Hernández, 2011; Revelles-Benavente, 2017).

Framed under post-humanist lenses, post-qualitative approaches to pedagogies are entering through interdisciplinary knowledges that attempt to offer innovative relations between concepts, methods, and agents of knowledge production. Inspired in the nomadic subject of Rosi Braidotti (1994), "knowmadism" is a concept that refers to a "permanent impermanence […] tied to becoming a migrante cognitive force." (Cielemcka & Revelles, 2017: 28). In this paper, we advocate for a knowmadic pedagogy, developed with postgraduate students, that permanently blurs the boundaries between professor and students, areas of knowledge, objectivity and subjectivity through focusing on performative processes instead of static results.

Both authors have dedicated last two years to develop a series of doctoral seminars based upon post-qualitative approaches such as new materialisms, new empiricisms and affect theory. We encourage students to create knowledge with us in a processual manner and in a relational way. In our research, we activate whatever feeling, concept or disturbance that the encounter with the text provoked in the students to produce a contemporary genealogical approach to the each of the discussed texts. Therefore, diffracting (Barad, 2007) to offer a relational approach to permanent impermanence of concepts, knowmadic pedagogies.

In this presentation, the authors will also include some of the inputs that the students had towards these specific classes and how it changed, or not, their perception and relation with research and knowledge inquiry. We will also provide a reflexive attitude with these results to unfold iteratively the process of research and account for (in)visible practices happening at the same moment that the classroom is being developed. This will help to produce a horizontal approach to post-qualitative inquiry in general and, specifically to post-qualitative pedagogies.

INTRODUCTION
Qualitative approaches to research combine human objectivity with interpretation in a myriad of ways. Posthuman approaches to research broadly have demonstrated that traditional qualitative methods show some caveats (Braidotti, 2013) in order to acquire an accurate account to structural social injustices. Post-humanism challenges the notion of human agency (Braidotti, 2013), clear-cut divisions between subjectivity and objectivity (Haraway, 1988) and pedagogical practices settled upon ontological divisions between matter and meaning (de Freitas, 2015; Hickey-Moody, 2013; Hernández, 2011; Revelles-Benavente, 2017).

Framed under post-humanist lenses, post-qualitative approaches to pedagogies are entering through interdisciplinary knowledges that attempt to offer innovative relations between concepts, methods, and agents of knowledge production. Knowledge is a concept fundamental to humanism. "It is an enactment of an embodied metaphor, and any use of the concept presupposes an embodied knower who collects data via forms of perception" (Snaza et al. 2014: 50). For this reason, a post-humanist pedagogy

needs to consider the critical differences between contexts in which knowing occurs. However, even if we consider only humans know; everything is imbricated in meaning (Bogost, 2012). This statement has as consequence, a pedagogical displacement where "meaning would replace knowing for education since meaning, understood as the interactions among patterns of information creation and the randomness of unperceived patterns, has implications for action, choice, and social/cultural life in physical environments that are transformed by human "knowing." (Snaza et al. 2014: 54). Posthuman pedagogies are also ally with the politico-pedagogical projects of feminism, postcolonialism, anti-racism, and queer activism as the confront the systematic dehumanization of people under the hegemonic neoliberal economic and political practices (Snaza et al. 2014: 49, paraphrased).

POSTHUMANIST PEDAGOGIES, KNOWMADIC PEDAGOGIES

Inspired in the nomadic subject of Rosi Braidotti (1994), "knowmadism" is a concept that refers to a "permanent impermanence […] tied to becoming a migrant cognitive force." (Cielemcka & Revelles, 2017: 28). This migrant cognitive force here alludes to two specific movements that come from the students and from the teachers alike and produce affective relations in which one cannot be understood without the other. These two movements are based upon an affective relation of desire, a desire that is dynamic and a moving force in itself (Hernandez, 2011). This desire is the activating force to know whatever is unknown, as well as knowing what affects a concrete body. In words of one of our students, this move is encouraging "where am I when inside of a concrete learning experience that is, at the same time, collective; where are my expectations; my wonders and frustrations" (Juliana). It is a clearly a temporary location that embodies the subject of learning in a permanent relation with an always already active context.

This automatically leads our pedagogical process to even think of the physicality of the classroom and being able to de-centralize it so that we can open up the flow of the desiring movement. Making/unmaking the classroom "entails producing a permanent reflection upon what material processes are made visible and invisible while engaging with the creation of knowledge [through] 'observation' [that is] a collective process in which conventional meanings embodied in methodological processes become altered" (Revelles-Benavente, 2015: 62). Diffractively reading all the observations produced among ourselves and our students results in a making-meaning Boundary process in which the pedagogical process becomes a

dynamic move with patterns instead of results and in a permanent re-working, that is, a *migrant cognitive force*, or a knowmadic pedagogy.

The notion of *nomadic pedagogy* (Fendler, 2015) ias used to account for those interactions that subvert the teaching and research process, unveiling what constitutes their limits, and invites us to consider how access these 'places' beyond those frameworks pre- established in teaching and research. The poststructuralist ontology of nomadic thought is defined in terms of processes of becoming, characterized by forces, flows and fluxes that disrupt the unity of the subject (Deleuze & Guattari, 1980/2004; Braidotti, 2014; Jackson & Mazzei, 2012). Therefore, a nomadic approach encouraged our reading group to be attentive to the disruptive, explore and signify *what* is outside the framework of research meanings and the research students in their doctoral dissertation. This positionality bring us to explore the texts not as an outcome but as " a question of orientations, points of entry and exit, a constant unfolding" (Braidotti, 2006, p. 160).

Adopting a nomadic approach led the reading group to introduce disruptive ways of thinking by approaching to concepts such as "becoming, images of thought, contextual knowledge, intra-action, strength, assemblage…" and others concepts that have circulated around New Materialism, New Empiricism and Affect. This development provoked research that has taken place to name the shared experiences, to expand the ways of narrating and to raise questions about: a) what it means to generate meaning in a research process b) how to investigate the entanglement between human, matter, and affects and c) how to advance our understanding on the affects of the colonizing effects of pedagogical practices on 'new' and 'post' approaches to research.

One consequence of this way of bringing into action the nomadic approach into the inquiry process on students' research imaginaries is that the contributions and experiences brought into the research are taken not by themselves and their visibility, but instead are considered in relation to how they affect the context of our thinking trajectories and those learning practices that take place both in the seminars and outside it. In this paper, we advocate for a knowmadic pedagogy that permanently blurs the boundaries between professor and students, areas of knowledge, objectivity and subjectivity through focusing on performative processes instead of static results.

DISCUSSION
METHODOLOGY
Both authors have dedicated last year to

develop a series of doctoral seminars based upon post-qualitative approaches such as New materialisms, New empiricisms and Affect theory. We encourage posgradute students to create knowledge with us processually and in a relational way. One example of this is to perform a relational approach to pedagogy is what we called the "performative materialization of the author" through "genealogical approaches to knowledge." In the first one, Hernandez proposed to a group of students interact with an embodiment of a contemporary Dona Haraway able to explain why and how were the conditions to write her master piece Situated Knowledges (Haraway, 1988) as part of an undergraduate course on Visual culture. Activating how important is to understand a socio-cultural and historical context helped the student to relate with core concepts in that text such as canonization of knowledge, partial perspective and the importance to be inside and not above the object of research. Besides, digging into contextual settings necessarily also implies affecting the object of research during (in Bergsonian terms) the relation and not before. In our research, we activate whatever feeling, concept or disturbance that the encounter with the text provoked in the students in order to produce a contemporary genealogical approach to the text in particular. Therefore, diffracting (Barad, 2007) to offer a relational approach to permanent impermanence of concepts, knowmadic pedagogies.

The methodological steps follow a "reflexive and affirmative critique" (González & Revelles-Benavente, 2017) of our "desiring movement" (Hernández, 2011) through the intra-actions and affections produced within and out the doctoral program. We designed a cycle of seminars invested in post-qualitative methodologies for research and presenting the students with a less hierarchical approach to the creation of knowledge by encouraging multiplicity of voices in the seminars. This reflection will be accompanied in the analytical section by a diffractive reading (Barad, 2007) of the student's input. We have gathered a total of 12 questionnaires in which the students were asked the following four questions:

1. How have you moved within the proposal of the seminars?

2. How can you evaluate the used format to confront the texts and the generated conversations?

3. How have these seminars changed, or not, your perception and relation with research and knowledge."

4. How has all this process affected or not the research in your doctoral thesis?

ANALYSIS
The responses offered by the students emphasize three important points that need to be discussed in relation with each other. A "respond-ability" (Haraway, 2008; Revelles-Benavente & González, 2017) permeates the narration offered by most of the students. It seems that doing this kind of research implies a certain attachment (which more often than not is an affective attachment) to the differing relations involved in the investigation. The (in)visible forces leaving traces in the researching process require an implication on the part of the researcher that was easily identified by them. On the other hand, they also identified this responsibility in taking care of the "becoming classroom" (Revelles-Benavente, 2015). If they were not affecting the knowledge creation, they were left aside from this production and had a sense of being lost in an ocean of questions. This directly leads us towards the second theme identified in the narratives: the need for concreteness in the research design. They wanted to see examples, solutions to problems, relate a particular set of questions to certain social phenomena. Indeed, this follows the shadow of a vice social constructionism present in most of the pedagogical approaches contemporarily. Albeit important to break with these assumptions, we also agreed (students, teachers and affective forces) that theory is always already practice and viceversa. So, it was equally important to demonstrate how each researching process had a unique methodological approach. And, thirdly, the necessity to build "together with" instead of "against to". Post-qualitative inquiry, specially new materialist approaches, is not interested in moving away from past theories, but beyond together with those theories based upon an "affirmative critique" (González & Revelles-Benavente, 2017; van der Tuin, 2015). Basically, an affirmative critique consists in relating with past theories, or rather past-present theories (since they are mutually dependant on each other) by means of affirmation and not negation. Thus, in critiquing affirmatively we are relating and building with it and not against or beyond it. We have decided to construct upon our personal experience as teachers or moderators of a particular seminar and the multiple voices that students have generously offered to us, not only during the seminars but also after with their reflexions. Thus, conflating a past-past (in designing a seminar based upon post-qualitative strategies), with a past (the seminar itself) and the present (the reflexions that we can all share to see how it differs from normative pedagogies), we are trying to find the "wonder" (Stengers, 2011) of pedagogies, or rather the

desiring movement (Hernandez, 2011) that turns pedagogies in becoming otherwise. Thinking through the concept of knowmadic pedagogy and the results that our students provided to us, it seems that this process can develop three different moments. This does not imply that these moments are excluding from each other, they can appear simultaneously and they share some characteristics of post-human pedagogies. These moments are the excitement and liberation, dubitation and respond-ability.

1.
[It] Breaks with the statistical demonstration and rhetoric strait-jacket. That is why; I decided to choose this path, which makes sense of pure becoming. (Hischochy)

For the students, opening to the theories of post-qualitative inquiry liberated them from onto-epistemological ties that understand qualitative research as a result of "a detailed recipe" (Judit). This moment is an exciting moment, which means that they feel that almost everything is possible. For instance, Judit told us:

"Everything that I knew till that moment about research looked suffocating and senseless. It did not fit with what I understood for research or what should be research. That is, I understood it but I did not understand why it should be like that. If doing research meant a shopping list where everything was technified and classified, for me it did not have a lot of sense to do research." (Judit)

This first moment of excitement is, at the same moment, the desiring moment that Fernando Hernández (2011) talks about. It is the initiation of the movement, a dynamic process and its capacity for social transformation. In Judit's words, "this [pedagogy] gave me wings to fly, liberate myself from imposed corsets and the capacity to go beyond, to connect my understanding modes with new doors, to develop the rhizome." This rizhomatic movement is initiated through affect and developed across differing relations that go beyond human relations. Students identified these relations as spatial ones, thematic ones and less hierarchical ones and define these pedagogies (as if affects were) as adequate or inadequate ones: "the idea of post-qualitative research was to my own research a strong wake-up call at the adequate moment: start assuming that not everything is white, nor black – diffraction also existed." (Joan Miquel).

2.
If the theory does not smell of the earth, it is not good for the earth. Adrienne Rich

One of the students' most frequent requirements is to situate theory-making with one concrete research. Albeit they do not want to follow the "recipe-format", as the seminar is reaching its end, their anxiety of not knowing adequately takes over the collective knowledge. Therefore, students ask the teacher to master the concepts and put them together in a concrete methodology that helps their research. This is the second moment in the knowmadic pedagogy. Dealing with this moment is not easy, it is the hesitating moment. This moment is transitional and directs itself towards the student's own process of learning. We identify it as a second moment in the knowmadic pedagogy: "At times, I felt a bit overwhelmed." (Fabiana).

This second moment is permeating the first one because precisely the minute that the surprising future opens or the excitement in the students start to permeate their embodiment as researchers is mutually dependant to the stage in their career. While those students at the beginning of their research see this opening as the multiplicity of possibilities; for those in the middle-end of their theses this opening provokes uncertainty. One of them told us how it "make him to rethink what is or what can it be the political emancipator orientation of the postqualitative epistemologies" (Aurelio). Our students are clearly committed to an ethics of research settled upon values aligned with post-colonial theories, feminisms, and traditional left movements. This movement is precisely what produces in them the need to see theoretical frameworks grounded on social problems. Albeit all of them were enjoying this opening of possibilities, critiques were also included to the abstractness that at times is present in contemporary philosophies. For instance, Aurelio pointed how "sometimes, [these theories] were too absorbed in their findings or their own genealogies, preventing this from producing enough dialogues with [other disciplines]. (In other words, these are still too philosophical without entirely reaching an empirical step)."

For us, as "teachers" (for a lack of a better word) this was the challenge. How could we demonstrate the affective steps of a particular research while remaining at a generic level? This was a very important step since, on the one hand, giving them instructions upon how to develop their researches pointed towards the "recipe" style that they disliked; but, on the other hand, without reaching to those researches that affected them individually we could not ground the theory on the earth. At this point, the third moment in the pedagogical relation appears.

3.
It is a seminar where you are responsible

of your knowledge, your limits and your research. You become your own master and others' master. And viceversa. (Yago)

Finding their research was the most important step for this relation to work out. Indeed, when the students realize that they need to master their own research to find how it is moving and how they are moving with the research's own becoming the knowmadic pedagogical relation actualizes. Judit establishes: "It is in the becoming, in the making process, that one starts learning and finding her own solutions […]. This entails to distribute responsibilities, moving across the seminars and break through different places." The proposed knowmadic pedagogy necessarily entails the student's willingness to "take risks" (Haraway, 2008) of knowing something without pretending to know it all. This responds to what Aurelio indentified as the destabilizing impetus of the seminars themselves with a constructive sense. Once the affects permeating the relationship are identified, they realize that it is their own respond-ability to move with their research and not above it.

Nevertheless, this responsibility is not easy to embody since it requires the encouragement of facing texts, which sometimes were not easy to follow, and was felt differently by the students depending on how much time they were part of the PhD program. One of them told us how he "decided to seem like being lost in thought to escape from this responsibility, thing that ashames [him] because it situated him in a submissive, individualistic and selfish position. A position against the generosity that characterizes this methodology." Thus, for us this materialized something that needs to be taken care much more than we did, time. Even if how to dislocate the classroom is a topic that is widely extended in posthuman pedagogies, for a knowmadic pedagogy to work it is "spacetime" (Barad, 2007) frames what need to be considered. Frequently, we think of how much time do we have to prepare the seminars but not how much background (or time as a group) the students we are facing have.

"Group bounding" was cherished and provoked a desire for consolidation. Thinking through affects, this is highlighted by itself. Nevertheless, as teachers sometimes we tend to forget how important it is for them to feel part of a group, to feel equally affected. Otherwise, the respond-able act cannot be produced. If they are not affected by the group, they do not feel eager to be masters of their colleagues. Neither, do they feel that they can master their own research. Then, affects need to express their own capacity for self-transformation and transform the research, the relations happening in the classroom and chronological time into affective time. The need to start from zero in each seminar is a must so that they can feel to be affected transversally.

CONCLUSION

The three themes differentiated in our knowmadic pedagogy correspond to three different moments in the process of learning. The pedagogical examples settled here explain how a pedagogical process framed under posthumanist lenses necessarily foresees the dynamicity present in these relations between students and teachers. The knowmadic pedagogy settles certain principles that advocate for the students-teacher relation self-transformation affectively. It materializes affectively, that is to say, they feel curious and excited once they reach this opening of possibilities to new theories framed under posthumanist lenses. Parallel to this feeling, the affect can take two formats. Either they are affected enough for this opening and try to settle their research under this frame; or they feel overwhelmed because the affect is so intense that it paralyzes. At this point, a knowmadic pedagogy needs to find the precise moment, the adequate time of each of the students so that they can feel carried away by it and not burdened by it.

A knowmadic pedagogy is a plea for a consideration of time as affective and responsibility as a collaborative work aiming at a relational capacity to respond to determined social problems. It materializes certain research processes as dynamic constructions that are permanently in movement. This movement is not only physical but affective because it materializes through a desiring pedagogical process in which teachers and students belong to a horizontal and transversal relation. Knowing subjects become knowing affective relations and the pedagogical process an affective movement.

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Text 4
A Femifesta for Posthuman Art Education: Visions and Becomings

ANNA HICKEY-MOODY

This chapter revisits my concept of 'affective pedagogy' (Hickey-Moody, 2009, 2012) as a posthuman model of art education. In so doing, I mobilize the manifesto/manifesta/femifesta as a genre of feminist scholarship (Colman, 2008, 2014; Haraway, 1991; Lusty, 2008; Palmer, 2015). The manifesta, or femifesta (Palmer, 2015), has provided a model for advancing a call to action in scholarship, but also in popular cul-ture. From Donna Haraway's *Cyborg Manifesto* to Riot Grrrrl and the famous revisioning of gender advanced through the Jigsaw Manifesto (Piepmeier, 2009; Lusty, 2015), the manifesto has been mobilized in various forms and contexts as a feminist modality. I modulate Deleuze's (1998, 1990, 2003) Spinozist notion of *affectus* through a feminist lens as the material equation of an interaction as a means through which to map the posthuman material exchange undertaken through art. *Affectus* is a margin of change and the capacity to change; to be affected. This is distinct from the affection, which is the emotion and sensation felt. Working with *affectus* as a margin of actual and virtual change, I consider Deleuze (1990, 2003) and Deleuze and Guattari's (1987, 1996) writings on the politics of aesthetics. Affective pedagogy is a framework for thinking through the pedagogical shift in perception effected by the aesthetics of an artwork.

Aesthetic affect can be deployed to reconceptualize, or further develop, contemporary theories of posthumanism, in a manner congruent with imperatives to conceive educational practices outside identity. The affective pedagogy of aesthetics is posthuman education. The

affect of art extends beyond the products of human labour. A dance piece, or a painting, is created by humans, but its impact on culture, the pedagogical work it undertakes in inviting new ways of seeing and relating, in effecting economies of exchange, cannot be confined to the labour of one artist or the perspective of one beholder. This affective pedagogy of aesthetics is a spatial, temporal assemblage in which historicized practices of art production, ways of seeing, spaces and places of viewing are plugged into one another and augmented. Subjective change is part of a broader assemblage of social change, activated by the production of new aesthetic milieus.

AFFECTIVE RELATIONS

Affect is the concept of taking something on, of changing in relation to an experience or encounter. Deleuze employs this term in differing ways. I am interested in the notion of *affectus*, a kind of movement that encompasses subjective modulation. In *Spinoza, Practical Philosophy* Deleuze (1998) describes *affectus* as an increase or decrease of the power of acting, for the body and the mind alike. He expands this definition through arguing that *affectus* is different from emotion. Affectus is the virtuality and materiality of the increase or decrease effected in a body's power of acting. He states:

> The affection refers to a state of the affected body and implies the presence of the affecting body, whereas the affectus refers to the pas-sage [or movement] from one state to another, taking into account the correlative variation of the affecting bodies. Hence there is a dif-ference in nature between the image affections or ideas and the feeling affect. (Deleuze, 1998, p. 49)

Affectus is the materiality of change: 'the passage from one state to another' which occurs in relation to 'affecting bodies'. The image, affec-tions, or ideas to which Deleuze refers are generated by a specific kind of movement. It is the movement of increasing or decreasing one's capacity to act: the virtual and material change that prompts the affec-tion or 'feeling of affect' in the consciousness of the body in question. As a model for theorizing pedagogy, *affectus* differs from existing the-orizations of subjective change as a kind of cultural pedagogy, such as those put forward by Giroux (1999a, 1999b; 2004a, 2004b), Lusted (1986) and McWilliam (1996), in the respect that affectus is a posthuman pedagogy. Posthuman because it is grounded in interpersonal relations, it is people responding to the *materiality* of art. Affectus is, in part, a rhythmic trace of the world incorporated into a body-becoming, an expression of an encounter

between a corporeal form and forces that are not necessarily 'human'. Literature, sound, dance, are media that prompt affective responses and generate *affectus*: a synergy, a machinic-assemblage that is bigger than the sum of its parts. In creating subjective change or a 'modulation1' in the form of *affectus*, such media can be considered posthuman pedagogies: art as a material force of change.

AFFECT AS PEDAGOGY

Albrecht-Crane and Slack (2007), Ellsworth (2005), Kofoed and Ringrose (2012) and Watkins (2005) are theoreticians of education or pedagogy who work with the idea of affect. Albrecht-Crane and Slack (2007, p. 191) argue: '[t]he importance of affect ... is inadequately considered in scholarship on pedagogy' and, while the work of theorists cited above moves to address this gap in research, this concept has the potential to reconfigure theories of pedagogy and indeed education in significant ways. One of these ways is through rendering the teaching object as a non human body. For example, art is a mode of producing subjec-tivity. Thus, it is pedagogical. Deleuze and Guattari (1996) argue that works of art can be thought as consisting of compounded collections of percepts and affects. A percept is a physical fragment of the world imagined in and through the artwork. An affect is the sense or feeling that is enmeshed with the materiality of the artwork. Combined in art, percepts and affects constitute a 'bloc of sensations' (1996, p. 176). Blocs of sensations are the language with which art, as a culture, speaks:

> Art is the language of sensations. Art does not have opinions. Art undoes the triple organisation of perceptions, affections and opinions in order to substitute a monument composed of percepts, affects and blocs of sensations that take the place of language ... A monument does not commemorate or celebrate something that happened but confides to the ear of the future the persistent sensations that embody the event: the constantly renewed suffering of men and women, their re-created protestations, their constantly resumed struggle. (Deleuze and Guattari, 1996, pp. 176–177)

Art works are monuments, entities that propel the political agendas of those for whom they speak. Art works create a new sensory landscape for their beholder. These simultaneous acts of propelling a political agenda and creating a sensory landscape occur *through* an artwork's affective potential. This is the way a work of art can make its observer feel; the connection(s) a work prompts its observer to make. The materiality of the artwork, the blocs of sensation of which it is composed, embody the affect

specific to the work. Each bloc of sensation has its own affective force or quality. In suggesting a bloc of sensations has an affective capac-ity, I am arguing that art has the aptitude to re-work a body's limits. Art can re-adjust what a person is or is not able to understand, produce and connect to. This is not to say that a work of art necessarily will change its viewers in prescribed ways, rather, that art works can create new associations and habits of clustering emotion around new images. In terms of the Spinozist idea of affects clustering around images, art has the capacity to construct new organized patterns of affect. This is, then, primarily a corporeal reconfiguration and, secondly, an emergent cultural geography of human feelings.

Deleuze and Guattari argue that percepts and affects exist within a work of art because they have been created as part of a work of art, upon terms established by the work, terms that are specific to the way the work of art has been constructed. Yet they also develop an inher-ently masculinist perspective on art and affect which articulates through language and through the milieu of work with which they engage. Here, an affect is a new milieu of sense, or series of personal associa-tions, that are created in relation to percepts: 'Affects are precisely these nonhuman becomings of man' [sic] (Deleuze and Guattari, 1996, p. 169). Such minor transformations are nonhuman because although an affect is an embodied change, a readjustment of personal 'limit' or capacity, affect is not produced in relation to another person (i.e., a writer, a dancer, a painter) but rather, in relation to the material product, the work. A dancer performing a tightly choreographed ensemble piece is a de facto condition of the production of affect. The art piece would not work without the dancer, yet the piece is far more than the variable of a single body. A work of art develops a miniature universe that can perform a pedagogic function through crafting and imbuing previously non-existent elements of difference upon its spectator.

The term 'percept' is a way of describing aspects of the physicality of the artwork in its completed form. In describing the way a percept works, Deleuze and Guattari (1996, p. 166) suggest:

> A percept is material crafted into a sensation ... it is difficult to say where in fact the material ends and sensation begins; preparation of the canvas, the track of the brush's hair, and many other things besides are obviously part of the sensation.

The affects produced by percepts are not affinities of lived experience. They can only be developed 'internally' to a work of art, and on terms specific to the work in question. However, new lived sensibilities, or personal vocabularies, are often the products of artistic affects. On a work of art, blocs of sensation are offered up to the world. In describing this potential for the creation of newness and transformation, Deleuze and Guattari (1996, p. 166) argue:

> 'Blocs' of percepts and affects are innovative by nature; they are not about preserving previous events or works of art, but are the creation of a new solidarity ... Even if the material only lasts for a few seconds it will give sensation the power to exist and be preserved in itself in the eternity that exists for that short duration.

The implications of translating this sentiment into subjective or 'human' terms, Deleuze and Guattari (1996, p. 166) suggest, are that the person who experiences the force produced by an affect can retain this force, and can also be changed as a result of their experience. How-ever, the way an affect is experienced, and the way(s) in which an affect works, will always be specific to the body in question. Indeed, whether or not a work of art is perceived as having affect at all, is always specific to the body in question. As Deleuze and Guattari (1996, p. 164) contend, '[a work of art] is no less independent of the viewer or hearer, who only experience it after, if they have the strength for it'. The power of percepts and affects must be seen as context-specific and highly subjective. The forces produced by works of art exist in relation to those who experience them, those who 'have the strength for it' (1996, p. 164). Having established the subject-specific, yet materially powerful, nature of art, I now turn to the differences between a bloc of sensations (a work of art) and a terrain, or cultural habitat.

INTERSPECIES JUNCTION POINTS

In Deleuze and Guattari's terms, the production of art is contingent on its opening up to chaos; a line of deterritorialization that opens up a territorial refrain and connects it to other spaces (rhizome) and other cultural melodies. This connection, facilitated by opening up to chaos, forms a chorus:

> Every territory, every habitat, joins up not only its spatiotemporal but its qualitative planes or sections: a posture and a song for example, a song and a colour, percepts and affects. And every territory encom-passes or cuts across the territories of other species, or intercepts the trajectory of animals without territories, forming interspecies junction points. (Deleuze and Guattari, 1996, p. 185)

These 'interspecies junction points', rhizomes,

are created through artis-tic methods, specific, technical material workings, practices that craft compounds of sensations. A compound of sensations is quite distinct from a general collection of bodies, an unstructured dance, or the sin-gular bodies and choreographies that are worked together until they pass into a sensation. Deleuze and Guattari are adamant that it must be an artistic method that serves to extract material, blocs of sensation, percepts and affects, from a territory. In explicating the role of artistic method in constructing the force of a work of art, Deleuze and Guattari (1996, p. 167) argue that

> By means of the material, the aim of art is to wrest the percept from perceptions of objects and the states of a perceiving subject, to wrest the affect from affections as the transition of one state to another: *to extract a bloc of sensations, a pure being of sensations. A method is needed, and this varies with every artist and forms part of the work.* (emphasis added)

Art encounters difference through creating and presenting differences yet unknown. The act of constructing new ways of feeling is at once a contextualized, local event and a vehicle of timeless creation. This is because art work occurs within, and writes over, a specific cultural ter-ritory and thus possesses a political significance relative to the cultural geography it reinscribes or reconfigures. However, the sensations pro-duced in this act of reconfiguration are not bound to the cultural terrain they are written upon. Sensations can abide, potentially infinitely, in cultural memory, embodied memory and artistic vocabularies. Deleuze and Guattari (1996, p. 163) explicate this pedagogical process through suggesting: 'If art preserves it does not do so like industry, by adding substance to make the thing last. The thing became independent of its "model" from the start.' Art as an affective entity must be considered a culturally active agent. Art (objects, events, or a relation between peo-ple, spaces and places) has the capacity to change people. It can teach us to be different.

A piece of art is evidence of the technical work of an artist, a sub-stantiation of the methodological labour of the artist. In this respect, art mediates an interchange between artist and viewer, but the process of material mediation is the pedagogical exchange.

> The artist's greatest difficulty is to make it [an artwork] *stand up on its own*. Sometimes this requires what is, from the viewpoint of an implicit model, from the viewpoint of lived perceptions and affec-tions, great geometrical improbability, physical imperfection and

organic abnormality. (Deleuze and Guattari, 1996, p. 164, original emphasis)

The labour of the artist remains implicit in the analysis quoted above. Deleuze and Guattari's analytic tools of beings of sensation and aesthetic figures theorize the ways artworks, as entities, hold power, or force. A *bloc* of sensation is a compound of percepts and affects, a combina-tion of shards of an imagined reality and the sensible forces that the materiality of this micro-cosmos produces. Building on, or consolidat-ing blocs of sensation, a being of sensation is the sensibility of a work of art. A *being* of sensation can also be thought as the inhabitant of an artwork, as living on the work and consisting of its affective potential. Operating in a similar realm, yet in relation to the cultural context of an artwork, aesthetic figures offer us a way of thinking through the cultural politics of art. Deleuze and Guattari (1996, p. 177) describe aesthetic figures by suggesting:

> Aesthetic figures, and the style that creates them, have nothing to do with rhetoric. They are sensations, percepts and affects, land-scapes and faces, visions and becomings. But is not the philosophical concept defined by becoming, and almost on the same terms? Still aesthetic figures are not the same as conceptual personae. It may be that they pass into one another, in either direction ... insofar as there are sensations of concepts and concepts of sensations.

By inviting us to think outside the boundaries of 'majoritarian' thought, aesthetic figures push sensory becomings into the realm of the concep-tual by creating experiences in which one is challenged to partake in 'the action by which the common event itself eludes what it is' (Deleuze and Guattari, 1996, p. 177). Beings of sensation are created within artworks and these beings 'think for' (Deleuze and Guattari, 1996, pp. 63–68) the observer, in the respect that they translate materiality into a particular sensation. The concept of 'affective pedagogy', of being changed by art and seeing this change as a kind of learning, mobi-lizes the idea of a being of sensation as teacher, in order to interrogate the nature of affective forces produced by art works and the social, machinic assemblages they are produced within and which, in turn, they effect. As a femifesta for paying attention to the impact held by the materiality of art and feminist scholarship, this chapter constitutes a folding together of multiple pasts and opens up many little futures in which we can think about artistic affect as a materialist, posthuman pedagogy. Art teaches in ways we are only beginning to see.

NOTE
I employ the term 'modulation' because it avoids teleological overheads that accompany the idea of 'transformation', which is another word used to articulate the materiality of change from on state to another.

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Text 5
On Secrets. Bio 2013

SAMUEL GUIMARÃES

Whispering, in a hushed voice, or crying out loud: finding ways in which to experience the places we live in - who we are there, who we can be and mostly what we can change about them. Knowing

that change requires further and further ways. ......
In BIOS 2013, the course was set towards an adventure and wish: of action through thought and thought through action concerning the landscape and its inhabitants.

Throughout BIOS 2012 (the acronym stands for Biographies and Identities) we couldn't help noticing a deliberate, sharp drive towards stories revealing the less obvious, more intimate and personal territories.

Thus, in BIOS 2013 we sought to retrace those stories and build a record of events, settings, places and secret languages of the HUMAN and NON-HUMAN LIVES of these regions.

[A FACE IN THE LANDSCAPE]

Mike: (…) I always know where I am by the way the road looks / Like I just know that I've been here before / I just know that I've been stuck here, like this one / fucking time before, you know that? Yeah. / There's not another road anywhere that looks like / this road, I mean exactly like this road / It's one kind of place, one of a kind / Like someone's face...

Gus Van Sant, (1991). My own private Idaho.

Se observamos as montanhas de perto ou de longe e vemos os seus cumes, ora a brilhar ao sol, ora com uma coroa de névoa, envolvidos por nuvens de tempestade, batidos pela chuva ou cobertos de neve, atribuímos isso tudo à atmosfera, porque vemos e sentimos claramente as suas movimentações e mudanças. As montanhas, ao contrário, apresentam-se na sua imobilidade ancestral aos nossos sentidos exteriores. Considerámo-las mortas porque estão petrificadas, julgamo-las inativas, porque estão em repouso.

Eu, porém, já há muito tempo que não consigo deixar de atribuir em grande parte a uma acção interior, silenciosa e secreta delas as mudanças que se dão na atmosfera.

Johann Wolfgang Goethe, (2003). O jogo das nuvens. Lisboa: Assírio & Alvim (coletânea 1815-1831), p. 110.

SECRETS AND DETAIL

Why work with and departing from secrets?
Tough question.

First guess: because secrets require detail, they command a concern with detail.

Secrets necessarily involve one who is unaware of his own role. Once they are out, there comes a state of exposure - to others, to human and non-human life. And secrecy takes time, it goes against the increasing abstraction and liquid modernity/liquidity of human relationships (we talk, flirt, date and break up on our mobiles, we do business, submit applications, put an end to love on skype…).

We acknowledge that technology has always unmistakably called for procedures and compliance standards from our bodies and minds, thus defining the *homo faber* as 'prime' humanity.

In the Douro Valley, our work grounds, many different and relevant technologies have had (still have) an impact upon the landscape, as upon every minute neighbouring activity, most markedly from the 19th century onwards. When comparing traditional technologies with high tech attention to detail is at once required, again. So, why secrets?

Because they trigger our propensity for fiction and our ability, our acumen to retrieve things, small big things found at random or by affinity, things we may deem pure chance or actual epiphanies. In BIOS 2013 we have sought to manufacture chance, to contrive it, we've made chance a significant part of our route - chance findings while taking a stroll in the mountains, through vineyards or woods, at recess, by car, motorbike, bicycle, in a hotel designed by renowned architects, in the refectory, at the gym, in the cellar, in the cherry orchard, in the apple orchard, in our arms, legs, necks or tummies. Why secrets?

Because secrets perform disclosures, they challenge what we believe to be spontaneous and natural. Sharing a secret requires posing questions to oneself regarding what is *natural*, *normal* and *normative*, and thus a growing awareness of just how little, if at all, innate, these constructions really are.

In the Douro Valley, it is not uncommon to talk about the secrets of wine, grape varieties/ cultivars and soil, but amidst those local secrets we want to talk of lovers; of voices and particular accents; of apples; of video recordings; of daisies (*she loves me, she loves me not*), of cherries; of dancing; of oranges; of loves; of names; of theatre; of red poppies; of lands, of the names of lands; of plants growing on riverbanks; of songs, of the lyrics of songs; of the secrets contained in the lyrics of songs; of cinema; of breeding; of poplars; of bodies; of body parts; of chestnut trees; of ash trees; of poetry; of rivers; of tributary rivers; of philosophy; of olive trees; of partners;

of power; of hierarchy in the landscape and in human relationships; of secrets as a currency of power.

One can say *why* it feels urgent to work with secrets in this particular territory and in the fast-paced days of our early 21st century. How to is a much harder question - can secrets actually be considered work material? Or do they call for an altogether non-material approach?

> …*Balbuciavam a estranha língua*
> *que falam as crianças quando*
> *brincam a fingir que são estrangeiras*
> Edward Bond

How can we shape a secret?
How can we make it visible, audible, touchable?

(The immaterial nature of secrets is unequivocal and deeply effective in ruling human and non-human lives).

Language is secrecy's purest elemental requisite. One should note, however, that language issues and denies secrecy. When a secret is out, whatever the way, language shapes it, allows it to grow, then kills it. Speech allows for reported secrecy and thus erases the very nature of *the-never-said*.

We have sought to devise and fictionalize, departing from known approaches, media and tools, in order to explore other truths and further realities. in order to question our own account of what's real. (Throughout BIOS 2011 and 2012, our understanding of biography went way beyond the notion of written report, thus new approaches were gradually added).

We have looked for specific languages, *discourses*, for lack of a better word, to shape the immaterial nature of secrets:

> *Hanna: Porque me chamas Chora?*
> Isabel Coixet, A vida secreta das palavras /La vida secreta de las palabras. 2004/5

BIOS Drama – with Inês Vicente: a workshop where secrets where the raw material for creation, the knot and route towards devising; secrets as a work-in-progress ritual and trigger for stage action.

BIOS Dance – with Marina Nabais: a workshop with a focus on the observation of body and voice - signals, marks, folds and sonic potential; the body, its motion habits and spatial scripts.

BIOS Building – with Matilde Seabra: a workshop devoted to the building of shelters, ephemeral

and transitory refuges for intimate dialogue; redesigning military charts and photographs, thus prompting fictive territories.

BIOS Sound Design – with Rodrigo Malvar: a workshop focused upon tracking and recording sound layers; the mixing of water sounds from the rivers Varosa and Douro, Tedo and Douro. Tracing the soundscape at wine cellars, barbershops, vineyards, houses, quarries, abandoned villages, plazas, terraces, as if sound, distinctly heard on a one-to-one basis, could actually summon the land to your head(!)phones.

BIOS Landscape Design – with Carla Cabral: a dusk-time workshop where the human and non-human elements of the landscape where identified and accurately named, in its many combinatory possibilities and variables.

> Inside / My self / The secret grows / My own /Shelter / Agony goes / Antony and the Johnsons, Crying Light, 2009

The exploration of a new-found discourse with those deeply familiar with it forces a *vis-a-vis* between expertise and insecurity, because *you know something I don't*. Interestingly enough, in the pleasurable crossroads between *known* Vs *unknown*, *tried before* Vs *first try*, the secret is at work both as a boundary and bond (Giorgio Agamben).

The immaterial nature of secrets shows its face as power currency and is felt upon the material laws that command life. *I know something you don't. I hold information that you*, pupil, employee, citizen, *cannot hold. I carry a secret inside*: a secret desire, a secret motivation, a secret decision already made, a secret possession, a secret fear, a secret lie or embarrassment – *that's why I can't tell – what would the others say?*

We have internalized standards, rules, control mechanisms; and we dread talk about illness, loss, passion, frustration, fancies, thoughts, personal taste, political, affective and sexual proclivities [these were the major 'types' of secrets mentioned throughout our work sessions]. Moreover, the connection between secrecy and fear was one of the most recurrent: *(...) We are all rookies, one way or another. It's hard to leave the ranks, to face the disapproval, the censorship, the violence of a majority offended by a different idea of loyalty. (…) To quit from having our pace set according to our own tribe towards a mental world that is much wider, but lower in number - if breaking bonds and dissidence are not a common or gratifying disposition - will be a complex and strenuous process. (...) It is easier to swear loyalty to those we know, to those we see, to those we fit in with,*

to those we share with - it may well happen - a community of fears. (…) Fear brings people together. And fear draws them apart. Courage inspires communities: the courage of example, for courage is just as contagious as fear … Generally speaking, a moral principle is something that sets one apart from a prescribed practice. (Susan Sontag, (2011). Sobre Coragem e Resistência… "Ao mesmo tempo". Lisboa, Quetzal.p 201) (our highlight)

In our early discussions about working with secrets we sensed a danger: of tackling secrets with mellow hands, knowing that in these regions poetry is a foundation for life and exerts great fictive power:

> Mas belo é o lugar quando nos dias festivos da primavera / O vale se abre e descendo com o rio Néctar / Os prados verdes e a floresta e todas as árvores verdejantes, / Inúmeras, cobertas de flores brancas, ondulam no ar que as baloiça / E nas encostas dos montes, encobertos por pequenas nuvens, os vinhedos / Amanhecem e crescem e aquecem sobre o aroma solar.
> Friederich Hölderlin (1770-1843). (1999) Elegias. Lisboa: Assírio & Alvim, p. 55

We did not intend to work on the surface of secrets. We did not conform to the sheer dimension of sugar-coated statements of love and friendship mimicking depictions often derived from fast food movies and television (reality show 'Secret Story' was just about to be broadcast!) or even the web, all of which issue their own definitions of *what is actually a secret. … The new identity is an identity deprived of the personal core in which ethics, as we used to consider them, have lost ground and call for thorough reassessment. Until that happens, it is reasonable to foresee a general collapse of the personal ethic principles that for centuries steered Western ethics.* (Giorgio Agamben (2010). Identidade sem pessoa. "Nudez " Lisboa: 2010, p. 68.)

> Look, I found her... / Red coat. / Look, I found her. / Look, I found her... / Red coat. / Look, I found her.
> Damn. / James Blake, CMYK, 2010

One of our major concerns was the danger of putting intimacy and private lives at stake when working with the secrets of adults, and especially with those of children and teenagers. Some of the children's drawings resulting from our work sessions did, in fact, contain more or less overt elements of domestic violence. We faced these delicate findings knowing that the often stark truth of the home does not usually belong in

the school or culture premises. Sure enough, our boundaries were no more than dashed lines and thus these findings can be a problem. They entail a significant amount of risk, they require thoughtful options and words, and a portion of trial and error. This is one of the topics we should address when discussing BIOS 2013.

> I made wine from the lilac tree / Put my heart in its recipe / It makes me see what I want to see / And be what I want to be / When I think more than I want to think / Do things I never should do / I drink much more than I ought to drink / Because it brings me back you / Lilac wine is sweet and heady, like my love / Lilac wine, I feel unsteady, like my love / Jeff Buckley, Lilac Wine, 1994

When shared, secrets bring people and things together – a blood pact; the empathy arising from a personal confession; even what was said after one too many glasses of wine - but it's their nature to divide just as well. Secrets draw the line between those who hold them (more precisely, those in power to hold them) and those who don't and can't, those destined to not knowing. Secrets may issue bonding and severance; some define hierarchy, others duplicate it. In a territory where power and bondage are such an obvious part of the landscape, we wanted to aim and instruct our enquiry towards those small big things that could act as magnifying glass and issue further enquiries. We have sought ways in which to pay close watch over power and secrecy.

According to Giorgio Agamben, the words *severance* and *secret* share the same etymology. *Secret* comes from the latin SECERNERE – to divide, to set aside. SE stands for apart; CERNERE - stands for distinction, sieving. KREI has an Indo-European root associated to filtering, sieving, discriminating and making distinctions; it should be the missing link between secret and severance, as well as between severance and the idea of secret as Word for power. It's almost routine to remark that the concept of secret originates from the process of sieving grains, so as to separate the edible from the non-edible, the good grain from the bad. In fact, secrets require division and a decision to divide.

In this line of reasoning, secret is a cipher for power, an act defining sovereignty and authority (Giorgio Agamben). Related to secrecy as both verb and name, the changing concepts of intimacy and privacy where a direct input in BIOS 2013, as they gradually become a more frequent concern in our language and daily routines: confidentiality; discretion VS deliberate display of private and family life; faded distinction between private and public spheres; protection of bank secrecy; protection of online personal data at

home and in the workplace (e.g. tax revenue information). The 'Wikileaks' scandal and Julian Assange's house arrest, or the recent revelations made by whistleblower Edward Snowden, attest for this growing awareness.

The notion of secrets as both boundary and bond can also help question the practice of those of us working at the crossroads of education, culture, the arts, landscape and territory. We were often asked: - *Is this what you want? Will this do? Did I do it right?* Or *Isn't this theme too complex for ages x or y* or *What exactly is this for?* These questions confirm century-old asymmetries, separate worlds and points of view brought together by the practice of the aforementioned discourses. Thus, we do not propose a mellow vision of condescending harmony for both sides; we propose an immersive vis-a-vis, leading to further ways of joint or individual practice where no one perception replaces the other.
DISPLAY (?)

The pictures shown on these pages and on display at the Museum are the possible, if residual, face of our work. Each group was given a cardboard box (once used for wine packaging) to place every record or creative output resulting from our research together. These boxes were later sealed and only visitors could open them, take a peek, try them out.

What we cannot account for is the smell and shrill acoustics of gyms, lecture halls, work areas in the main building, and how these bodies came to inhabit them, not just sitting, not just walking. We offered stimuli with no expectation or estimate of the immediate consequences. We contrived experiences aiming at different space usage and at summoning the landscape to the body. Outside, we sought to collect the traces of those bodies set in motion in the landscape. We rummaged through birthmarks, folds, skin imperfections, strange hand shapes and other singularities (those we can actually share) looking for likeness and affinity with an awareness of how different everyone is. We clearly wanted to question that which we are most keen to divide and sever, that which we name and consider to be *natural* (typical, genuine): distinctions such as place of birth, social status, gender, race. Because when faced with the land, our artificial constructs are readily exposed.

> *Something's comin' over, mmm mmm*
> Madonna, Secrets, 1994

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Text 6
What is the Contemporary?

GIORGIO AGAMBEN

I.
The question that I would like to inscribe on the threshold of this seminar is: "Of whom and of what are we contemporaries?" And, first and foremost, "What does it mean to be contemporary?" In the course of this seminar, we shall have occasion to read texts whose authors are many centuries removed from us, as well as others that are most recent, or even very recent. At all events, it is essential that we manage to be in some way contemporaries of these texts.

The "time" of our seminar is contemporariness, and as such it demands (esige) to be contemporary with the texts and the authors it examines. To a great degree, the success of this seminar may be evaluated by its - by our - capacity to measure up to this exigency.

An initial, provisional indication that may orient our search for an answer to the above questions comes from Nietzsche. Roland Barthes summarizes this answer in a note from his lectures at the Collège de France: " The contemporary is the untimely." In 1874 Friedrich Nietzsche, a young philologist who had worked up to that point on Greek texts and had two years earlier achieved an unexpected celebrity with *The Birth of Tragedy*, published the *Unzeitgemiise Betrachtungen*, the *Untimely Meditations*, a work in which he tries to come to terms with his time and take a position with regards to the present. "This meditation is itself untimely," we read at the beginning of the second meditation,

"because it seeks to understand as an illness, a disability, and a defect something which this epoch is quite rightly proud of, that is to say, it's historical culture, because I believe that we are all consumed by the fever of history and we should at least realize it:" In other words, Nietzsche situates his own claim for "relevance" [attualità], his "contemporariness"with respect to the present, in a disconnection and out-of-jointness. Those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands. They are thus in this sense irrelevant [inattuale]. But precisely because of this condition, precisely through this disconnection and this anachronism, they are more capable than others of perceiving and grasping their own time.

Naturally, this non-coincidence, this "dys-chrony," does not mean that the contemporary is a person who lives in another time, a nostalgic who feels more at home in the Athens of Pericles or in the Paris of Robespierre and the marquis de Sade than in the city and the time in which he lives. An intelligent man can despise his time, while knowing that he nevertheless irrevocably belongs to it, that he can not escape his own time.

Contemporariness is, then, a singular relationship with one's own time, which adheres to it and, at the same time, keeps a distance from it. More precisely, it is *that relationship with time that adheres to it through a disjunction and an anachronism*. Those who coincide too well with the epoch, those who are perfectly tied to it in every respect, are not contemporaries, precisely because they do not manage to see it; they are not able to firmly hold their gaze on it.

II.
In 1923, Osip Mandelstam writes a poem entitled "The Century" (though the Russian word *vek* also means "epoch" or "age"). It does not contain a reflection on the century, but rather a reflection on the relation between the poet and his time, that is to say, on contemporariness. Not "the century," but, according to the words that open the first verse. "my century or "my age" (*vek moî*):

> My century. my beast, who will manage
> to look inside your eyes
> and weld together with his own blood
> the vertebrae of two centuries?

The poet, who must pay for his contemporariness with his life, is he who must firmly lock his gaze onto the eyes of his century-beast, who must weld with his own blood the shattered backbone of time. The two centuries, the two times, are not only, as has been suggested, the nineteenth and twentieth, but also, more to the point, the

length of a single individual's life (remember that *saeculum* originally means the period of a person's life) and the colleclive historical period that we call in this case the twentieth century. As we shall learn in the last strophe of the poem, the backbone of this age is shattered. The poet, insofar as he is contemporary.

is lhis fract u re. is at once that which i mpedes time from composing itself and the blood that must suture th is break or this wound. The parallelism between the time and the vertebrae of the creature, on the one hand, and the time and the vertebrae of the age, on the other, constitutes one of the essential themes of the poem:

> So long as the creature lives
> it must carry forth its vertebrae,
> as the waves play along
> with an invisible spine.
> Like a child's tender cartilage
> is the century of the newborn earth.

The other great theme - and this, like the preceding one, is also an image of contemporariness - is that of the shattering, as well as of the welding, of the age's vertebrae, both of which are the work of a single individual (in this case the poet):

> To wrest the century away from bondage
> so as to start the world anew
> one must tie together with a flute
> the knees of all the knotted days.

That this is an impossible task - or at any rate a paradoxical one - is proven by the following strophe with which the poem concludes. Not only does the epochbeast have broken vertebrae, but *vek*, the newborn age, wants to turn around (an impossible gesture for a person with a broken backbone) in order to contemplate its own tracks and, in this way, to display its demented face:

> But your backbone has been shattered
> O my wondrous, wretched century.
> With a senseless smile
> like a beast that was once limber
> you look back, weak and cruel,
> to contemplate your own tracks.

3.
The poet - the contemporary - must firmly hold his gaze on his own time. But what does he who sees his rime actually see? What is this demented grin on the face of his age? I would like at this point to propose a second definition of contemporariness: The contemporary is he who firmly holds his gaze on his own time so as to perceive not it's light, but rather its darkness.

All eras, for those who experience

contemporariness, are obscure. The contemporary is precisely the person who knows how to see this obscurity, who is able to write by dipping his pen in the obscurity of the present.

But what does it mean, "to see an obscurity," "to perceive the darkness"?

The neurophysiology of vision suggests an initial answer. What happens when we find ourselves in a place deprived of light, or when we close our eyes?

What is the darkness that we see then? Neurophysiologists tell us that the absence of light activates a series of peripheral cells in the retina called "off-cells." When activated, these cells produce the particular kind of vision that we call darkness. Darkness is not, therefore, a privative notion (the simple absence of light, or something like nonvision) but rather the result of the activity of the "off-cells," a product of our own retina. This means, if we now return to our thesis on the darkness of contemporariness, that to perceive this darkness is not a form of inertia or of passivity, but rather implies an activity and a singular ability. In our case, this ability amounts to a neutralization of the lights that come from the epoch in order to discover it's obscurity, it's special darkness, which is not, however, separable from those lights.

The ones who can call themselves contemporary are only those who do not allow themselves to be blinded by the lights of the century, and so manage to get a glimpse of the shadows in those lights, of their intimate obscurity. Having said this much, we have nevertheless still not addressed our question. Why should we be at all interested in perceiving the obscurity that emanates from the epoch? Is darkness not precisely an anonymous experience that is by definition impenetrable; something that is not directed at us and thus cannot concern us? On the contrary, the contemporary is the person who perceives the darkness of his time as something that concerns him, as something that never ceases to engage him. Darkness is something that more than any light turns directly and singularly toward him. The contemporary is the one whose eyes are struck by the beam of darkness that comes from his own time.

4.
In the firmament that we observe at night, the stars shine brightly, surrounded by a thick darkness. Since the number of galaxies and luminous bodies in the universe is almost infinite, the darkness that we see in the sky is something that, according to scientists, demands an explanation. It is precisely the explanation

that contemporary astrophysics gives for this darkness that I would now like to discuss. In an expanding universe, the most remote galaxies move away from us at a speed so great that their light is never able to reach us. What we perceive as the darkness of the heavens is this light that, though traveling toward us, cannot reach us, since the galaxies from which the light originates move away from us at a velocity greater than the speed of light.

To perceive, in the darkness of the present, this light that strives to reach us but can not - this is what it means to be contemporary. As such, contemporaries are rare. And for this reason, to be contemporary is, first and foremost, a question of courage, because it means being able not only to firmly fix your gaze on the darkness of the epoch, but also to perceive in this darkness a light that, while directed toward us, infinitely distances itself from us. In other words, it is like being on time for an appointmem that one cannot but miss.

This is the reason why the present that contemporariness perceives has broken vertebrae. Our time, the present, is in fact not only the most distant: it can not in any way reach us. It's backbone is broken and we find ourselves in the exact point of this fracture. This is why we are, despite everything, contemporaries. It is important to realize that the appointment that is in question in contemporariness does not simply take place in chronological time: it is something that, working within chronological time, urges, presses, and transforms it. And this urgency is the untimeliness, the anachronism that permits us to grasp our time in the form of a "too soon" that is also a "too late"; of an "already" that is also a "not yet." Moreover. it allows us to recognize in the obscurity of the present the light that, without ever being able to reach us, is perpetually voyaging toward us.

5.
A good example of this special experience of time that we call comemporariness is fashion. Fashion can be defined as the introduction into time of a peculiar discontinuity that divides it according to it's relevance or irrelevance, it's being-in-fashion or no-longer-being-in-fashion. This caesura, as subtle as it may be, is remarkable in the sense that those who need to make note of it do so infallibly; and in so doing they attest to their own being in fashion. But if we try to objectify and fix this caesura within chronological time, it reveals itself as ungraspable. In the first place, the "now" of fashion, the instant in wh ich it comes into being, is not identifiable via any kind of chronometer.

Is this "now" perhaps the moment in which

the fashion designer conceives of the general concept, the nuance that will define the new style of the clothes? Or is it the moment when the fashion designer conveys the concept to his assistants, and then to the tailor who will sew the prototype? Or, rather, is it the moment of the fashion show, when the clothes are worn by the only people who are always and only in fashion, the mannequins, or models; those who nonetheless, precisely for this reason, are never truly in fashion? Because in this last instance, the being in fashion of the "style" will depend on the fact that the people of flesh and blood, rather than the mannequins (those sacrificial victims of a faceless god), will recognize it as such and choose that style for their own wardrobe.

The time of fashion , therefore, constitutively anticipates itself and consequently is also always too late. It always takes the form of an ungraspable threshold between a "not yet" and a "no more." It is quite probable that, as the theologians suggest, this constellation depends on the fact that fashion, at least in our culture, is a theological signature of clothing, which derives from the first piece of clothing that was sewn by Adam and Eve after the Original Sin, in the form of a loincloth woven from fig leaves. (To be precise, the clothes that we wear derive, not from this vegetal loincloth, but from the *tunicae pelliceae*, the clothes made from animals' skin that God, according to Genesis 3:21, gave to our progenitors as a tangible symbol of sin and death in the moment he expel led them from Paradise.) In any case, whatever the reason may be, the "now," the *kairos* of fashion is ungraspable: the phrase, "I am in this instant in fashion" is contradictory, because the moment in which the subject pronounces it, he is already out of fashion. So, being in fashion, like contemporariness, entails a certain "ease," a certain quality of being out-of-phase or out-of-date, in which one's relevance includes with in itself a small part of what lies outside of itself, a shade of *démodé*, of being out of fashion. It is in this sense that it was said of an elegant lady in nineteenth-century Paris, "Elle est contemporaine de tout le monde", "She is everybody's contemporary".

But the temporality of fashion has another character that relates it to contemporariness. Following the same gesture by which the present divides time according to a "no more" and a "not yet," it also establishes a pecuiar relationship with these "other times" - certainly with the past, and perhaps also with the future. Fashion can therefore "cite." and in this way make relevant again, any moment from the past (the 1920's, the 1970's, but also the neoclassical or empire style). It can therefore tie together that which it has

inexorably divided - recall, re-evoke, and revitalize that which it had declared dead.

6.
There is also another aspect to this special relationship with the past.

Contemporariness inscribes itself in the present by marking it above all as archaic. Only he who perceives the indices and signatures of the archaic in the most modern and recem can be contemporary. "Archaic" means close to the *arkhé*, that is to say, the origin. But the origin is not only situated in a chronological past: it is contemporary with historical becoming and does nor cease to operate within it, just as the embryo continues to be active in the tissues of the mature organism, and the child in the psychic life of the adult.

Both this distancing and nearness, which define contemporariness, have their foundation in this proximity to the origin that nowhere pulses with more force than in the present. Whoever has seen the skyscrapers of New York for the first time arriving from the ocean at dawn has immediately perceived this archaic *facies* of the present, this contiguousness with the ruin that the atemporal images of September 11th have made evident to all.

Historians of literature and of art know that there is a secret affinity between the archaic and the modern, not so much because the archaic forms seem to exercise a particular charm on the present, but rather because the key to the modern is hidden in the immemorial and the prehistoric. Thus, the ancient world in it's decline turns to the primordial so as to rediscover itself. The avantgarde, which has lost itself over time, also pursues the primitive and the archaic. It is in this sense that one can say that the entry point to the present necessarily takes the form of an archeology; an archeology that does not, however, regress to a historical past, but returns to that part within the present that we are absolutely incapable of living. What remains unlived therefore is incessantly sucked back toward the origin, without ever being able to reach it. The present is nothing other than this unlived element in everything that is lived. That which impedes access to the present is precisely the mass of what for some reason (it's traumatic character, its excessive nearness) we have not managed to live. The attention to this "unlived" is the life of the contemporary. And to be contemporary means in this sense to return to a present where we have never been.

7.
Those who have tried to think about comemporariness have been able to do so only

by splitting it up into several times, by introducing into time an essential dishomogeneity. Those who say "my time" actually divide time - they inscribe in to it a caesura and a discontinuity. But precisely by means of this caesura, this interpolation of the present into the inert homogeneity of linear time, the contemporary puts to work a special relationship between the different times. If, as we have seen, it is the contemporary who has broken the vertebrae of his time (or, at any rate, who has perceived in it a fault line or a breaking point), then he also makes of this fracture a meeting place, or an encounter between times and generations. There is nothing more exemplary, in this sense, than Paul's gesture at the point in which he experiences and announces to his brothers the contemporariness par excellence that is messianic time, the being-contemporary with the Messiah, which he calls precisely the "time of the now" (*ho nyn kairos*). Not only is this time chronologically indeterminate (the *parousia*, the return of Christ that signals the end is certain and near, though not at a calculable point), but it also has the singular capacity of putting every instant of the past in direct relationship with itself, of making every moment or episode of biblical history a prophecy or a prefiguration (Paul prefers the term *typos*, figure) of the present (thus Adam, through whom humanity received death and sin, is a "type" or figure of the Messiah, who brings about redemption and life to men).

This means that the contemporary is not only the one who, perceiving the darkness of the present, grasps a light that can never reach it's destiny; he is also the one who, dividing and interpolating time, is capable of transforming it and putting it in relation with other times. He is able to read history in unforeseen ways, to "cite it" according to a necessity that does not arise in any way from his will, but from an exigency to which he can not not respond. It is as if this invisible light that is the darkness of the present cast it's shadow on the past, so that the past, touched by this shadow, acquired the ability to respond to the darkness of the now. It is something along these lines that Michel Foucault probably had in mind when he wrote that his historical invest igations of the past are only the shadow cast by his theoretical interrogation of the present. Similarly, Walter Benjamin writes that the historical index contained in the images of the past indicates that these images may achieve legibility only in a determined moment of their history. It is on our ability to respond to this exigency and to this shadow, [to be contemporaries not only of our century and the "now," but also of it's figures in the texts and documents of the past, that the success or failure of our seminar depends.

Text 7
Fellow Prisoners

JOHN BERGER

The wonderful American poet Adrienne Rich pointed out in a recent lecture about poetry that "this year, a report from the Bureau of Justice Statistics finds that one out of every 136 residents of the United States is behind bars—many in jails, unconvicted."

In the same lecture she quoted the Greek poet Yannis Ritsos:

> In the field the last swallow had lingered late, balancing in the air like a black ribbon on the sleeve of autumn. Nothing else remained. Only the burned houses smouldering still.

I picked up the phone and knew immediately it was an unexpected call from you, speaking from your flat in the Via Paolo Sarpi. (Two days after the election results and Berlusconi's comeback.) The speed with which we identify a familiar voice coming out of the blue is comforting, but also somewhat mysterious. Because the measures, the units we use in calculating the clear distinction that exists between one voice and another, are unformulated and nameless. They don't have a code. These days more and more is encoded. So I wonder whether there aren't other measures, equally uncoded yet precise, by which we calculate other givens. For example, the amount of circumstantial freedom existing in a certain situation, its extent and its strict limits. Prisoners become experts at this. They develop a particular sensitivity toward liberty, not as a principle, but as a granular substance. They spot fragments of liberty almost immediately whenever they occur.

On an ordinary day, when nothing is happening and the crises announced hourly are the old familiar ones—and the politicians are declaring yet again that without them there would be catastrophe—people as they pass one another exchange glances, and some of their glances check whether the others are envisaging the same thing when they say to themselves, So this is life! Often they are envisaging the same thing and in this primary sharing there is a kind of solidarity before anything further has been said or discussed.

I'm searching for words to describe the period of history we're living through. To say it's unprecedented means little because all periods were unprecedented since history was first discovered.

I'm not searching for a complex definition—there

are a number of thinkers, such as Zygmunt Bauman, who have taken on this essential task. I'm looking for nothing more than a figurative image to serve as a landmark. Landmarks don't fully explain themselves, but they offer a reference point that can be shared. In this they are like the tacit assumptions contained in popular proverbs. Without landmarks there is the great human risk of turning in circles.

The landmark I've found is that of prison. Nothing less. Across the planet we are living in a prison. The word we, when printed or pronounced on screens, has become suspect, for it's continually used by those with power in the demagogic claim that they are also speaking for those who are denied power. Let's talk of ourselves as they. They are living in a prison.

What kind of prison? How is it constructed? Where is it situated? Or am I only using the word as a figure of speech?

No, it's not a metaphor, the imprisonment is real, but to describe it one has to think historically.

Michel Foucault has graphically shown how the penitentiary was a late-eighteenth-, early-nineteenth-century invention closely linked to industrial production, its factories and its utilitarian philosophy. Earlier, there were jails that were extensions of the cage and the dungeon. What distinguishes the penitentiary is the number of prisoners it can pack in—and the fact that all of them are under continuous surveillance thanks to the model of the Pantopticon, as conceived by Jeremy Bentham, who introduced the principle of accountancy into ethics.

Accountancy demands that every transaction be noted. Hence the penitentiary's circular walls with the cells arranged around the screw's watchtower at the center. Bentham, who was John Stuart Mill's tutor at the beginning of the nineteenth century, was the principal utilitarian apologist for industrial capitalism.

Today, in the era of globalization, the world is dominated by financial, not industrial, capital, and the dogmas defining criminality and the logics of imprisonment have changed radically. Penitentiaries still exist and more and more are being built. But prison walls now serve a different purpose. What constitutes an incarceration area has been transformed.

Twenty years ago, Nella Bielski and I wrote A Question of Geography, a play about the Gulag. In act two, a zek (a political prisoner) talks to a boy who has just arrived about choice, about the limits of what can be chosen in a labor camp:

when you drag yourself back after a day's work in the taiga, when you are marched back, half dead with fatigue and hunger, you are given your ration of soup and bread. About the soup you have no choice—it has to be eaten whilst it's hot, or whilst it's at least warm. About the four hundred grams of bread you have choice. For instance, you can cut it into three little bits: one to eat now with the soup, one to suck in the mouth before going to sleep in your bunk, and the third to keep until next morning at ten, when you're working in the taiga and the emptiness in your stomach feels like a stone.

You empty a wheelbarrow full of rock. About pushing the barrow to the dump you have no choice. Now it's empty you have a choice. You can walk your barrow back just like you came, or—if you're clever, and survival makes you clever—you push it back like this, almost upright. If you choose the second way you give your shoulders a rest. If you are a zek and you become a team leader, you have the choice of playing at being a screw, or of never forgetting that you are a zek.

The Gulag no longer exists. Millions work, however, under conditions that are not very different. What has changed is the forensic logic applied to workers and criminals.

During the Gulag, political prisoners, categorized as criminals, were reduced to slave laborers. Today millions of brutally exploited workers are being reduced to the status of criminals.

The Gulag equation "criminal = slave laborer" has been rewritten by neoliberalism to become "worker = hidden criminal." The whole drama of global migration is expressed in this new formula; those who work are latent criminals. When accused, they are found guilty of trying at all costs to survive.

Over six million Mexican women and men work in the US without papers and are consequently illegal. A concrete wall of over one thousand kilometers and a "virtual" wall of eighteen hundred watchtowers were planned along the frontier between the US and Mexico, although the projects have recently been scrapped. Ways around them—though all of them dangerous—will of course be found.

Between industrial capitalism, dependent on manufacture and factories, and financial capitalism, dependent on free-market speculation and front office traders, the incarceration area has changed. Speculative financial transactions add up to, each day, $1,300 billion, fifty times more than the sum of the commercial exchanges. The prison is now as large as the planet and its allotted zones can vary and can be termed

worksite, refugee camp, shopping mall, periphery, ghetto, office block, favela, suburb. What is essential is that those incarcerated in these zones are fellow prisoners.

It's the first week in May and on the hillsides and mountains, along the avenues and around the gates in the northern hemisphere, the leaves of most of the trees are coming out. Not only are all their different varieties of green still distinct, people also have the impression that each single leaf is distinct, and so they are confronting billions—no, not billions (the word has been corrupted by dollars), they are confronting an infinite multitude of new leaves.

For prisoners, small visible signs of nature's continuity have always been, and still are, a covert encouragement.

Today the purpose of most prison walls (concrete, electronic, patrolled, or interrogatory) is not to keep prisoners in and correct them, but to keep prisoners out and exclude them.

Most of the excluded are anonymous—hence the obsession of all security forces with identity. They are also numberless, for two reasons. First because their numbers fluctuate; every famine, natural disaster and military intervention (now called policing) either diminishes or increases their multitude. And second, because to assess their number is to confront the fact that they constitute most of those living on the surface of the earth—and to acknowledge this is to plummet into absolute absurdity.

Have you noticed small commodities are increasingly difficult to remove from their packaging? Something similar has happened with the lives of the gainfully employed. Those who have legal employment and are not poor are living in a very reduced space that allows them fewer and fewer choices—except the continual binary choice between obedience and disobedience. Their working hours, their place of residence, their past skills and experience, their health, the future of their children, everything outside their function as employees has to take a small second place beside the unforeseeable and vast demands of liquid profit. Furthermore, the rigidity of this house rule is called flexibility. In prison, words get turned upside down.

The alarming pressure of high-grade working conditions has obliged the courts in Japan to recognize and define a new coroners' category of "death by overwork."

No other system, the gainfully employed are told, is feasible. There is no alternative. Take the elevator. The elevator is a small cell.

Somewhere in the prison I'm watching a five-year-old girl having a swimming lesson in a municipal indoor swimming pool. She's wearing a dark blue costume. She can swim but doesn't yet have the confidence to swim alone without any support. The instructor takes her to the deep end of the pool. The girl is going to jump into the water whilst grasping a long rod held out toward her by her teacher. It's a way of getting over her fear of water. They did the same thing yesterday.

Today she wants the girl to jump without clutching the rod. One, two, three! The girl jumps, but at the last moment seizes the rod. Not a word is spoken. A faint smile passes between the woman and the girl, the girl cheeky, the woman patient.

The girl clambers up the ladder out of the pool and returns to the edge. Again! she hisses. She jumps, hands to her sides, holding nothing. When she comes up to the surface the tip of the rod is there in front of her very nose. The girl swims two strokes to the ladder without touching the rod.

Am I proposing that the girl in the dark blue costume and the swimming instructor in her sandals are prisoners? Certainly at the moment when the girl jumped without the rod, neither of them was in prison. If I think, however, of the years to come or look back at the recent past, I fear that, notwithstanding what I describe, both of them risk becoming or re-becoming a prisoner.

Look at the power structure of the surrounding world, and how its authority functions. Every tyranny finds and improvises its own set of controls. Which is why they are often, at first, not recognized as the vicious controls they are. The market forces dominating the world assert that they are inevitably stronger than any nation-state. The assertion is corroborated every minute. From an unsolicited telephone call trying to persuade the subscriber to take out private health insurance or a pension, to the latest ultimatum of the World Trade Organization.

As a result, most governments no longer govern. A government no longer steers toward its chosen destination. The word "horizon," with its promise of a hoped-for future, has vanished from political discourse on both right and left. All that remains for debate is how to measure what is there. Opinion polls replace direction and replace desire.

Most governments herd instead of steer. (In US prison slang, "herders" is one of the many words for jailers.)

In the nineteenth century, long-term imprisonment

was approvingly defined as a punishment of "civic death." Two centuries later, governments are imposing—by law, force, economic threats and their buzz—mass regimes of civic death.

Wasn't living under any tyranny in the past a form of imprisonment? Not in the sense I'm describing. What is being lived today is new because of its relationship with space.

It's here that the thinking of Zygmunt Bauman is illuminating. He points out that the corporate market forces now running the world are ex-territorial, that's to say "free from territorial constraints—the constraints of locality." They are perpetually remote, anonymous, and thus never have to take account of the territorial, physical consequences of their actions. He quotes Hans Tietmeyer, former president of the German Federal Bank: "Today's stake is to create conditions favorable to the confidence of investors." The single supreme priority.

Following this, the control of the world's populations, consisting of producers, consumers, and the marginalized poor, is the task allotted to the obedient national governments.

The planet is a prison and the obedient governments, whether of left or right, are the herders.

The prison system operates thanks to cyberspace. Cyberspace offers the market a speed of exchange which is almost instantaneous and used across the world day and night for trading. From this speed, the market tyranny gains its ex-territorial license. Such velocity, however, has a pathological effect on its practitioners: it anesthetizes them. No matter what has befallen, "business as usual." There is no place for pain in that velocity; announcements of pain perhaps, but not the suffering of it. Consequently, the human condition is banished, excluded from those operating the system. They are alone because utterly heartless.

Earlier, tyrants were pitiless and inaccessible, but they were neighbors who were subject to pain. This is no longer the case, and therein lies the system's probable weakness.

> The tall doors swing background
> We're inside the prison yard
> in a new season.

They (we) are fellow prisoners. That recognition, in whatever tone of voice it may be declared, contains a refusal. Nowhere more than in prison is the future calculated and awaited as something utterly opposed to the present. The incarcerated

never accept the present as final.

Meanwhile, how to live this present? What conclusions to draw? What decisions to take? How to act? I have a few guidelines to suggest, now that the landmark has been established.

On this side of the walls experience is listened to, no experience is considered obsolete. Here survival is respected, and it's a commonplace that survival frequently depends upon solidarity between fellow prisoners. The authorities know this—hence their use of solitary confinement, either through physical isolation from history, from heritage, from the earth and, above all, from a common future.

Ignore the jailers' talk. There are of course bad jailers and less bad. In certain conditions it's useful to note the difference. But what they say—including the less evil ones—is bullshit. Their hymns, their shibboleths, their incanted words security, democracy, identity, civilization, flexibility, productivity, human rights, integration, terrorism, freedom are repeated and repeated in order to confuse, divide, distract, and sedate all fellow prisoners. On this side of the walls, words spoken by the jailers are meaningless and are no longer useful for thought. They cut through nothing. Reject them even when thinking silently to oneself.

By contrast, prisoners have their own vocabulary with which they think. Many words are kept secret and many are local, with countless variations. Small words and phrases, small yet containing a world: I'll-show-you-my-way, sometimes-wonder, pajarillo, something-happening-in-B-wing, stripped, take-this-small-earring, died-for-us, go-for-it, etc.

Between fellow prisoners there are conflicts, sometimes violent. All prisoners are deprived, yet there are degrees of deprivation and the differences of degree provoke envy. On this side of the walls life is cheap. The very facelessness of the global tyranny encourages hunts to find scapegoats, to find instantly definable enemies among other prisoners. The asphyxiating cells then become a madhouse. The poor attack the poor, the invaded pillage the invaded. Fellow prisoners should not be idealized.

Without idealization, simply take note that what they have in common—which is their unnecessary suffering, their endurance, their cunning—is more significant, more telling, than what separates them. And from this, new forms of solidarity are being born. The new solidarities start with the mutual recognition of differences and multiplicity. So this is life! A solidarity, not of masses but of interconnectivity, far more appropriate to the

conditions of prison.

The authorities do their systematic best to keep fellow prisoners misinformed about what is happening elsewhere in the world prison. They do not, in the aggressive sense of the term, indoctrinate. Indoctrination is reserved for the training of the small élite of traders and managerial and market experts. For the mass prison population the aim is not to activate them, but to keep them in a state of passive uncertainty, to remind them remorselessly that there is nothing in life but risk, and that the earth is an unsafe place.

This is done with carefully selected information, with misinformation, commentaries, rumors, fictions. Insofar as the operation succeeds, it proposes and maintains a hallucinating paradox, for it tricks a prison population into believing that the priority for each one of them is to make arrangements for their own personal protection and to acquire somehow, even though incarcerated, their own particular exemption from the common fate. This image of mankind as transmitted through a view of the world is truly without precedent. Mankind is presented as a coward; only winners are brave. In addition, there are no gifts; there are only prizes.

Prisoners have always found ways of communicating with one another. In today's global prison, cyberspace can be used against the interests of those who first invented it. Like this, prisoners inform themselves about what the world does each day, and they follow suppressed stories from the past and so stand shoulder to shoulder with the dead.

In doing so, they rediscover little gifts, examples of courage, a single rose in a kitchen where there's not enough to eat, indelible pains, the indefatigability of mothers, laughter, mutual aid, silence, ever-widening resistance, willing sacrifice, more laughter…

The messages are brief but they extend in the solitude of their (our) nights.

The final guideline is not tactical but strategic. The fact that the world's tyrants are ex-territorial explains the extent of their overseeing power, yet it also indicates a coming weakness. They operate in cyberspace and they lodge in guarded condominiums. They have no knowledge of the surrounding earth. Furthermore, they dismiss such knowledge as superficial, not profound. Only extracted resources count. They cannot listen to the earth. On the ground they are blind. In the local they are lost.

For fellow prisoners the opposite is true. Cells have walls that touch across the world. Effective acts of sustained resistance will be embedded in the local, near and far. Outback resistance, listening to the earth.

Liberty is slowly being found not outside but in the depths of the prison.

Not only did I immediately recognize your voice, speaking from your flat in the Via Paolo Sarpi, I could also guess, thanks to your voice, how you were feeling. I sensed your exasperation or, rather, an exasperated endurance combined—and this is so typical of you—with the quick steps of our next hope.

Video 8
https://www.youtube.com/watch?v=OFY8aq-Ovsk&app=desktop

JOHN BERGER

Text 9
(attachment)

Participants

ANA CATARINA PEREIRA

Ana Catarina Pereira is a Lecturer at the University of Beira Interior, with a PhD in Communication Sciences, specialized in Cinema and Multimedia, by the same university. She has worked for several years as a journalist. She is co-organizer of the book "Geração Invisível: Os novos cineastas portugueses" (2013), author of "Estudo do tecido operário têxtial da Cova da Beira" (2007) and the book "A mulher-cineasta: Da arte pela arte a uma estética da diferenciação". She is also the author of several scientific articles published in national and international journals. She has given several conferences, training sessions, workshops and masterclasses in Brazil, Spain, England and Sweden, among other countries.

ANDRÉ FREITAS SANTOS

André, 24 years old. I'm from Porto, an intriguing city, but I also like to travel with a backpack and a book in my hand. I received an honorable mention for artistic creation (Serralves Creative Industries) in the same year that I concluded my bachelor's degree in Visual Arts. In 2014, I started a master's degree in Education Sciences at the University of Porto while I was working as an arts monitor. Currently, I am a PhD fellow and a researcher at the Centre for Research and Intervention in Education. My work interest is on arts education and it focuses on the body movement emerging from various artistic languages, constructing biographical and visual narratives.

JOANA CRUZ

Joana Cruz is mastered in Psychology of Deviant Behavior by the Faculty of Psychology and Educational Sciences of the Porto University. She is now a PhD student from the same institution and PhD fellow of the Centre for Research and Intervention in Education (CIIE). Her research covers political and civic participation and the role of arts in this domain. It is financed by national funding of FCT - Portuguese Science and Technology Foundation, with Doctoral scholarship reference PD/BD/114282/2016.

JUDITE ONSÈS

Judit Onsès is architect, visual artist-educator, master in Arts and Education, and art education researcher. She is a predoctoral researcher at the Faculty of Education of the University of Barcelona, Spain, and member of the research group Esbrina. In her doctoral research she tries to explore the movements, intensities, and lines of flight within the learning phenomena of visual documentation in primary classrooms. To do so, she is working from post-qualitative research and new materialisms theories, connected with arts-based- research. In addition to this, she has been involved in several collaborative projects related to arts, architecture and education.

KATY FITZPATRICK

Katy Fitzpatrick has a BA in History of Art, an MA in Visual Arts Education and is currently undertaking a PhD in Education at Maynooth University, Ireland. Her PhD research is on an ongoing project called Art and Philosophy in the Classroom, an innovative interdisciplinary pedagogical approach to contemporary visual art. She recently commenced a new post of Learning and Public Engagement working across Royal Hibernian Academy and Temple Bar Gallery + Studios, Dublin. Katy has worked for 14 years in arts/gallery education including: Tate London, Irish Museum of Modern Art, Dublin City Gallery The Hugh Lane, and The Arts Council of Ireland.

MARIA ALTUNA

Interdisciplinary artist and researcher based in Bilbao. I graduated in Fine Arts at the UPV-EHU, Leioa. I studied a Master Degree "Increarte" Research and Creation in Art and another Master in Teacher Training (UPV-EHU). I am currently working on my PHD in Contemporary Art, researching on the conditions that must be given to be able to derive the knowledge arising from the artistic process itself to the eld of artistic education in extracurricular environments, leisure and free time. In addition, I was awarded with the artistic production grant at BilboArte Foundation for this year 2017, this production grant allowed me to develop my research and creation work.

MARTA VALENTE

Marta Coelho Valente (Porto, Portugal) is a PhD student in Arts Education at the Faculty of Fine Arts, University of Porto (FBAUP) and researcher at the i2ADS. She is a fellow of the FCT - Foundation for Science and Technology. Her research interest is centred on the reflection about educational discourses, relational possibilities and public engagement in cultural institutions such as museums. She holds a degree in Fine Arts (Painting) from the University School of Arts of Coimbra, a Master's Degree in Fine Arts (Painting) from FBAUP and a degree in History of Art from the Faculty of Arts and Humanities, University of Porto. She was a Visual Arts teacher (2001-2014) and a Special Education teacher (2014,2015).

MIRIAM C. CABEZA

I studied at the University of La Laguna (Tenerife) Fine Arts but I went to study at the Metropolitan Manchester University and another year at the University of Barcelona with a scholarships. I decided to stay en Barcelona and I started working as an artist and educator in

contemporary art museums of the city. Currently, I am working in this sector while I am studing "Visual arts and education: a constructionist perspective" master's at the University of Barcelona and I am thinking about starting my doctorate next year.

SHILYU HEO (MIYU YAMAMOTO)
Yamamoto is a learning designer for Habataku Inc., Japan, where she covers projects worldwide. She holds BA in Education in Japan and MA in Educational Leadership and Management from University of Warwick in the UK. Yamamoto has experience teaching and mentoring young adults for three years at NPO and Habataku group. The projects she does aim to acquire problem solving skill and creativity, collaborated with MIT, UCL, Tufts, Stanford and UC Berkley. Yamamoto is a manager of the art projects and launched on a regular worldwide art course for children, beginning in Akita and Nara in 2017.

RAQUEL ASENSI
Raquel Asensi (Bilbao, 1989) is a cyborg ceramic artist based in Bilbao. She graduated in Fine Arts at the Basque University and studied a Master's Degree in Ceramics (UPV-EHU). She's currently pursuing a PhD in Contemporary Art. Her study is an art-based research project about feminist ceramic practices from the 70s and 80s until today. Her works are mainly sculpture in ceramics, photography and performance. Her latest project "Embrace ornament as a language for insurrection" was awarded with an art production grant by the Basque Government (2017). Her newest project "Rest[less] object" has been selected by Bilbaoarte Foundation Art Project Grants (2018).

VALQUÍRIA PRATES
Valquíria Prates (São Paulo, 1977) holds a degree in Linguistics and Literature and Master in Public Policies for Education, by the University of Sao Paulo. Currently, she is a PhD candidate at the UNESP Arts Institute, guided by Prof. Dr. Rejane Coutinho. As a writer, curator and educator, she works with museums, libraries, universities, schools and cultural institutions, developing public programs (focused in the connections between Art, education and mediation), as well as curating exhibitions and organizing publications. Since 2014, she works with Valéria Gobato at Agência de Viagens Espaciais (AVE), where they investigate the political imagination during childhood and youth through the arts and literature. www.ave.art.br

SARA CARRASCO SEGOVIA
Sara Carrasco Segovia, born in Santiago de Chile. Postdoctoral researcher. Doctor in Arts and Education. She is a visual arts teacher and researcher with knowledge in the field of the arts and education; visual and digital culture; initial teacher training; education and gender. Experience with methods and approaches of a post-qualitative research and new materialisms. Among her topics of interest are: post-structuralist feminist theories, post materialist and post-humanist theories; the bodily presence in education and formative process; as well performativity and education. In Chile she worked for seven years as a secondary school teacher of visual arts and her artistic experience has been shaped mainly through the graphic arts in cultural and artistic centers and public universities. Currently, she's starting her postdoctoral stay as a member of the Esbrina Research group at the University of Barcelona.

ANA SERRA ROCHA
Ana Serra Rocha (1971) is awarded with a Master of Fine Arts by the Edinburgh College of Art in Scotland, with a work related to re-interpretation of the Celtic rituals and performance. Since them, had been developing projects related to primary and family education thought 'community toy-book libraries' in the Municipality of Cascais. Recently she enrolled the 2nd year at the PhD in Art Education (Lisbon University), and is willing to explore the connection between and around the place of the book experience among children's and families.

WIOLETTA ANNA PIAŚCIK
Wioletta Anna Piaścik, shortly Wiola, is a Polish doctoral student from the Department of Art, Aalto University in Helsinki, Finland. Wiola's research focuses on wildness in the context of creativity. Throughout her life, Wiola has been practicing wildness while working with people with special needs (the US, Poland, Sweden, the UK), exploring it in visual arts (Austria, Norway, Finland), conducting courses, workshops, camps on art, environmental education and deep ecology (Poland, Norway, Finland) and recently doing academic research about it (Finland).

ANA CRISTINA DIAS
I was born in Cape Verde in 1977 but have lived in the outskirts of Lisbon all of my life.
I have studied dance in the Faculdade de Motricidade Humana, at the same time I trained in the area of Fitness and participated in a large cultural event as an actress. After that I studied Osteopathy and earned a master's in theater in the Universidade de Évora.
Now, I'm completing a phD in Artistic Education in Faculdade de Belas Artes da Universidade do Porto, with a scholarship of Fundação para a Ciência e a Tecnologia.
I have a son, a cat and a guitar.

Participants Proposal

(In)Visibilities of the expressive body movements in the first years of basic education: teachers and students perceptions and experiences

ANDRÉ SANTOS
Centre for Research and Intervention in Education (CIIE) / Faculty of Psychology and Education Sciences of the University of Porto

QUESTION TO BE DISCUSSED
Art as an educational strategy to formal education.

Promotion of multidisciplinary artistic activities / promotion of specific artistic teaching activities in the context of basic education.

Concepts about artistic practices developed in the school to promote the students social and cultural development.

How the curriculum (its management and development) may contribute to the exploration of the body in movement through the expressions education

Teachers' education to raise awareness of art education as global knowledge.

SUMMARY OF RESEARCH PROJECT
The different artistic languages, which can be mobilized in the school context, allow the introduction of body experiences. These experiences, composed by moments of representation and understanding of oneself, of others and of their environment, are consequence of a social construction. Thus, the expressive movement of bodies in education is perceived as a social and symbolic construction, involving motor, social and emotional dimensions. In this way, the bodies in movement, motivated by the experiences in the area of the expressions' education, are formed and are related to the institution that welcomes them, perceiving critical meanings in relation to the pedagogical communication. This is something that is established between teachers, students, and the educational orientations, which, in part, guide their movements, their expressions and, of course, their bodies.

The research project aims to identify, characterize and promote reflections on the expressive movements of the body in school, in the first years of basic education. The research brings a European and a Latin American perspective, since it is a multicase study conducted in Portugal and in Brazil. The research intends to know the visibilities and invisibilities of the body movements, both of teachers and children, from the experiences they have with expressive activities in expressions' education. One of the main objectives of this research is to identify the narratives of these education protagonists, based on their subjectivities and on the organizational conditions of institutions.

Different forms of data collection are conducted, such as documentary analysis, focus groups and biographical and visual narratives, because we understand education as a personal and social construction of stories that must take into account the lives of teachers and students. As biographical and visual narratives allows the participants to share their experiences and feelings, we intend to study the identities of the expressive movement of the body through the "role" it play in school education.

A potential discussion generated around this topic advocates a real visibility of the corporal expression as a place of experience and learning in school education.

THEORETICAL FRAMEWORK
Damasio (2012) argues that emotions are an important dimension in the relationship that is established with others, in the development of the consciousness that each one has on himself/herself and others, in both social behavior and ethical development. An interaction between bodies can then be perceived as a symbolic structure, which receives and shares meanings (Manarte, Lopes & Pereira, 2014). Thus, the body is seen as a symbolic construction, not being a reality in itself (Le Breton, 2007; 2011).

The expressions' education, when associated with the work of the body in movement in school, allows children to pronounce their identity (Arnheim, 1999), surrounded by pedagogical and artistic presuppositions. Thus, "education and art have the same ambition: to give an account of the world, to express and elaborate its meaning" (Charlot, 2009: 17: own translation). The experiences of the body movement are configured according to the context in which the subjects meet (Ribeiro, 2005), revealing the importance of this theme for its characterization. Part of the experience is enabled by the mobilization of the expressions' education to the school environment. The purposes of the various expressions that constitute this education are the same: to motivate, to explore and to develop the expressive movement of the body.

Herbert Read (1943) already alerted to the importance of the varied experiences and its constant renewal. There are capital gains with these experiences, as they are best known for the awareness of children's thoughts and interventions through artistic practices. Practices such as: dance, which directly expose the movement of the human body, where the subject is implied (Louppe, 2012); a plastic creation, allowing an exploration of materials, from its original form and making use of the imagination of its modification (Malpique & Leite, 1986); or for example, the dramatic expression that exists in school education as another opportunity to explore imaginary situations, experiencing different roles (Costa, 2003).

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Pedagogy and Arts

ANA CATARINA PEREIRA
Universidade da Beira Interior

QUESTION TO BE DISCUSSED

The project "Pedagogies in higher artistic education" has a starting question: "What characterizes or defines a good Arts Professor in higher education?"

ABSTRACT
It is a question with which surely many university professors debate: what turns a Cinema professor into a good Cinema Professor? Obliterating the subjectivity of the adjectivation, I believe that this is the ultimate goal of every academic or professional who has embraced the career of specialized art education. Nevertheless, the indefinition or constant debate around concepts such as Art, New Media, History, Canon, Experimentalism, Utopia or even Freedom, often associated with film schools, raise the question. How to properly define the programs of the curricular units? How to establish evaluation criteria? How to meet the expectations of a whole faculty that considers an immense variety of themes fundamental for the knowledge and development of students of the first degree in universities? How to maintain the interest of groups of dozens of students, with film and television influences ranging from Godard to Kubrick, Wong Kar Wai to Scorcese, Iranian cinema to ecological documentary or, more frequently, from Mr. Robot to Game of Thrones?

In the case of such a specific topic, some pedagogical proposals for higher education are analyzed.

Not reviewing ourselves in the archetypal model of the college professor, located at the bottom of a large auditorium, which speaks for an amorphous audience, which has long lost its ability to concentrate, we thus seek in the classroom to develop bonds of empathy with the audience . Restless minds need different motivations, far beyond the solipsistic monologue, so we tend not to overlook this aspect. In this case study in particular, the Cinema students, nonconformists, valuators of creation and difference, they represent a multidisciplinary challenge for the teacher.

Being the observation, curiosity and learning ability inherent and essentially spontaneous activities in each human being, we are aware of the difficulty of improving and promoting these senses in easily distracted audiences. Living in a university environment, especially when corresponding to the first years of greater freedom, away from the control of parents and / or caregivers, may involve numerous stimuli and adverse factors. Therefore, the professor tends to bear the burden of responsibility that her/his content is more attractive than alternative offers, since in many cases, the future of the academic course is predetermined in the first moments.

The old maxim that "there will be a time for everything", even if superimposed on scarce hours of sleep, should reassure us, offering us an audience not complete but close to that, of young adults who are managing to balance their availability, hierarchize values and set priorities. It is thus for the teacher to promote autonomy and self-confidence, combating constant shyness or demotivation.

Also aware that no one pays complete attention to classes for two or three hours in a row, Gilles Deleuze recognizes that each student searches for his / her elements of interest, mysteriously awakening as they are worked on: "A lesson is emotion", he synthesizes, not subjugating the content to the form.

"It's both emotion and intelligence. Without emotion, there is nothing, there is no interest whatsoever. It is not a question of understanding and hearing everything, but of waking up in time to grasp what suits you personally. That is why a varied audience is very important. We feel the displacement of the centers of interest, which jump from one to another. This forms a kind of splendid fabric, a kind of texture. "(Deleuze: 2016, youtube video)

Another relevant competency of a college professor will therefore be to feel this displacement, in a task that combines reason, intuition and in-depth knowledge of the audience. The latter requires, nevertheless, a continuous work of genuine commitment and interest.

QUESTIONS AND UTOPIAS
As it has been remembered, universities are, par excellence, places of experimentation, sharing of doubts and resumption of questions. In an interview for the newspaper "El Pais", in July 2016, George Steiner spoke of the importance of returning to this culture, stressing that higher education should correspond to a time when the student could (re) discover his/her failures and build them up: "It's much more important to make mistakes than to try to understand everything from the beginning and all at once. It is dramatic to have clear at 18 what you have to do and what not to do. "(Steiner in El País: 2016, link)

In addition to denouncing this pressure, the philosopher challenges the education system to return to utopias, facing the dictatorship of certainty: "Many say that utopias are idiocies. But in any case, they will be idiotic vital. A teacher who does not let his students think of utopias and make mistakes is a terrible teacher "(Steiner: 2016). Reiterating that error is the starting point of creation, Steiner concludes that fearing it is an immense obstacle to taking on challenges and

taking risks.

Since 'utopia' is a concept often used in art courses, it is important to note that a significant number of students in these courses make the decision to attend it not only because of a specific skill or talent, but above all because of the expectation of classes with a reduced theoretical or value component of logical reasoning (André, I. Gabriel, L. Rêgo, P .: 2016). Improving your personal skills will, therefore, be the dominant objective. Art- they seem to have already intuited, even if they can not always enunciate it - as an imaginative expression of emotion, a way for the artist to understand himself / herself, less unconscious or involuntary manifestation than clarification of vague feelings.

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Mapping Arts in Civic/Political Participation

JOANA CRUZ
Faculty of Psychology and Education Sciences of the University of Porto

QUESTION TO BE DISCUSSED
How can arts contribute to the political and/or civic engagement and participation of young people?

Trying to acknowledge the impacts of an intervention proposal in a school' class, including artistic methodologies, can increment individual and collective political efficacy and motivation towards participation.

Is it possible to conceive arts as a means for civic and/or political engagement?
Trying to address the characteristics of two activist groups in Porto that entail arts as a way to

participate and transform reality.

ABSTRACT
My PhD study is part of the European project Catch-EyoU where youth European citizenship and political participation are in the spotlight. Focusing on civic and political participation and engagement in European youth, we try to understand how arts can play a role in this process, both as a process that generates conscientization and empowerment and as a form of civic/political intervention. The design of the research includes two main studies, using both quantitative and qualitative methods.

Our first study encompasses two short ethnographies with politically engaged groups acting in Porto that embrace arts as a form of generating political change. We are interested in understanding how individuals, within particular contexts, make sense of politics and democracy, trying to understand their meanings as a wider narrative over active citizenship and the factors that lead to positive civic engagement. I completed the first ethnography in July, following the group for 4 months on a weekly basis, and I will be starting the second in some weeks. We are now analyzing the data, collected mainly through field diary, interviews and some visual sources. In this first ethnography, the artistic dimension was not very visible – even if it emerged in collective meetings and in all the interviews with participants and leaders; the group is focused on sustainability and ecology as their main themes of action, trying to connect entrepreneurship, political-institutions and civil society.

Our second study involves a group of secondary school students, with whom we develop an educational intervention based on different participatory methods such as community profiling and participatory-research, with the goal to promote active European citizenship. Over a two years period we engage the students as co-researchers in the identification of problems on their community and the discussion on how solutions demand civic and political action at the local, national and European levels. So far, we had one-year intervention using mainly theatre of the oppressed techniques to promote their engagement and focus on problems of their community; the exploration also involved the interaction between students and their peers and other social organizations and actors, in order to complexity their vision of the phenomenon. Gender violence in dating relationships was their chosen "problem". At this moment we are using both traditional methods such as questionnaires, interviews and site visits, but also artistic methodologies such as photo-voice and image theatre. This study assumes a quasi-experimental design to understand the impacts of the intervention on dimensions of individual and collective political development (identity, efficacy, participation, …), using questionnaires, focus-group, field notes and visual sources. In this process we are very aware of the inherent limitations and simultaneous potentialities of the school arena as a place of (im)possibility for citizenship education.

THEORETICAL FRAMEWORK
The theoretical framework of this project involves three layers: youth civic and political participation, school-based citizenship education and participatory-research, with arts emerging as a common transversal focus.

Portraits of youth can fluctuate between the main actors of a "reinvention in political activism" (Norris, 2002) or a politically apathetic group (Henn, Weinstein & Wring, 2002) – and the way we choose to look into this can reveal the contradictions and possibilities of the transformations in our contemporary democratic model. The theoretical discussions on what counts as participation are extremely relevant here. Ekman and Amnå (2012) distinguish between manifest and latent, and individual and collective forms of participation, whether including conventional and non-conventional formats, while for van Deth (2014) only materializing in action "activities" count as participation. At the level of the community, through participation, the negotiation of identities develops, as well as perceptions of (un)power (Campbell & Jovchelovitch, 2000) and empowerment can occur (Zimmerman, 2000). In some of these experiences, arts emerge as forms of civic and political statement and intervention, as ways to embody youth citizenship. Therefore, exploring changes in the civic and political participation of young people, and contexts where it unfolds, are central in this project based on contributions from political sciences, political sociology and political psychology.

Schools are traditional contexts for citizenship development: even if we agree with Tristan McCowan (2009, p. 25) that "there are reasons to believe that experiences outside school may be more important than those within it", it is nevertheless true that if democracy is a shared social life (Dewey, 2001), schools should situate individuals as a part of the big social tissue, being more inclusive and contributing to social and political change. This vision generated a strong emphasis, particularly in the last decades and in Europe, on the role of schools in the promotion of "citizenship education" – a project that, paradoxically, does not necessarily recognize children and adolescents "as citizens in their own right" (Ribeiro, Caetano & Menezes, 2016,

s/p). Moreover, there is an intense criticism of the tendency for schools to focus on rhetorical approaches that overvalue knowledge about democracy and institutional politics. Therefore, our proposal is to develop a school-based intervention that privileges a participatory approach to identify relevant social issues and their political solutions (Montero, 2003, 2004), in a way that reinforces democracy, social action and civic engagement (Wang and Burris, 1997). In the process, the use of participatory research is an analogy for active citizenship, and arts appear, as Boal (2009) suggests, as a means for understanding, discussing, rehearsing and acting towards social and political change, for bringing political discussion and concrete life experiences closer, in a word, for democratizing politics.

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How to work together: collective creation processes in art and education.

VALQUÍRIA PRATES

QUESTIONS TO BE DISCUSSED
1. To which education refers the artistic practices?
2. Which artistic practices does education refer to?
3. How art acts in the formation and processes of emancipation of subjects, using languages, technologies and methods?
4. In what way do the arts investigate formal and non-formal pedagogical practices and confront the needs inherent in their political-educational processes?
5. To whom, for what and how are collective educational and artistic actions carried?
6. What can art learn from collective educational practices?
7. What can education learn from collective artistic practices?

QUESTIONS FOCUSED ON THE PROJECTS ANALYZED
Considering the work a proposal of collective creation, who benefited from the forms of collaboration an how?

What power relations were established during the work and creation process and how is the interviewee located in front of this framework? What are the motivations of the participants in getting involved with the projects? What implicit interests motivated his actions and adherence to the project?

What types of knowledge have shaped the project already in progress - and who brought them to the project?

Who made the decisions regarding activities, processes and resources in the collective

proposal?

Who documents and records the project? Who decides how the project would be shown to those who did not participate in the process? The vision of who prevailed in the definition of guidelines to tell those who did not participate in what happened?

What education do the artistic practices involved in the work refer to?

What artistic practices do the pedagogical proposals that structured the work refer to?

How do the practices carried out investigate the possibilities and resources inherent in traditional pedagogical practices?

How does the work relate to political processes of education (as critical and libertarian practice)?

How were the resources that were available to mobilize networks and forces in creating imagined / desired contexts interpreted and used?

Has an evaluation and review structure been created to promote reflection on the above issues throughout the project?

ABSTRACT

The investigation focusses on the collective creation processes in art and education. The main purpose is to investigate the multiple understanding and ideas about participation, collaboration, interaction, cooperation and authorship in works entangled by collective creation processes involving artists, teachers, curators, educators and other participants of the proposals established (exhibitions or programs publics, students, apprentices etc.).

Taking as a reference the specialized literature available for the study of art workshops, as well as a set of interviews with proponents and other participants of art workshops, this study proposes the contact and investigation of the different understandings and uses of social or pedagogical mediation strategies during the realization of the collective activities.

The workshop in this research is understood under 2 main views:

1) the workshop of arts as the space of aesthetic creation: a) the workshop as a space for training in the arts (BARBOSA, 2015; HELGUERA, 2011; HOFF, 2014; HONORATO, 2011); b) the workshop as a place of artistic practice and training of professionals of the arts (JACOB and GRABNER, 2010); 2) the workshop of arts as aesthetic event of creation: a) the workshop as a proposal for strategic actions of social interaction and participation in arts and education (FREIRE, 1968; BOAL, 1973; HELGUERA, 2010; HOFF, 2014; VECHI, 2010); b) the workshop as an artistic work (LADDAGA, 2011, LAGNADO, 2002).

The thesis under construction sustains that many teachers, educators, curators and artists have made use of dialogic art and libertarian pedagogy repertoires and epistemologies, as well as social technologies to share collective processes of creation and establish temporary learning communities (in educational, artistic or community contexts - in formal and non-formal education).

But, as a hypothesis, the data analyzed has been showing that in those collective creation processes in art and education, the dialogical formats used as methodological resource can delimit ways of working in collective, stimulating specific performativity of the participants (not always guarantying the horizontality), being the main challenges of those kinds of processes the difficulties on: a) guarantying that people have the opportunity to learn to negotiate facing dissent and b) letting people to assume the specific responsibilities and protagonism in the transformation of contexts, both of them as aims that are considered good value in most of all literature in the field of collective creative processes.

THEORETICAL FRAMEWORK

Reflections and concepts from the critic pedagogy, the freedom pedagogy, intentional communities of learning and collaborative and participatory art are some of the main tools and references of this research, that deals with the repertoires the art borrows from education, and vice versa, on the last decades.

As a starting point, we remember professor Carl Buschkühle (2004) arguing that art teachers and "art educators need be more artists" and pointing it as a problem because it is a demand loaded with controversies generated from the agents involved in artistic and educational contexts where art professionals work. Commenting this, educator Eva Schmidt said that what is being discussed in the context of these fields of art and education is the need for the art-educator to put in the foreground of their practice the "appropriation of an 'artistic thought' in order to realize and model one's own life" (Schmidt, 2011), instead of constructing his actions of mediation exclusively around the knowledge accumulated in the arts, be it technical or theoretical. The idea here is to reduce the distance created between art and life in pedagogical situations of learning in the arts, by valuing the "encounter" in pedagogical

events, as opportunities to participate in aesthetic experiences and to know their processes - and not just talk about experiences and works of art (Luiz Camnitzer, Jorge Larrosa, Paulo Freire, Carmen Mörsch, Rejane Coutinho, Ana Mae Barbosa).

On the other side, and simultaneously, we remember the artist teachers and other artists whose interests have recurred to all expertise on dialogical practices that education has accumulated from the critical and libertarian pedagogy practices, in a moment that has been named for a while as "educational turn on arts", and has generated artworks that rely in the educational workshop formats, where people get involved in collective creation processes working together on a proposition launched by an artist (Claire Bishop, Nato Thompson).

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Glocal Art management for citizens

SHILYU HEO

ABSTRACT
The theme of this project is based on the "Playful Learning" advocated by Dr. Nobuyuki Ueda at Doshisha Women's College of Liberal Arts. The project starts with a renovation of the building with the citizens using regional materials. It turns into a playful(Japanese: Asobi) place(Japanese: Ba) for both parents and children to be absorbed in something. The place opens basically every day for all for free. There are various unique playground equipment and the way of playing it can be changeable for each user. Also, in this project we organise an "exploring learning school" that enhances children's curiosity by learning regions, natures, universe, animals, technologies and history. Adding to using artistic approach during the school, from the early next year it has been planned to open art classes that allow participants draw, perform, and do hand-crafting with regional materials they collect.

AKIBI PLUS
AKIBI Plus is curricula that foster young people's art management skills organised by Akita University of Art cooperating with 4 different regions and local media in Akita prefecture with the financial support of the Agency for Cultural Affairs. To cultivate art foundation in Akita, this program itself and the participants who take

the programs are expected to be intermediates between art and regions in order to discover the regional attractions.

WORKABLE MUSEUM PROJECT

This project is aiming to make people, especially those who did not use to understand art, be able to realise their creativity and obtain inspiration by artworks. To achieve the goal, with the support of Dr. Takaaki Okumura from the University of Seitoku in Tokyo, we provide a "working space times art space" where people can work surrounded by artworks as if they monopolize their own museum. Before they start to work at the place, operators provide a workshop by using the Visual Thinking Strategies so that they can be more creative and productive while they work.

THEORETICAL FRAMEWORK

Since our projects are company-based practices, we do not have specific theoretical framework, however, the fundamental methods and people refer to for our projects are the followings: Zone of Proximal Development(Lev Vygotsky), Constructionism(Seymour Papert), Legitimate Peripheral Participation(Jean Lave), The New Psychology of Success(Carol S. Dweck), Munari Mitchel Resnick, Social Engaged Art.

Contemporary Art and Philosophy in the Classroom: An Interdisciplinary Approach to Critical and Aesthetic Education in Primary and Secondary Schools in Ireland.

KATY FITZPATRICK

QUESTIONS TO BE DISCUSSED

What kinds of philosophical questions and arts based pedagogies allow children to explore their views on art and wider philosophical concerns? How do art and philosophical methodologies inform and support children's aesthetic and critical development?

What are the best methodologies for documentation and dissemination that maintain the voice and ideas of the child?

How does this project relate to other forms of arts based research practice in Europe?

How do we understand the subjectivity of an aesthetic experience? Or can we? And how do we/I make that visible or try to make some sense of that in the research?
What does it mean to have an aesthetic experience? How do we know? What is it about

this that is then valuable in an educational context?

What does an encounter with art do for children that other encounters in education do not?

What do arts based pedagogies allow for that other pedagogies do not?

What is the relationship between artist/artwork/ viewer/mediator or facilitator? And how is this made visible in the research?

ABSTRACT

Begun in November 2013, Contemporary Art and Philosophy in the Classroom is an ongoing school-based project and this research examines its practices through the lenses of co-constructivism and philosophy of aesthetics. The primary aim of the research is to inquire into children's philosophical, critical and aesthetic capacity and development through the project. The secondary aim is to contribute to the experimental field of Research Creation theory, an innovative emergent research method, which incorporates arts and social science research and is grounded in art practices, theories and processes.

This research project comes from a fundamental belief that children need: to be challenged critically in the classroom; and to experience contemporary art. Children's exposure to contemporary art and philosophical inquiry not only informs their futures as philosophers, artists, art consumers or (informed) art haters, but allows them to engage with the issues and ideas of their time. Equally, children's capacity for deep philosophical thought and for engaging with complex contemporary artworks is frequently underestimated.

Contemporary art and philosophy both present ideas and thoughts about society through imagery, experience and language. By engaging with artworks through philosophical inquiry and arts-based methods, children develop not only their aesthetic and critical voices, but also an understanding of themselves, their classmates and environment. By using the Research Creation theory, an innovative and evolving methodology being developed by Stephanie Springgay in Canada, it means the research methods can emerge through the pedagogy and through the ideas, artworks and encounters within that space. Building on existing research this project will provide new understandings of children's engagement with art and philosophy, bringing their voices to an Irish and international context. In the current Irish context, the unique subject and approach of this research promises to lead to outcomes that have an impact on curricular

developments at both primary and secondary level, including the new Oral Language and Education about Religions and Beliefs (ERB) and Ethics primary curricula, the new Visual Art syllabus and Philosophy short course at Junior Cycle level (12 – 15) and the new Senior Cycle Art syllabus which is currently under development (16 – 18). At a government level, the research findings will also contribute to the Arts-in-Education Charter and related portal (2013), the national Creative Ireland programme, and to Culture 2025 a new National Cultural Framework in relation to visual literacy and aesthetic development.

The objectives of the research are to:
- examine and investigate children's aesthetic, philosophical and critical capacity and development through their engagement with Contemporary Art and Philosophy in the Classroom;
- contribute to the innovative field of Research Creation through developing emergent research methodologies;
- generate original educational research by bringing together Philosophy with Children and arts education.

THEORETICAL FRAMEWORK
This research project is situated across a range of fields, including arts and aesthetic education, gallery education, and philosophy with children. Separately, these fields have been researched extensively; however, there is little research into the interdisciplinary process of combining arts and philosophical inquiry. Equally, the innovative nature of the methodology, which is framed by Research Creation theory and uses emergent qualitative research and arts and narrative-based inquiry, will bring new thinking to this novel practice.

Having completed one phase of my empirical research in my first year of study, I was (before commencing a maternity leave) in my second year beginning to delve deeper into my theoretical framing for this research project. To date the work has been informed and framed by arts and museum theory, including that of John Dewey, Elliot Eisner, Paulo Freire, Howard Gardner, George E. Hein and Eilean Hooper Greenhill, by Philosophy with Children including the work of Nancy Vansieleghem, Karin Murris and Joanna Haynes and more laterally I was engaging more deeply in the field of philosophy of aesthetics, looking at the writings of Maxine Greene, Jean-Luc Nancy and Maurice Merleau-Ponty.

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Modes of learning of youth when documenting visually an inquiry process based on maker movement

JUDIT ONSÈS SEGARRA

QUESTIONS TO BE DISCUSSED
Barad's onto-epistemology with Atkinson's theories (they talk about entanglements, intra-actions, etc.)
Ellsworth pedagogical theories (experimental pedagogy, knowledge in the making) with Atkinson's theories (pedagogy of the encounter, the not known)

Barad's onto-epistemology (agencies of observation, intra-actions) with Deleuze and Guattari's concepts (becoming-something/somebody)

Barad's concept of difference with Deleuze and Guattari's concept of difference (and if it makes sense in the research)

Barad's concept of agential realism with Deleuze and Guattari's concept of agencement (assemblage in English translations)

ABSTRACT
THE FRAME
The doctoral research I am carrying on tries to explore the possibilities, engagements, lines of flight, and movements of visual documentation and learning in primary classrooms. At the same time, this doctoral research is related with the educational innovation project "Do It Yourself in Education: Expanding Digital Competence To Foster Student Agency And Collaborative Learning" (DIYLab, 2014-2016). This is because the objectives and methodologies of the project were akin to my interests in research, and because the PhD proposal was considered an interesting input for the DIYLab project. Introducing visual documentation of children's learning processes during the implementation of DIYLab project in a primary school, meant an extra dimension for accomplishing the aims of the project.

Since its main objective was to promote lifelong and life-wide learning by expanding students' digital competence, agency, and creativity, by putting into practice elements of DIY (do it youslef) culture. Moreover, DIYLab aimed to promote student engagement by proposing collaborative, meaningful and authentic learning experiences.

The implementation of DIYLab project in the Spanish primary school involved two classrooms of 10-11 years old students (3 teachers and 58 students) working in a project called Tivo Creativo about media throughout history and its future from January to June of 2015, 6 hours per week (2 hours three days a week). During those months I was documenting visually the students' learning processes. But I wasn't the only one who was documenting. The students also were documenting visually their learning processes. They were working in DIYLabs (do it yourself laboratories), that is, teams of 3-6 children, working based on their interests and their knowledges, learning from each other's skills,

promoting a shared learning, following the aims of the DIYLab project.

THE RESEARCH

In the extent that the doctoral research is focused on possibilities, engagements, lines of flight, and movements of visual documentation and learning in primary classrooms, I am understanding it as learning phenomena. So the thesis tries to be a cartography of different learning phenomena based on the fieldwork explained above, having visual documentation of learning processes as a common element.

According to Barad, " [p]henomena are constitutive of reality. Reality is not composed of things-in-themselves or things-behind-phenomena, but things-in-phenomena" (Barad, 1996, p. 176, italics in original). "The primary ontological units are not "things" but phenomena-dynamic topological reconfigurings/ entanglements/relationalities/(re)articulations" (Barad, 2003, p. 818). That's why instead of talking about learning experiences, cases, or scenarios in this research, I better prefer talk about learning phenomena . Because using only the word "phenomena" it sounded to me too generic. I needed to make explicit which kind of phenomena I was entangled, which kind of phenomena I was trying to understand.

The cartography I imagine for this thesis will take some learning phenomenon occurred during my fieldwork in the Spanish primary classrooms. They will help me to understand different dimensions of visual documentation and learning under new materialisms perspectives as well as some Deleuze and Guattari's concepts.

THEORETICAL FRAMEWORK

As a researcher, I understand this research as a constant be(com)ing in the phenomena (Barad, 2003, 2007), as an exercise of deterritorialization and reterritorialization (Deleuze and Guattari, 1980/1987), as a doing in the making, being open to the becomings and reconfigurations of research itself.

Barad's onto-epistemology makes sense to me (1996; 2003; 2007). Atkinson's pedagogy of unknown makes sense to me (2011; 2012; 2015; 2017). Phelan and Rogoff's "position of being "without"" (2001, p. 34) makes sense to me. As well as Ellsworth's knowledge in the making and her invitation to think of pedagogy (and research) experimentally (2005).

All of them put the focus on the processes, on the becomings, on the differences. All of them are open to the emergent, the new, not saying that the old or the traditional, or other ways of doing

research doesn't matter at all and are obsolete. It's just opening to other understandings, other modes of thinking, and thinking reality, "to produce different knowledge and to produce knowledge differently" (St. Pierre, 1997, p. 175).

And one way of thinking differently is paying attention to the relational, the entanglements, the connections or intra-actions; if you are aware that you are in a learning phenomena, for sure it will emerge unexpected and new thoughts and "things". Because if "the universe is agential intra-activity in its becoming" made of "dynamic topological reconfigurings/entanglements/ relationalities/(re)articulations" (Barad, 2003, p. 818), for me it makes sense live and research in the making, in the be(com)ing. And being-this/doing-that implies getting familiar with the unknown, with uncertainty, paying attention and being aware of singularities and differences that make the difference (Barad, 2007), that allows think differently in order to build and live new/ other worlds.

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Amputechture. (Interlude 1: rewriting to write; ending to begin)

LUÍS CASTRO PAUPÉRIO

ABSTRACT
I've studied and I work with architecture.
Deliberately, I intended to push myself away
from that (de)structuration, forcing a distance
upon me, generating an artificiality that could
bear a dislocation of the self. Today, it seems as
though such artificiality has betrayed me — which
appears pleonastic to me — in the sense that I
fear this dislocation hasn't quite faced reality. My
life exists beyond what is here displayed, in these
conversations — each and everyone's life as well,
I presume — and, consequently, I must consider
this time, this portion of time, as integrated within
the whole and not as something which is not free
from it. Can we disconnect ourselves from the
real? Is translating a condition of the real? If so,
can we escape it? Going back, why escape?

I will try to synthesise what is — or, has been
— this research's aim: Articulating how and
why translation, as the act of doing it, i.e., as a
practise, can be related to education. Opposing
what lies on the common knowledge regarding
the territory of translation and what I intend to
understand about that same territory, I take from
Jacques Derrida and Giorgio Agamben —using
Paul Ricoeur and Walter Benjamin as square one
— trying to offer a point of view where translation
is of utmost importance to the learning process.

Translation is here understood as an action itself,
as a concept that defines a particular motion:
one of drifting, as it is linked to teaching and
to learning within the specificity of the artistic
practise.

Like a constant construction of change,
translation as a metaphor for an artistic and
aporetic thinking is used so as to establish a
dialectic relation with what may lie beneath the
field of education. We root (this) translation in
education's grounds, taking advantage of the
stemming (im)possibilities that arise from that
(those) displacement(s).

This type of thought is intended to lead the
crystallised and standardised discourses — the
ones that establish the places and the figures
of education within the artistic field — to a
critical point. For that effect, the paradox in the
educational relationship — be it for the student
or the teacher in their common relationship — is
explored, instigating the opening of a state of
suspension in the light of these pre-established
identities and, simultaneously, a leap towards the
not known.

This written piece is, just as how I'd like to
compose translation, a constant construction.

KEYWORDS
Aporia; absence; impossibility; translation;
paradox

TRANSLATION(S): RECONSIDERING
According to Paul Ricoer in his book "Sobre
a Tradução", we can access translation in two
different ways; one that is more constrained, like
the verbal message in an idiom which is not the
original; and another, wider, as the synonym for
the interpretation of any other significant unit
within the same linguistic community (Ricoer,
2005). As the consequence of an act, translation.
Translation is here evoked by Ricoeur as a result,
i.e., a thing which comes from another thing,
a thing which springs back from something. I
wouldn't want this to become a vulgar language
game, going back and forth with words but
rather to use this as a way to build a web: if
this thing defines itself as a result, if a result is
considered a result as such, we're dealing with
a concept that encloses an action. A result —
as such — represents a limit. The original text
and the translated text — the result — define
the circumscription of a process between A
and B, which from a logical point of view has a
dimension of linearity, it's direct, it is something
within the realm of efficiency. But is this result
"honest"? For that matter, is this result a result as
such? We won't go on with this question, for now.

This conception of translation focuses on it as
a consequence of a process and it is the notion
of what translation can be within the common
sense. Translation, in Portuguese tradução, from
the latin traductĭo,ōnis, means to carry in triumph.
Translation, the English word, comes from
translatio, latin as well, which means to be carried
across. There is a victory, a consequence

to this. Be it as a triumph, as a success, as an arrival, as an end. This conception doesn't allow translation to be anything else but that result, establishing a very precise mission for a practise. It's a prescriptive simplified process which has no depth to be made complex. So, starting from a beginning, it reduces itself to something which will eventually meet closure, interrupting itself by its own consummation.

It's not within this logic I intend to move myself, but rather contemplating translation as the process which has that result as a consequence; translation as the action of doing it. I'm not concerned with the triumph, but with what gets there, wherever that might be. To not consider translation as the result of an analysis of an object, things or points of view, but as the act that can inhabit a (vacuum) space between two objects, the scrutinised and the outcome of that scrutiny.

I will try to explain: translation is a paradoxical action because it presumes the starting point and the finish line but it does not define the lines between the two; there is a beginning, yes, where an object contains and evokes things, read by an interpreter who transfers these things to a different code aiming the same intelligibility. There is a message to be maintained and carried throughout a course. It's precisely on this (these) movement(s) — non linear — that I want to put my hands, on this tottery swinging between one thing and the other, without one thing being exactly the other, even though it has to. On these tests of movements, these hesitant gestures, that mean to pull the correct string(s) out of a million. We will get back to the swinging later on as we'll explore the presence of a paradox, a presence so meaningful that we might say it defines translation.

(IM)POSSIBILITY
A translation — as a result —, coarsely putting it, has as its purpose the mirroring of a situation, i.e., the ability to provide a correspondence to the first body — body, because I would like to spread this discussion beyond the literary field. This means that the body which is the object of scrutiny has to be the same after it is scrutinised to be transformed into a different code. Isn't this odd? That a thing which is scrutinised to be the same thing transforms into the same thing? How can one thing be another thing and yet the same? How can there be a transformation if one thing remains the same? I said coarsely because I doubt that goal is precisely reachable, just as a translation is not.

Reordering: how can one thing remain the same if it suffers a transformation? Let's get back to

the question: is translation a result as such? If the consequence of the act of translation is not to be one thing, being it, then translation isn't just an outcome, it is the cause of the process which carries it to itself. Being a thing that has to be another thing, it seems there's not a transformation but rather a movement castrated by inertia. It's not something that transposes — that crosses to the other side — but something which announces the transposition.

In the movement between one thing and another, the translation remains swinging between each end, between two limits. Jacques Derrida starts "Aporias" with the expression "limits of truth", between quotation marks. This implies a limit to an element, an element which is confined in those limits, its limits. "In sum, truth is not everything" (1993, p.1). The existence of the limit admits a possibility of its transgression and considering truth is limited, "truth would be a certain relation to what terminates or determines it." (1993, p.1). Considering two distinct things, we consider a border between them, something which separates them making them autonomous in their meaning and consequently their comprehensibility. What separates them, defines them as well; "this tracing [of the line] can only institute the line by dividing it intrinsically into two sides (…) this intrinsic division divides the relation to itself of the border and therefore divides the being one-self of anything" (Derrida, 1993, p.11).

Let's get back to our question: but what if we have identical things? The line between them, be it thick or not, doesn't exist; they are the same and therefore coincidental. Their limits are coincidental. How can you cross a river when its sides are the same? If the translation intends to be what it is translating, how can it be another thing if not precisely that? There's the impossibility: given that one thing cannot be another without a transformation, how can you translate what is untranslatable? Translation as an act occurs along the line, it defines its own limit because it doesn't exist until that moment. So, it exists the possibility to experience impossibility: through possibility's impossibility.

Translation is impossible but you can experience this construction, through itself, through the same act it implies and that's why the act of it becomes an aporetic thought and the outcome of it an aporia: translation, as such, is impractical being that "the best translation possible is the best translation possible" (Derrida, 2001, p.179). If it is circumstantially, it cannot be absolutely. The translation will always be a quasi-translation. These tests of movements, these hesitant gestures, this swinging looking for something which is yet to come, can mean something more, can enable the crossing. What is yet to

come is the possible, whatever it may be. The impossibility of defining what lies ahead, contains in itself the possibility of what lies ahead. The endless experience of the aporia contains in itself the possibility of translation. It's not about discovering the unknown, but to build upon the unknown.

A FRIEND DOESN'T LICK: THE TENSION WITHIN THE GESTURE OF TOUCHING
Still on Derrida's point: "the best translation possible is the best translation possible" (Derrida, 2001, p.179): this is the almost something. The best possible is indeed the best possible, it is something which is circumstantial, not absolute, it is the closest. The most similar without being it.

I would like to focus now on Giorgio Agamben's text regarding the Friend — "O Amigo" as it is called in its translation to Portuguese — where he intimately connects friendship to the definition of philosophy (Agamben, 2015). Even more particularly: the passage regarding Giovanni Serodine's painting, "Il commiato dei santi Pietro e Paolo condotti al martirio"; Agamben considers that the singularity of this painting relies upon the way Saint Peter and Saint Paul are pictured: facing each other so closely that it is impossible for them to see each other, impossible for one to recognise the other if to recognise someone depended solely on sight, holding each other's hands — a detail in the painting which is more discreet, contributing to the intimacy in the moment. Agamben considers this painting as a perfect allegory of friendship (2015). We will get back later to this matter of proximity, this proximity which is extreme.

In the text, Agamben analyses a particular passage from Aristotle, commenting it in parts. Six, to be precise. There are three thesis that Agamben considers, from Aristotle, that I would like to bring up: there is equivalence in being and in living, in feeling one's own existence and feeling one's own life; within that feeling of existence there is another feeling: co-feeling the friend's existence; and that the friend is another self (Agamben, 2015). If one is what one is and what one lives and if it is possible to share what one is with another, then this other is someone who bears what one lives and what one is. This other carries the self. So this other is the self without being it, otherwise it would be one and the same, which is not. The self and the other, when in a relationship of friendship, are close to each other, as close as close can be. Like Peter and Paul, so close it would be impossible for one to understand the loudest difference between his own feelings and the other's feelings. They carry the same existence, although they are not a singular self.

Please, let me diverge before going on: the verb partake is used in an english version of this text, when Agamben goes into the complexity of what friends share and what does it mean to do so, as what is shared is the sheer existence (Agamben, 2009). Now, the original text reads aver parte (2007) which "literally" means "take part", just like in the Portuguese version I'm referring to: tomar parte (2015). I find quite interesting that the english version has the word "partake" when it could have "take part", metaphrasing the original. This word "partake", that comes from the expression "take part", meaning to be involved in something, has three meanings, or uses, according to the Oxford Dictionary of English and the New Oxford American Dictionary — both the edition and the translators are american. We can use this verb when joining in an activity, when being characterised by a quality or when eating or drinking something. The use of the different variations of this word relies upon the preposition which follows it, respectively "to partake in", "to partake of " — the latter used in the two above-mentioned cases. However I can't help feeling the word "partake" expands the dimension of "taking part of something", not only because it has different uses but because it is a deviation from what would be a somewhat precise version of the original aver parte in a different language. Again, the friends share, or may I suggest, they partake of the same — as they eat and drink from the same.

Now, getting back to proximity, or re-approximating proximity: Derrida closed a paragraph with: "I don't know how, or in how many languages, you can translate this word lécher when you wish to say that one language licks another, like a flame or a caress." (2001, p.175). He referred to the verb lécher — lick — as a metaphor for how significant his activities were to him, as they are so "in the proof of translation, through an experience that [he] will never distinguish from experimentation" (2001, p.175). To lick is a verb used do illustrate how much the word is important for him, as he approaches it as if it were to be licked:

"only in the body of its idiomatic singularity, that is, where a passion for translation comes to lick it as a flame or an amorous tongue might: approaching as closely as possible while refusing at the last moment to threaten or to reduce(…) leaving the other body intact but not without causing the other to appear(…) after having aroused or excited a desire for the idiom, for the unique body of the other, in the flame's flicker or through a tongue's caress." (Derrida, 2001, p.175).

I would like to reflect on this approach: Derrida builds an argument, defining the lick's magnitude, as if he were qualifying it: as close as possible,

without touching, consuming nor consummating it. The description of an approximate proximity. Again, he concludes the paragraph with "I don't know how (…) you can translate this word lécher when you wish to say that one language licks another, like a flame or a caress." (2001, p.175). But let us consider Walter Benjamin:

"Just as the tangent touches the circumference ever so slightly and in just one point only, in the same manner that it's the same contact, but not the point, that dictates what will guide its straight trajectory towards infinity, translation touches us so gently, and only that point infinitely small in sense, to follow its own orbit in light of a law which is one of the fidelity in the language's freedom of movements." (Benjamin, 2008, p.96).

I would say that Derrida approaches like Benjamin.

Again, I would like to reflect on this approach: it is not an approach. It's more than an approach if there is contact. It will be, it might be, the closest to an approach, but never an approach. Licking with one's tongue, as ethereal as it may be, as tangential as it could be, it infers touching and therefore a contamination. It's not something neutral. This small, ever so light gesture, separates friendship from something else. The self and the other become coincidental, even if in the smallest coincidence. This contact is one of promiscuity.

I go back: translation as an act comes along the line, it defines the line itself. It is the limit, what divides itself into parts, never not being that which is not. It's not an intersection, a piercing nor a penetration. It's a communion free of compromise.

ACKNOWLEDGING THE PARADOX: THE PLACE FOR EDUCATION, THE SPACE OF LEARNING
Now, if we regard this as a game about turning an impossibility into a possibility, to expose what was invisible, this game of creation, of giving existence to the inexistent, this has no meaning.

We've come across a paradox when we scraped the surface of translation so as to grasp something more of it.

Translation can be made complex when we uncover its secrets, or rather, when we are aware of its secrets. Please bear with me: let's imagine we are having a conversation, with a bystander. As I speak, you are listening to my utterances and interpreting them. Afterwards, you happen to discuss our conversation with that bystander. You will translate my utterances to that person who had those utterances, as they were, equally displayed. This means that the secret of translation, i.e., the ignorance towards what is translated, disappears. Had you talked about what I said during that conversation to someone who wasn't there, you would assign a category of statement to your speech, which is not ascertainable to what I think. This the problem with translation — be it the practise or the object —: that of the unknown, that of the inexistent. Not as the inhabitance of a vacuum, but as the obscuring of that vacuum's existence.

Who translates embodies a non ascertainable authority, which is a form of perversion.

Let's put it this way: translation is impossible, but to warn someone of that impossibility is to forestall that person from the authority, the power the translator assumes. Translation carries the inexistent within itself, the same inexistent which allows to ascertain its very own power, or, for the matter, of the translator's.

Our whole educational system is built upon the conferring of power to whom speaks: when a teacher professes an idea, based on an author, he/she speaks with a power that was conferred to him by an institution, which grants him the right to speak on behalf of that author. But the author is not here.

A translation is hence used with the strength and the power that it doesn't have; as it presents itself without its fragility, it doesn't admit its other side: the inexistent which confers the power to it. The game above mentioned gains its meaning in the enabling an awareness towards this absence: how can this translation, this speech one professes, contain the presence of absence? To reveal the secret of translation is to not about knowing what lies beneath, but to be aware of the existence of something more. Like art, which "is dialectical in the sense that it mediates by negating an exclusivist notion of truth so it could expose the untrue" (Baldacchino, 2017, p.199). Art expands grammar because it destroys it, as speaking of art "is to talk about the boundaries beyond which we begin to define it" (Baldacchino, 2017, p.165). To harvest the aporetic in translation is to pick up its artistic condition and to understand its dialectical possibilities; I'll quote John Baldacchino on this, as he discusses art's "logic of emergence", arguing that:
"To sustain its autonomy, art has to emerge in (and therefore approach) the world as a dialectical state of affairs. Art is dialectical in the sense that it mediates by negating an exclusivist notion of truth so it could expose the untrue (…) "art being a human activity, it seeks to move beyond the circumstantial limitations that mark its origin" (Baldacchino, 2017, p.199-200)

Let's say there's a conference attended by a teacher and the students. The speaker in the conference remains in the room while the teacher, after the event, discusses it. In this case, the students have the truth and the fragility. They have the other side. A one-sided experience can only offer itself; there's no dialectical experience. To understand translation as something which never ceases to finish, which is constructing itself as it is deforming itself, has a striking role in how we engage with the world. In life, we become beings who understand the world. We understand ourselves, our wills, our desires, not from ourselves or what we could be, but through the translations that come to us, translations which shape us. That is something permanent over us. To understand translation as such, and to acknowledge such reality(ies), matters because it intervenes on how we engage with life, as we move away from a flat type of engagement, exiting into the plurality that constitutes it, suspending ourselves from a God-given game of identities, so as to embrace what we don't know, yet.
So, I'm talking about a constructed path that reveals, just as Mário de Azevedo's silence, a "propensity for discontinuity before the established discourse" (2017, p. 19, translated from the original). A translation's translation, and so on, a constant search for Babel, not the tower, but the well (Barrento, 2002), never installing itself as the truth, always questioning the established power and the one it might establish. Now, being a quest for the original never original, we may admit a tissue — a web — whose lines define points and never the contrary (Deleuze, 2008). A single weave never isolated in its particularities, which is ripped and sewn, embodied and despised, chronologically free.

ENDING SO AS TO BEGIN
When I visited the Ruins in Rome, I saw something which may go unnoticed as it is close to the colossal colosseum, regardless of its size. I felt I had an epiphany when I saw the ruins of the Basilica of Maxentius. I can talk about them, just as Barthes talked about the Citroën DS, but I admit: everything will be little to express the pain I felt: "I mean the supreme creation of an era, conceived with passion by unknown artists, and consumed in image if not in usage by a whole population which appropriates them as a purely magical object." (Barthes, 1991, p.88).

Architecture, so as to be what it is, needs to be humanised, unlike the DS which Barthes describes as humanised art. In this case, a ruin remains to be consumed by contesting tourists; in this moment, what was architecture is no more. Is it the construction of its political sense in me what has constituted — and still constitutes — this moment of epiphany? Is this the fascination for ruins? The summoning of the politic and the fantasy of destroying myth?

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Issues, practices and alternative relational possibilities in museum education

MARTA COELHO VALENTE

ABSTRACT
The research project I am working on for my Ph.D. in Arts Education forms part of the field of questioning that has emerged within the context of social relations and the engagement and participation of the public in cultural institutions, more specifically in the educational practices of museums.

Today we are witnessing a paradigm shift in institutional discourses seeking to break down the traditional barrier between institutions and their contexts and populations (Valente, 2017). Although we may regard this as a current trend that is to some extent generalised in museums, the practices adopted seem to continue to reveal the colonialist machine that museums still are today. We recognise in institutional communication documents, particularly in the field of education, expressions such as 'doing together', 'working together', 'coming together', 'doing with', so we may question whether these movements as a whole exist within a framework of real, democratic, collective cultural construction and engagement, and a real social commitment – for we must not conceal, for example, the well-known institutional pressures to create financially sustainable operations which turn the incorporation of participatory processes into a vehicle for establishing and expanding audiences to foster the sustainability of institutions. With this I mean that currently we find narratives that evoke the incorporation of potentially horizontal strategies into collective agency processes, but still seem to lack transparency: if on the one hand they obscure the fragilities and tensions inherent in the relational and collaborative processes themselves, on the other hand they centralise the hegemonic position represented by the institution, export its predefined narratives and are not open to discussion or confrontation of different points of view – they are not open to several 'hegemonies'.

My proposal is to seek to bring into the discussion a point of critical questioning and reflection on paradoxes and tensions of relational processes and collaborative participation in the field of museum education. A discussion could be introduced on how the educational, in its interpenetration with the artistic, can create a space of contact and creation of shared meaning where the differences, approaches and singularities of those involved in relationships are exposed; and how to translate this into an approach that is committed to processes of social justice.

CONCEPTUAL CONTEXT AND ISSUES FOR DISCUSSION
Collaborative participation has widely become a "buzzconcept" (Miessen, 2010), generally recognised as an undeniable tool for promoting access and inclusion in culture. Critical positions promote questioning and discussion about the paradoxes and tensions inherent in collaborative participation movements, still pointing to a generalisation of superficial participation proposals; a romantic dimension of negotiation or a violent dimension, in the face of the manipulation of a consensus (Miessen, 2010). People are invited to participate in processes where the contents, methodologies and approaches are internally defined by the institutional actors, incorporating their particular way of seeing and questioning the ways of the world (Valente, 2017) – enforcing previously determined agendas and programmes. According to Bernadette Lynch (2014, 2015, 2016, 2017), the institutional work is still largely in the process of centralising the institution's power, resulting in the reinforcement of a unidirectional discourse from the centre to the periphery.

Therefore the challenge is to rethink the educational space in museums from a conflictual dimension (Miessen, 2010) – exploring here the agonistic approach of considering the conflict (Mouffe in Miessen, 2010; Mouffe, 2007) – recognising its potential in the creation of an active environment in constructing shared meanings, positioning the educational space as a "contact zone" (Clifford, 1997).
In another perspective, I think it is pertinent to rescue Janna Graham's proposal (2017) by focusing on the importance of reflecting on how we can be and act within possible conditions. Based on this, let us focus on the pertinence of challenging the centralisation of the powers that be, contesting coercive silences and "naming the conflict" (Graham, 2017, p. 196), and let us also consider the "para-sitic" condition (Graham, 2017), as an emancipatory and socially committed educational approach.

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(RE)Making artist books.Creation of artistic cartographies, as a strategy for the development of creativity and the co-construction of a critical look at non-formal education practices, leisure and free time.

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QUESTIONS TO BE DISCUSSED
What kind of conditions must be given to be able to derive the knowledge arising from the artistic process?

What kind of knowledge would be deriving from the use of the artist books?

How useful could be the artist books? What other kind of artistic processes will be useful?

Could the cartographies involved all this ways to create knowledge?

ABSTRACT
The objective of my study is to analyze the conditions that must be given to be able to derive the knowledge arising from the artistic process itself to the field of artistic education in extracurricular environments, leisure and free time.

Likewise, it seeks to deepen the aesthetic value and utility of this knowledge, from the creation of cartographies in which they will be categorized, classified and above all interrelated, based on the emergence of my own artistic production and experiences within my work as an accompanist or guest in different educational projects in relation to art.

In the process of creating these cartographies, the artist's books would be artifacts of research, both physically and symbolically, participatory processes, since they encompass conditions of readability and secuentiality provided by spatial, material and temporal synthesis.

The cases that I will be analyzing will be those experienced in the artistic process itself / in collaboration / in cooperation / in relation: creation within the development of the project Cartographic Narratives thanks to the Fundación Bilbao Arte Fundazioa grant, different creation and exhibition workshops of artist books and the experiences lived and to live in festivals and diverse courses, and workshops, such as: The 38ème Moussem Culturel International d'Assilah (2016) or the experiences in BilboArte (2017).

I started working on artists books just like a necessity to organize my thinking and questions. More of the times the works were based on my own live as well as experiences related to texts I´d read. My way to think about these problems and the relation between them is drawing them, more of the times the drawing becomes a mess of constructions and co relations of apparently insignificant details of the everyday life mixed and transformed.

[...] the notion of the strength of art, which does not necessarily have to do with the artistic object, but rather with its potential for transformation. And I am not saying that this happens only in art, but that art is unique in the way of dealing with it. I am convinced of the importance of art and its force of transformation, its force of ontogenesis in terms of thinking about that world (Atkinson, 2015).

Then the materiality of the ceramics, it´s cualities and the importance of the procces that has to be in progress, gived to my research a way to develop itsself.

When one of my PHD directors gave to me the text "Art, Pedagogy and Cultural Resistance. New Materialisms" (2015), edited by Anna Hickey-

Moody and Tara Page, I couldn't believe what my eyes were looking at. In their work was given all the background to understand my own practice in the arts as part of the research.

I have become aware, from the chapter 9 Manifesto by Anna Hickey-Moody, that the rhizome takes place in my daily practice more than I would have imagined. In that chapter she strengthens the nascent connection between new materialist feminism and inventive methods with a focus on ontology and creative practice as research (Hickey-Moddy 2015:170)

THEORETICAL FRAMEWORK

In order to define the field of study that concerns my problem, first of all, I´d like to write down some of the methodologies that I´d been analyzing to make the way between education practice and theories and art practice and theories as well as all the experiences and relationships that affect all around my life and so in the decisions I decide to take. I agree with the idea of Hernandez about the necessity of making visible how are choose the ideas that set up the research and how the researcher and the research goes through these ideas. (Hernandez, 2008, p.20) in order to make the research as transparent as it´s posible.

In my particular walking (Careri, 2002) the materials and processes I often use are in a intermezzo (Deleuze and Guattari, 1987:13-14) (like a rhizomatic use of plasticity in the materials themselves) of their traditional use or way to use and a experimental mix media use. I try to explore all between different usual and new, materials and processes. I am currently focusing my art practice on ceramics thanks to my workshop partner Raquel Asensi.

I have also aware that the artistic practice shapes the practice in different types of workshops and educational events, and also in the other sense, so problems that could be particular to a field become a constant obsession. I would like to analyze the relations between those fields and how could knowledge be constructed.

That´s why it looks so interesting and related to my research the feminist materialist reading that she suggests of Deleuze and Guattari´s (1987) rhizome as an inventive materialist research methodology.

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Displacements and movements in the process of research relating to locations of the body within trajectories and the initial training of teachers in artistic education

SARA CARRASCO

QUESTIONS TO BE DISCUSSED

How can we think the process of research from other places and generate new concepts and reformulations about it? And how this can be implemented?

What happens when the image begins to act as a vibration that allows us to learn from our theses?

How can the images allow us to expand bodily practices?

How does post qualitative allow us to move through the movements and displacements of the research process?

How reconfigure the grounds of what is recognized as a "Research"?

How does the post-qualitative perspective affect the research formats and the analysis process?

How can we think the relationship between the researcher, the researched, data and interviews as an entanglement?

ABSTRACT

The doctoral thesis tells about a perturbing turn experimented after a long and exhaustive coding process and analysis of evidence through the second generation of the Grounded Theory (constructionist perspective of the GT developed by Bryant, 2002, 2007; Charmaz, 2000, 2002, 2006; Clarke, 2003, 2005; among others). It endeavours

the description of some of the ways that emerged from the complex displacements and becoming-lived, which not only show my movement as a researcher, but also how the initial focus of study is displaced, generating a transformation in the main question of research and the methodology.

Firstly, the research puts emphasis on making questions about how a group of art teachers in training build their corporealities and performative actions in their formative process.

Nevertheless, as a result of the continuous onto epistemological movements, the focus of research is moved towards other fields in the expansion of the meaning and spaces of the body in the research. This allows explorations in relation to different places that the body uses inside educative relationships, understanding that it is not only a social construction but also an experience that goes through, around the entire educational spectrum constituted by material, human and non-human forces.

Originally, the conception of the body in my research was only from its symbolic dimension as a social construction at the service of the human actions. Namely, I considered only the discursive and human forces on the attribution of the corporal projects of the participants without paying attention to the role that physical spaces and materiality/matter can fulfil in their body constitution and training process as future teachers. This limited the interview questions to a single dualist conception of the body. However, material and non-material forces that emerge from the narratives of the participants helped me to expand the sense of the body and its constitution.

As a result of these movements and displacements I have been thinking how the use of the images and visual maps in my research could be displaced from being illustrative to assume a position of centrality inside the research as a territory of exploration. The initial sense of the image in my research was its illustrative role. Nevertheless, because of its power to generate theory and its own speech in its structure, it also provides a way of reflecting the intra-actions (Barad, 2012) generated around the place of the body in the research and its performative sense.

The institutional spaces and the materiality/matter that is part of the educational training, gathering with the political, social and cultural frame, help to understand the corporal emplacement, as well as the different types of bodily appropriations of the spaces. This appropriation - by inhabiting those spaces in (dis) institutionalized ways -

leads some students to find their own place in the university. In this way, the production of the images as assemblages (or collages) of different pictures can reflect the different actions that the body has to inhabit institutional spaces.

The images could function as epistemology because they contribute not only to the research, but also to the knowledge that is produced within it. This puts the images as places of visuality that generate knowledge, and begin to act as spaces of thinking.

THEORETICAL FRAMEWORK
In relation to the subject of the body, I initially decided to focus on the contributions of the social theory, especially post-structuralism, feminist (poststructuralist and performative studies) and constructionist approaches, for their special emphasis on the social construction and understanding of the body as a constitutive and subjective part of the subject (Bourdieu, 1988; Foucault 1980,1990; Le Breton, 2002; Mauss, 1979; Merleau-Ponty, 1973; Turner, 1994). The body as a social construction established in relation to others within a specific context and in a dynamic and unfinished way.

But then, as a result of the displacements experimented along the research and what emerged from the narratives I realized an expanded conception of the body and the educational spectrum. The participants conceived the body in their educational training not only from the physical, symbolic or cultural dimension, but also as the space that occupied all pedagogical territories, including matter and architecture. For them, this "experience of the body" is not something to build, but also that circulates and passes through the educational spectrum and its educational training.

The proposals that helped me to think the body from other scenarios have come from postqualitative feminist authors like Jackson, 2013; MacLure, 2013; Mazzei, 2013; and St. Pierre, 2014.

Likewise; post-materialist proposals by feminist authors such as Barad, 2007; Braidotti, 2015; Haraway, 1988; and Lather, 2016. Finally, I cannot ignore Deleuze and Guattari's concepts as 'Body Without Organs' (1972, 1983), 'Segregation and Nomadism' (1972), 'Life as a political concept' (Foucault and Deleuze, 2005) and 'The Flat Ontology' (DeLanda, 2002; Deleuze y Guattari, 1983, 1987; Derrida 1966, 1978; Foucault, 1976, 1980). However, I present these proposals as spaces to continue thinking the body, but I do not develop them deeply. I only enunciate them as referential images of thought that help me to continue working and raising new questions

about the relation of the body, matter, human and non-human forces.

METHODOLOGY

I used a methodology which took into account the personal stories and narratives of the participants – the particular, the subjective and variable. I put the focus on micro-narratives and try to understand the issues from their own experiences and knowledge (epistemology) in relation to the body within its training as future teachers. That is why I decided to develop a collective case study (Simons, 2011; Stake, 1999; Vázquez & Angulo, 2003) within a public and state university in Chile, which was attended by a group of teachers in training, composed of five women and three men between 20 and 27 years old.

METHOD OF ANALYSIS AND CODING PROCESS:

Although the Grounded Theory is originally conceived as a methodology to be developed with fieldwork and research development, I used it as a method of analysis through the use of some key strategies which helped me to sort and investigate narratives of the participants in an organized and rigorous way due to their set of systematic techniques. Among the decisions that I took from what is proposed in the second generation of the GT, were: start from a previous theoretical framework with a specific vision and positioning on the body and education; use the GT as a method of analysis after gathering the evidence and developing the research in the field; a continuous dialogue with literature; and introduce meaning and reflective strategies. In this process, my role as a researcher was fundamental.

THE IMAGE AS A TERRITORY OF EXPLORATION IN THE RESEARCH

The use of images and visual maps as methods of visualization of what I was trying to say in words played a significant role. In this attempt, I try to use it as a territory of exploration that would help me -and help to the reader- to open new questions and lines of meaning to think the body and its different spaces in the educational training of these teachers.

The visual maps that I built, called "relations maps", were constructed from the inter-intra relations that I realized 'between' and 'inside' the themes and elements that emerged from the coding process. Therefore, these maps are not only related with the notions and spaces occupied by the body in art, education and social spheres, but also to represent the connections that are generated.

In the other hand, the assemblages of photos with different images, attempted to reveal various connections as entanglement between the body, the physical spaces and the matter/materiality

that constitute the teacher training. For this, I focused on four main aspects of the appropriation of physical spaces: 1) what is warned about the body in relation to the "other" and the physical spaces?; 2) how bodies are put into action?; 3) how bodies are schooled?; 4) how the body is related to physical spaces and institutional furniture?

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A Tactile Image. Art-based research on the influence of Feminisms in Ceramic Art Practices from the 70s and 80s until today.

RAQUEL ASENSI

Feminist art of the 70s and 80s coincided with postmodern theory. During this period of time artists who were influenced by feminism, rejected the dominant aesthetic hierarchy of art critiques like Clement Greenberg. Some embraced ceramics and ornament as a language for insurrection, (ADAMSON, 2012).

Elissa Auther would say the decorative in modernism was stigmatized as a fault or an error (AUTHER 2004).

Something which occurred when painting or art failed.

While often quoted as influential in art at the time, we have yet to find a coherent archive on ceramic art influenced by feminisms. In my research process I study feminist historical practices in ceramics, evaluate their influence in art today, while creating my own art-production. It's an interdisciplinary practice which is deeply influenced by my case of study as well as the current post-industrial landscape. I am working on a experimental archive which includes the story of my own ceramic practice.

It's become relevant in my research project to look over the question of ornament in today's society.

Ornament is an element which is highly present in our consumption and service based communities.

Demand and offer of ceramic design objects are escalating. On the other hand, there are many artistic practices in ceramics which counterpoint this situation with irony. Ornament which feminists used as a form of subversion

confronting an aesthetic canon in the '70s has become a double-edged sword in the post-industrial culture.

My personal works are related to the ambivalence generated by feminist art practices in ceramics, conjoining beauty and ornament with transgression. Ironically, I use ornament but also introduce a distorting factor, "error". Most of my works are sculptures, though usually combined with body actions (performance) related to ceramics. Some of them intertwine opposite notions like fragility-agressiveness, femenine-masculine, industrial-handmade, repetition-expressiveness, eternal-ephemeral. Questions about gender are also an important element in my work. Hybrid concepts like human-machine, naturalartificial.

The resulting body extensions are usually photographed in natural spaces, generating contrast between an artistic practice related to the body, technology, and 'nature', which is reflected as socially constructed.

I've been influenced for many years by feminist artists like Hannah Wilke or Judy Chicago, who also worked in ceramics. Some of my references linked to post-industrial ceramic art have been artists like Marek Cécula or Clare Twomey. I am newly discovering connections with other artists from the 70s and 80s until today. Only through art-based research they have become a personal genealogy for my own work, and I believe it can be useful to many others. This poses another important question. What mecanisms have allowed for this artistic practice of historical relevance to pass subtly unnoticed in comparison to others? What have been the dominant theories and critiques in art during the past decades? What can we do through art and from our communities, from a situated knowledge, (HARAWAY, 1991), to unveil it?

My interest is to show some of the ceramic works which cannot be named strictly as references from the past and their powerful connection to my work and contemporary ceramic art. They are links to the recent past which are still present today. They have evidently made a difference in broadening genres, themes, and techniques in a media which was traditionally related to "Arts and Crafts". More and more, ceramic practices are seen as an extensive media in art today.

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Not-knowing and floating: ways of moving, learning and being in a post-qualitative research in collaborative and collective art and education practices.

MIRIAM CORREDERA-CABEZA

QUESTIONS TO BE DISCUSSED
Are how this concept really valuable to articulated the "being" in collective and collaborative artistic and educational practices in post-qualitative perspectives?

How could it change the way this projects are configured?

ABSTRACT
Throughout the concepts of not-knowing and floating, getting involved in the "being", notion that has taken on much of the post-qualitative literature of nowadays, is part of a continuous state "mutable-stable" (Atkinson, 2014: 22). For this, it should not established premises a priori, but floating, putting the nets to the sea and remaining waiting, paying attention to what we could find in our way to generate meaning and orient ourselves. Being, also means letting ourselves overflow, putting our world upside down, forcing us get into low visibility areas, where we do not know, until eventually, we find and lose ourselves again.

In this state, these shadow areas, these moments in which we don't understand/know, are a intrinsic and complementary part that construct those processes we get involve in, the same way that illuminated areas do (the things that we know/understand), just like the chiaroscuro technique in drawing. This shadows, are like the void described by Barad (2012), a void that is not

hollow, but lives in the non-being (: 4), in a set of in/determinations and "incalculable effects on mattering" that need to be taken into account (Barad, 2012: 6-7).

In this way, not knowing and floating, are notions that configure a way of looking (and that the different elements look at us) in which, instead of establishing premises a priori, it remains waiting, searching for connections in the intra-action between the different elements and orienting itself from what is emerging in each situation, always in "becoming", in "being".

Working from these two concepts, the knowledge that we carry with us and on which we rely, has an ephemeral and vaporous texture, since they stop being solid and provide us control or tranquility (Atkinson, 2014: 5) to become gaseous and weak, interrogative, allowing us to configure them at every step. This conception of knowledge, within a post-qualitative framework, interrupts the gesture of fitting our knowledges in our investigations as if they were pieces of Lego, preventing us from naturalizing and reproducing. Instead, they adapt themselves to the research and acquire a slightly different form they had before. As a consequence of this, we emerge from the different processes and circumstances that are generated in that "being", where we also share agency with what surrounds us (human and non-human) to make a construction in company.

Finally, at the point where the trajectories of the different people and elements converge in a collaborative and collective work, this dimension of constructing "in company" (Hernandez, Sancho and Fendler, 2015: 375) also refers to spaces and times dedicated to a collective revision of the different knowledges, languages, spaces, contexts, shapes and ways of doing that each of them bring to the group, allowing a common appropriation of that point of confluence. In this task, it is especially valuable to be able to take into account the concepts of floating and not-knowing as in the shaded areas there are also new possibilities to discover through being and floating together, although such experiences are always accompanied by contradictions and partial achievements (Sanchez de Serdio, 2011: 2).

THEORETICAL FRAMEWORK

Pedagogical work could go hand in hand with the philosophical work, as philosophy can be configured as a kind of pedagogy in which meaning is generated by moving and creating concepts (Deleuze and Guattari, 1994. cited by Lenz Taguchi, 2016: 214). Through this pedagogy, we can learn "from" and "with" concepts, following the paths that other authors had made through them, to generate new ones (Lenz Taguchi, 2016: 214).

On the other hand, language, concepts and discourses are material-semiotic elements that, in their material quality, shape the world and are part of it (Lenz Taguchi, 2016: 214). At the same time, they only keep alive if they remain in continuous change, in constant " "being" in trouble "and" of use " (Childers, 2008, cited by Lather and St. Pierre, 2013: 642). This quality of continuum or infinite, as Barat (2012) affirms, is not a sign of a wrong calculation —a reaction that would be more typical of a failed search of The Truth, in capital letters— but it is precisely the characteristic that keeps alive and vibrant the reality of which they are part of (: 6). In these case, it is also important to emphasize that the concepts as a method, do not intend to create critical genealogies about the concepts in themselves, but to know through them, generating folds and accumulations that make the reality they take part of, defer at the same time that they open new possibilities (Lenz Taguchi, 2016: 214)

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How do we reach wildness in our creative process? Artistic and phenomenological inquiry into Creative Rewilding activities

WIOLETTA PIASCIK

QUESTIONS TO BE DISCUSSED
Differences and similarities between artistic research and arts-based research?

What makes artistic research and what makes arts-based research?

Differences and similarities between varieties of names for research in the research field:
AR – Artistic research
ABR – Art--based research (Europe)
ABER – Arts--based educational research (North America)
ABAR – Art Based Action Research
PAR – Participatory Action Research
PBR – Practice-based research
PLD – Practice-led research?

I would like to read and discuss the examples of conducted doctoral artistic research and arts-based research from other institutions around Europe.

"We love nature the less humanly it behaves, and art when it is the artist's escape from man"[1] - Friedrich Wilhelm Nietzsche

ABSTRACT
Numerous artists, scientists, and world leaders call for more sustainable ways of interacting with the world. This doctoral research executed at the Department of Art of Aalto University addresses this need with an exploration of wildness in the context of creativity. It is an interdisciplinary research, which combines arts, environmental education and art education into a whole of its own sort. Creative Rewilding workshops are facilitated by me and are part of my doctoral research. I call the workshops Creative Rewilding – as a search for uncontrolled, unconstrained and unfettered creative states, which help participants to realize their potential. What I want to facilitate through art making is one form of the creative process. Creativity is understood here as the ability to produce works, thoughts, sounds, gestures, and ideas meaningful to a creator. "Unfettered" is the other English word that may best describe the creative wildness, I am aiming at. The term "rewilding" is borrowed from conservation biology, where it means reintroducing species to the areas, where they seem extinct in order to restore and sustain natural processes[2]. The Crea-
tive Rewilding activities are semi-structured and mostly open-ended; their rhythm is dependent on the group dynamic. Participants can work with various media, relying on their personal choices.

These happen as much outdoor as possible in sparsely populated areas. The activities aim to help participants to find themselves in a given environment and build a personal relationship towards it through creativity. I believe that each person experiences her/his wildness in a very individual way and my aim is not to define or limit it but rather to explore it together with participants. The study aims to answer the main research question: how do the participants of the Creative Rewilding activities relate to the concept of wildness in their creativity? The sub-questions are: how is wildness related to creativity? What controls and restricts participants while creating? What happens during the Creative Rewilding activities? Presently, I facilitate Creative Rewilding activities and collect data. My artistic work focuses on the quality of the contact between the observer and the artwork. The research project is a blend of an artistic and a scholarly approach, where the facilitation of Creative Rewilding activities is the method. Presently, I facilitate Creative Rewilding activities and collect data. The plan is to analyse the data (artworks, photos, sound and video recordings, interviews) that have been collected so far, with the grounded theory data analysis method. The patterns, which will be discovered through the analysis, will help me to adjust the data collection methods.

THEORETICAL FRAMEWORK
In the academic world, there is numerous research conducted on art, art education and environmental education but few in this interdisciplinary field[3]. The concept of wildness is discussed in various disciplines like psychology[4], theology[5], and management[6]. The academic research lacks the artistic perspective on wildness.

Some of the synonyms associated with wildness range from extravagance, violence and excitement to abandonment[7]. People tend to use it in various contexts and for various purposes, without defining it. With the attempt to define it, an important question to ask is how to define something unsystematic (wildness) with the language, which originates from the system itself? According to Sandilands, language tries to domesticate wildness but "wildness is unspeakable and calls our attention to the limits of human speech itself"[8].

Schroeder presents his view on wildness in his article *Reterritorializing Subjectivity*[9], where wildness is considered prerational. He sees wildness as an opposition to mechanization. "The contemporary world has produced to a his-

torically unprecedented degree a tension between machinization and wildness – both of which are expressions of the inhuman". I do not see wildness as opposed to machinization[10]. Wildness adopts the changes in the environment and consistently thrives in us. It is only changing its forms. We have control over what we focus on and I believe that it is more beneficial to concentrate on the interconnections, interrelations and similarities between human and nonhuman life than on finding differences.

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The choreographer as an author: Portuguese contemporary dance in 21ᵗʰ century through the analyses of processes

ANA CRISTINA DIAS

Although I have departed from the idea advanced by André Lepecki of the body as an archive, a live archive of memories from where gestures and movements can be used for choreographic combinations, I moved away from that particular point and further asked a similar question about the author 's place in contemporary dance. For this I need to question the idea of authority, of disappearance or death of the author advanced by Blanchot, Barthes and Foucault, in literature, but essentially focus on the work of the chore-ographer. In a way it is implicit in who can be choreographer and also how a choreographer works. Focused on the period from 2000-2016, my first step will be to analyze the work of 32 Portuguese contemporary dance choreographers. The second step will be to complete an in-depth analysis of three of the thirty two choreographers and their work.

At the same time I'm dealing with the tension between the writing and the reading of the litera-ture, in that it is costume to read first than write. However, following Derrida's position it is more beneficial to write your work prior to reading as to drive your thoughts.

Subsequently, I'm facing difficulties in the writing process as it is novel.

The books place / Experiences around the relationship between children and playfulness

ANA ROCHA

QUESTIONS TO BE DISCUSSED
How to explore the book experience (place) on the mediation between children and the other?

Can the objet book (portable an easy to use) be a mediator and a helpful link to explore a creative and artistic approach to communication?

Recently I will be able to explore an old library located at the university hub, with a proposal related to the theme I am eager to explore at the PhD of Artistic Education. How can I transform a common library into a lab of experience?
I am interested in recalling from the group new ways and approaches to this matter in other to present and implement the proposal.

ABSTRACT
The research project pretends to explore the experience of the relationships between children, others, using the book as a mediator.

Over the ages, books continue to have an aura of mystery and mastery. They may represent a common-or non–place, or travel-place, a conversation-place, but mostly they represent a secure place to be. Libraries, bookshops and old booksellers shops, represent this universe with different missions and characteristics, but all places have a specific atmosphere that is immortalized on the book, and is characterized as a sacred space.

This project is based in the tradition of playcenters (ludotecas) and the combination of toy libraries and books libraries, (ludobibliotecas), that are implemented in primary schools in order to promote and improve the better quality of life and time to families. The Municipality of Cascais develops this program called Grow Up in Full Time (Crescer a Tempo Inteiro), using the services of the ludobibliotecas, as a support to the curriculum and the families (with free activities on Saturdays for all), as a laboratory of knowledge and artistic experiments.

The exploration of the combination of play, reading and leisure, offer the opportunity to families to develop and explore a ludic dimension that hopefully may allow the shift in the educational method from primary teachers, and increase a sustainable approach to raise children's participation in active life, human development in an artistic and holist education.

The aim of this study is to analyse a group of children (aged 5 to 10) who attend public school in the Cascais and Estoril Parish with a library using 3 stages in a collaborative and participative dynamic through an investigation / action - observation / construction with the stakeholders and indirect), following the sequence:

The first phase of the study aims to observe the children's experience with the book, in the collection and analysis of their behaviour in the context of library. In a second stage, families are involved in the scope of opening the school library to the community. Finally, the work developed with the group will be presented, culminating in an exhibition / book manufactured, or other manifestation.

In Lisbon, the project LIVROBJETO - Anatomy and Architecture - is being developed as an experimental moment, where support, registration and construction align or misalign to fulfil a narrative using a digital platform for the dissemination of artist work and researchers. The agenda includes November last a collective with artist's books, where I present the work WALK YOUR TALK, developed within the framework of the thesis project research.

THEORETICAL FRAMEWORK
My compromise to develop the framework of the PhD Thesis is anchored in the present rather then the past. As so, the literature review is focused on contemporary publications and shows.

Recently, with the visit to the exhibition of the Biennial of Art of Venice in 2017, which presents in the Central Pavilion as the Pavilion of Artists and Books with several artists. At the Stirling Pavilion there is a reflection on the work of Walter Benjamim: Unpacking my Library belonging to the event of the parallel projects (Viva Arte Viva), where the works of the preferred readings of the artists in non-formal context are exposed. At the documentary of Kassel, Martha Minujín presents a replica of the temple at the Acropolis of Athens – Parthenon, composed of about 100,000 prohibited books. In the United States, the Do It Yourself (DIY) movement in the early 2000s, where space is transformed into experience, creation, and discovery, where is possible to remember Raul Proença library's as places of creation and innovation.

In the scope of experience, the book can be conneted with a performative character, to be an event as suggested in the catalogue of the exhibition Tarefas Infinitas (Calouste Gulbenkian Foundation, 2012) "the book is performative: it can be an exhibition or propose a action. The book is thus an event. Not just an account or memory of what happened, but a promoter of a

happening."

In Portugal since 2010, several cultural spaces have been restructured in terms of architecture and design, in order to approach a broader view of the notion of territory (urban space) is presented by José Luis Gonzáles Fernández as an educator space that must be taken into account and lived as a container of knowledge and promoter of incentives to motivate and awaken the users' needs.

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Writing Visually Through (Methodological) Events and Cartography

Jasmine B. Ulmer[1] and Mirka Koro-Ljungberg[1]

Abstract
This article explores visual forms of writing through cartography and methodological events. As re-envisioned writing practices and textual methodologies potentially push boundaries of qualitative research, these new lines of inquiry also may respond to persisting educational challenges that confine occupational job design and career pathways in education. Various related and unrelated inquiries, representations, and practices set in motion a series of methodological events related to writing, analysis, and our researcher selves. In this article, career pathways provide one topical example that is used to focus our writing and cartographies, but we also imagine broader methodological mappings that extend beyond data on teacher career pathways. We therefore propose that writing visually through cartography may help scholars avoid recycling research and retracing existing educational policies. Furthermore, we propose that uncertain textual authority and non-linear textuality may manifest as productive analytical and methodological space within a Deleuzian installation of visual writings.

Keywords
new methods, methodologies, writing as method of inquiry, methods of inquiry, visual methods, post-structuralism, arts-based inquiry

Writing 1: Cartography and Mapping

As we map across methodology—across varying disciplines and contexts—we do not endeavor to create fixed definitions of either cartography or mapping. Rather, our purpose is to extend reading, writing, and methodology through a series of engagements with both mapping and cartography. Cartography can include "the study of maps as scientific documents and as works of art" (Wallis & Robinson, 1987, p. xi). Mapping, in contrast, is a strategy employed across paradigms; we argue that applications thereof vary widely. For example, **word frequency maps** reflect systematic and semi-objective traditions of textual analysis (Bernard & Ryan, 2010). Visualizations might be used to reveal high-frequency words within the data set, providing proportionate graphics of participant word use. Similar visual images such as maps, charts, figures, and matrices attempt to describe objective happenings and indicate theoretical trends (Corbin & Strauss, 1990; Strauss & Corbin, 1997). **Discourse maps**, as a form of linguistic mapping, attend to the conveyance of meaning through the structure of language. Specifically, discourse mapping can provide a means of integrating how participants, through the data, were informing, acting, being, and using grammar (Gee, 2011) to connote emergent senses of identity, agency, power, and knowledge. **Situational maps** often explore

mapping within post-modern contexts. Situational mapping within grounded theory frameworks "opens up knowledge spaces. Maps are great boundary objects—devices for handling multiplicity, heterogeneity, and messiness in ways that can travel . . . Maps allow unmapping and remapping" (Clarke, 2005, p. 30). Furthermore, situational maps might facilitate descriptive and also more post-modern analyses regarding collective human actors and non-human elements; discursive, historical, and political aspects of life; and research that builds from "strategies for articulating the elements in the situation and examining relations among them" (Clarke, 2005, p. 1). We agree with Clarke that situational maps can portray various types of dense relations, different layers, and numerous permutations of people's experiences and research processes. Most excitingly, situational maps represent one way to work against the simplification of human experiences and social structures.

In response to the variations mentioned above, we adopt the perspective that cartography and mapping may be

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viewed *synonymously* within post-modern and Deleuzian contexts and possible *incommensurately* within positivist and interpretivist frameworks. For example, within positivism, mapping delineates precise and measurable reality; to many interpretivists, mapping offers potential insights, perceptions, and meanings; for critical theorists, mapping can reveal the distributions of socio-political power; whereas for post-modernists, a "reversal of the classical map metaphor" emphasizes the "spatial, experiential, subjective, and cognitive nature of mapping and reading" (Mitchell, 2008, p. 3). Furthermore, within an epistemological shift that departs from the Cartesian plane (Pascale, 2011), Deleuzian maps are always becoming as they "uncover" the unconscious through cartographic performances. Thus, in this article we conceptualize cartography not as a prescriptive navigational formula, but as a fluid, dynamic process for exploration and experimentation in research and writing— as experimentation that works against linguistic fascism and cultural grand narratives.

According to Mitchell (2008), cartographic writing "is characterized by the pervasive figure of the map, which self-reflexively deconstructs traditional theories of epistemology and representation" (p. 2). Cartographic writing does not seek to locate or trace meanings but to extend beyond normative forms of theorizing and representing. For example, Deleuze and Guattari (1980/1987) differentiated between maps and tracings, where maps explore the unconscious while tracings serve to repeat and reproduce. Though Deleuze and Guattari advised cartographers to "make a map, not a tracing" (p. 12), it may be challenging for maps to escape the trace. Problematically, when the trace "thinks it is reproducing something else it is in fact only reproducing itself. That is why the tracing is so dangerous" (pp. 12-13).

When Deleuze and Guattari differentiated between the tracing and mapping, they also "further distinguish[ed] between sedentary cartography and nomadic cartography" (Mitchell, 2008, p. 87). Within cartography, there remains a conceptual difference between place and space (Doel, 1999; Robinson, Morrison, Muehrcke, Kimerling, & Guptill, 1995); place often refers to dichotomous (open or closed, homogeneous or heterogeneous), slow, and concrete place, whereas space often is associated with speed, flotation, and disjunctures. Within this place–space frame, sedentary cartography (trace) remains within fixed place, while nomadic cartography (maps) travels through space. Doel also argued in favor of "*letting space take place*: that is the ambition of geography, when it is radical" (p. 10, emphasis in original). In our work through blank cartography, space takes place as uncertainty informs analysis. Place finds itself firmly located within positional points on a Cartesian plane. In contrast, open space provides opportunity for movement, expansion of thought, and exploration of unfamiliar territories. Within this open spatial frame, place can be found and

found again, space can be explored, and exploration can involve uncertainty.

Viewing cartography as interactive and interrelated methodology, "we can then liken cartography to a drama played by two actors, the map maker and map user, with two stage properties, the map and the data domain" (Robinson et al., 1995, p. 18). Rather than passively receive unilateral information from the map maker, in interactive cartography, space is held open for the map user to actively interpret multiple cartographic possibilities. Instead of controlling disseminations of results, cartography welcomes viewers to conduct their own analysis, critique, and interpretations. The data/knowledge domain then transfers back and forth between the map maker and map user, with the cartography itself as a conduit.

Reading Cartographically

In this article, we explore cartographies and spaces of uncertainty in the context of reading, writing, writing analysis, reading analysis, reading and writing data and our (researcher) selves. We write visually, creating methodological/writing events and mapping methodological cartographies. Our purpose is to discuss ways in which unclaimed and unnamed spaces of research writing and reading can be visual, energetic, productive, and continuously moving and shifting. We take on the challenge of envisioning epistemological and methodological movement, qualitative research, and educational practice (and policy) through cartography. In humble ways we also attempt to push the methodological boundaries of qualitative inquiry by experimenting with research in the intersectional events of writing, mapping, and knowing. We propose that writing visually and through cartographies could prevent scholars from remaining unproductively stuck in tracing and analyzing experiences again and again in the same ways and thus enable them to escape overly structured educational discourses and practices. In attempting to escape structured educational discourses and practices ourselves, we depart from standard conventions of linearity and form. This departure may open up spaces to think about research from different perspectives and from positions that acknowledge complexity and uncertainty (see also Clarke, 2005; Koro-Ljungberg, 2012; Koro-Ljungberg & Barko, 2012; Koro-Ljungberg & Mazzei, 2012; Pollock, 2007).

We present this as a cartographic manuscript for readers to explore in visual and rhizomatic fashion. Given that different modes of writing call for different modes of reading, we suggest that, for example, Deleuzian writings may call for Deleuzian readings that de/reterritorialize the textual experience. In this sense, a cartographic manuscript makes the shift from a *readerly* to a *writerly* text in which "the reader [is] no longer a consumer, but a producer of the text" (Barthes, 1970/1974, p. 4). How much guidance, then,

should readers of writerly texts receive? Here, we echo Foucault (1966/1970) and submit that the reader is "free to make what he will of the book he has been kind enough to read. What right have I to suggest that it should be used in one way rather than another?" (p. ix). We adopt a similar approach and encourage readers to explore different, multiple readings of this text.

We acknowledge that some readers might be more familiar and comfortable with openings we offer here to begin their readings. At the same time, we would like to offer an optional cartographic key to assist those readers who are used to linear text and structured reporting. Though an optional cartographic key is provided (see pp. 3-4), we suggest that readers travel as cartographers reading their way through the text. As Colebrook (2012) observes,

> For it is only a question of literacy—or of how modes of writing and reading enable orientations, differences and the creation of minor deflections—that truly enables the possibility of reading and writing *not as modes of replication* (tracing a pattern) but as modes of mapping—marking out new spaces, new dimensions, new lines of filiation. (p. xi, emphasis in original)

A first folding opens an entryway for exploration . . . [1]

Folding 1
Lyrics from "Zoopora," U2 (1993)
And I have no compass
And I have no map . . .
No particular place names
No particular song

Cartographic Key

Figures 2, 4, 5, & 6: The Installation (p. 5, 8, 9, & 10)
Event 3: The Installation (p. 8)
Event 2: An (Un)related Study (p. 6)

Figure 1: Blank Cartography (p. 4)

Event 4: Finding Educational
Significance (p. 12)

Writing 1: Cartography and Mapping (p. 1)
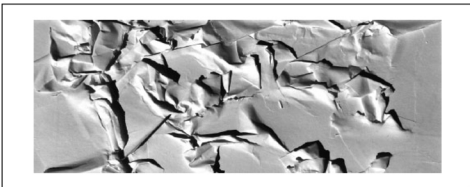
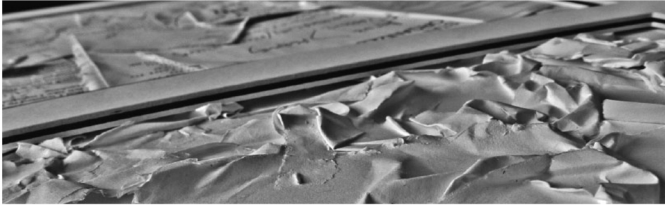Writing 2: Writing Visually (p. 4)
Event 1: Monstrous Writing (p. 5)
Writing 3: Cartography as Anti-Methodology (p. 10)
Figure 3: Visualizing Data Remnants as DNA (p. 7)

Folding 1: Lyrics from U2's "Zoopora" (p. 3)

Folding 2: The Magical Realism of Gabriel García Márquez (p. 12)

Folding 3: A Pause through Poetry: "Keeping Quiet" with Pablo Neruda (p. 13)

Figure 1. Blank cartography.

The blank cartography and subsequent elements of the installation attempt to work within the Deleuze and Guattari's (1980/1987) description of the map:

> *The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a mediation.* (p. 12, emphasis added)

Writing 2: Writing Visually

We find texts on visual writing especially inspiring and refreshing in the time of structured abstracts and controlled modes of scholarly communication. Denzin (1992), for example, proposed that "to write visually is to produce a new form of the social text" (p. 25). Visual writings write themselves across subject matters, discourses, genres, images, and other objects and practices. In his descriptions thereof, Denzin drew from Ulmer's (1989) conceptualizations of visual writing. More specifically, Ulmer defined visual writing in the context of the "mystory," a form of composition in which the feeling body produces its own emotionality, potentially without words. Ulmer's mystory represented the author's intensive reserve and the ways in which he thought within the electronic apparatus through video and technology. Extending Derrida's (1976) grammatology project into the "age of video," Ulmer envisioned the mystory as a form of writing pedagogy. Though we parallel Ulmer's application of post-modern visual culture through technology and

multi-layered texts, his versions of the "mystory" and video frequently underscored the role of memory and experience (Ulmer, 1989, 1995). Rather than evoke existing experiences or tap into viewers' everyday lives, in contrast, our conceptualization of visual writing emphasizes how new experiences might be produced by aesthetic provocations and non-literal, "pictorial" forms of writing (Derrida, 1976).

AND

Alternatively, writing visually could be conceptualized similarly to writing blind or seeing through thought—thus simultaneously and paradoxically seeing and not-seeing. This paradox could be productive in ways in which it forces writers to encounter the invisible and imagine what they see. McCaffrey (2011) argued that "seeing for the normal seer does not take up much thinking, let alone seeing (p. 353). Similarly, the seeing for seer or writing for the scholarly writer can become relatively thought free. Instead of viewing writing as thought free, McCaffrey focused on brokenness in seeing, moving away from the fixities and ontological totalities often present when seer sees.

AND

Rust (2013) offered another interesting form of visual writing. She referred to blood and tears as ink and forms of fluid exchanges. These forms of visual and pictorial writing can create fluid relations between verbal and pictorial domains. Rust explained, "Verses written in tears conjured in the text's verbal domain flow as real ink inscribing sad faces on the page" (p. 407).

AND

Visual writing could also take a form of underwriting as proposed by Robinson (2009). In the context of art and visual studies, Robinson experimented with a form of visual writing that she called "underwriting." Robinson combined pictures, copies of the source frames, video stills of her painting, close details and images of unfinished paintings, sketches, and diagrams and so on. It was important for her to deviate and build from accidents and overlays, errors and mistakes, and from misunderstandings of her own writing and text. She also used blank maps to create spaces for projection and conceptual flexibility. Regardless of the form or visual medium, writing might stimulate and also allow qualitative researchers to reimagine fresh approaches to policy, practice, and methodology that go beyond "seeing" or verifying existing ways to know. Cartography provides yet another venue to tackle with difference.
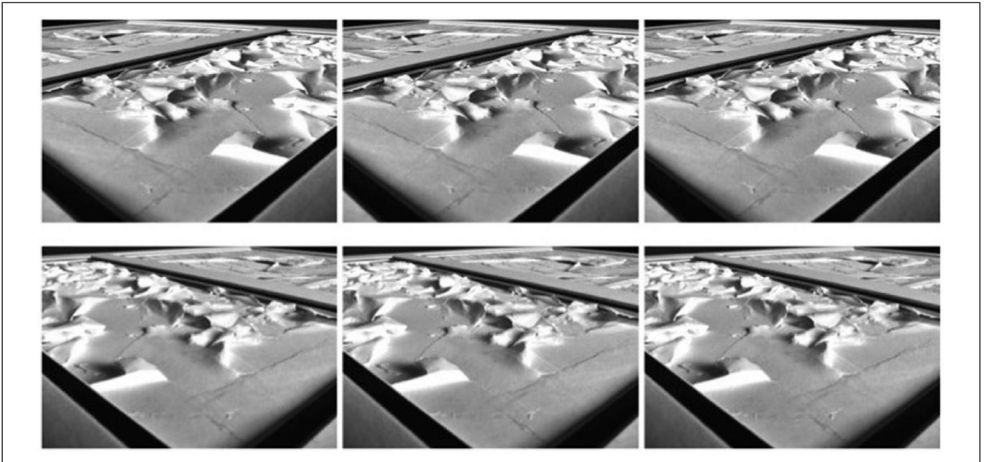
Figure 2. The installation (a different vantage).

Event 1: Monstrous Writing

In this article, we mainly write with Deleuze and post-structural theory, but we also write with images, maps, and other foldings such as lyrics, poetry, and magical-realist novellas. Following Deleuze, writing for us is an event and maybe a monstrous event or experiment. Writing and research might not follow social or disciplinary expectations, lines of traditions/heritage, and they still may carry the name or odor of research. For Deleuze (1995), writing is an experiment sometimes similar to giving an author his own child.

I saw myself as taking an author from behind, and giving him a child that would be his own offspring, yet monstrous. It was really important for it to be his own child, because the author had to actually say all I had him saying. But the child was bound to be monstrous too because it result from all sorts of shifting, slipping, dislocation, and hidden emissions that I really enjoyed. (p. 6)

Furthermore, writing and especially writing visually, has nothing to do with signifying or meaning (see Deleuze & Guattari, 1980/1987) but mapping, twisting language and making language "vibrate, seizes hold of it, and rends it in order to wrest the percept from perceptions, the affect from affection, the sensation from opinion" (Deleuze, 1994, p. 176). For us, this call to twist language and make language to vibrate is haunting and yet liberating.

One cannot become too intimate with horror or terror given that this intimacy and familiarity may create stability, comfortableness, and "neurotic conceptions of literature" (Deleuze & Guattari, 1972/2009, p. 134), thus replacing the horror and strangeness with order and predictability. For Deleuze and Guattari (1972/2009), "Every writer is a sell-out. The only literature is that which places an explosive device in its package, fabricating a counterfeit currency, causing the superego and its form of expression to explode" (p. 134). Writing does not signify. Instead, it surveys and maps often the unanticipated and becoming. Writing is "a production of speeds and slowness between particles" (Deleuze & Guattari, 1980/1987, p. 269). Thus, writing not really is but it does. Writing generates, brings something to life, liberates, and traces dislocation and slippage.

For Deleuze (1990), [writing and research] events are not something that exists per se but events subsist; and inhere.

Events are verbs that often result from action, desire, and passion. Events are not present but infinitive. "Events are like crystals, they become and grow only out of the edges, or on the edge" (Deleuze, 1990, p. 9). Deleuze (1990) also proposed that sense is the boundary between propositions and things—"the event is sense itself. The event belongs essentially to language; it has an essential relationship to language" (p. 22). Writing and research are events where something passes through the writer and researcher, something that might be hard to name or identify (Deleuze, 1995). For us, this passing through embodied and full yet empty cartography enabled us to view or experience different extensions of scholarship and edges of the research events together at once but not necessarily repeatedly or in an orderly sequence. Writing as orderly or pure signifies an event that might be dead. Deleuze and Guattari (1972/2009) wrote that

> the death of writing is like the death of God or the death of the father: the thing was settled a long time ago, although the news of the event is slow to reach us, and there survives in us the memory of extinct signs with which we still write. (p. 240)

Maybe the letters are only breaks and words scattered and undivided movements and flows as Deleuze explains. Is there still a value in writing? Would this notion of (visual) writing work for you? Liberate you?

Deleuze and Guattari (1980/1987) tell us to stop writing or write like a rat. Writing is a becoming not a becomings-writer but becomings-NCLB, becomings-nation, becomings-unteacher, and/or other unnatural participations. No one writes by themselves but the other is always already present even if it cannot be named.

Event 2: An (Un)related Study

This cartographic project finds inspiration in a previous related and yet simultaneously unrelated exploration. The first author's participation in this study formed a methodological event—an ongoing methodological wondering about the possibilities of cartography as potential remedy to the limitations of, and repeated frustrations with, mapping. By repeatedly interacting with data as form of analytical play in the finding of shapes and the (re)shaping of findings, she engaged in a messy series of experimental analyses. Moreover, she began to wonder how researchers might capture and represent the diverse, rhizomatic trajectories of career pathways.

A Study Synopsis

A study of the career pathways of teacher leaders examined a unique population of teacher leaders directly engaged in federal education policy (Eckert, Ulmer, Khachatryan, & Ledesma, 2014). This collaborative study investigated the career trajectory experiences of alumni from a federal policy program designed for teacher leaders. The study participants ($n = 61$) hailed from 30 states, averaged 16 years of teaching experience, and represented four cohorts of a highly competitive fellowship program. Initial analysis of survey data revealed that 64% of participants assumed a new role post-fellowship. Yet, following further analysis of data gathered from public profiles and follow-up interviews ($n = 12$), the authors found that the teacher leaders in this mixed methods study functioned as "adders" and "pathfinders" who did not leave education per se, but rather founds means of developing new career roles and pathways within education.

Analytical possibilities beyond the scope of one project thus inspired ongoing wonderings in the next. In a shift toward cartography, data remnants replicate across inquiries as data are envisioned as DNA replicating within "viral" form (Koro-Ljungberg, 2013). As data continue to be thought along two strands, therefore, subtle shifts occur within the replications of DNA, thereby creating analytical insertions, deletions, and mutations for the researcher. Through the processes of DNA replication, base pair codes duplicate. As the duplication process repeats, however, acute differences emerge. Repetition increasingly creates distance between "identical" sets of genetic information, and sequencing deviations occur in the event that base pairs substitute or mutate. If data and inquiry represent the base pair codes that are sequenced and re-sequenced within research, then substitutions and mutations are the differences that occur across repetitions of analysis and inquiry. Within this article, analytical mutations occur across theory, whereas analytical substitutions include a cartographic focus as a means of exploring career pathway development.
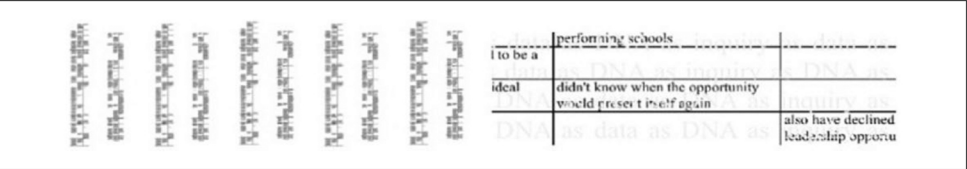

Figure 3. Visualizing data remnants as DNA.

As a separate inquiry, therefore, this cartographic project emphasizes that data analyses can be plural and any given research project potentially embodies numerous unresolved analyses that may continue to replicate virally. This is not to offer competing analyses, but instead to acknowledge that one inquiry continues to provoke wonderings in another. In particular, one inquiry involves secondary applications of mapping; another explores mapping as primary methodology. Exchanging analytical frames in a turn toward post-structuralism, therefore, an attempt to map career trajectories shifts into an opening of those same pathways beyond simply creating additional institutional structures and confines. In other words, what if rather than finding new institutional structures to *map* through replications, careers were envisioned as *cartographies* marked by open, fluid possibilities?

Cartography, therefore, potentially opens possibilities for post-structural landscapes regarding conceptualizations of career pathways. Halting the search for identification and knowing, the open spaces within abstract cartography can expand thinking about the spaces in which teacher leaders operate and the pathways they pursue. Because teacher leaders traditionally lack opportunities for advancement beyond school and district administration, sites for teacher leadership beyond the classroom—until recently—remain both rare and constricted. Yet, an emerging core of teacher leaders appear to be not only expanding but also creating new domains for teacher leadership (Eckert et al., 2014). This is an opportunity not only for teacher leadership, but perhaps also an opportunity for methodology to respond alongside changes in praxis. Not yet written cartography, therefore, becomes the blank canvass for analyzing and conceptualizing emergent pathways. Writing and research events in this article grow from blank cartography, a linguistically empty canvas (only shapes, no text or images), and hanging extensions of unresolved analysis. Cartography becomes a complementary means of conceptualizing career pathways across education.

By refusing prescribed meaning, blank cartography frees analysis in a manner that may be similar to viewing a monochromatic painting. Despite the deceptive simplicity of minimalist monochromes, the non-compositional effects of monochromes facilitate a way of "not composing, of refusing the meanings of parts and division" (Singerman, 2003, p. 128). Like monochromatic painting, blank cartography arrests "knowing" and holds the viewer in temporary stasis.

Event 3: The Installation

The installation emerged in rethinking the concept of career development through Deleuze. This reconceptualization realized a shift from "the trajectory" to pathways as multiplicities, mirroring his contrast between tree-roots and rhizomes. Curious about rhizomatic career development, (un) pursued analytical possibilities, and ongoing lines of inquiry regarding the unfolding of teacher leadership, an installation reflected the messiness (Lather, 2010) and plurality of these endeavors. In particular, the messiness of multiple, non-linear, rhizomatic pathways defied traditional flow-charts and diagrams and called for new forums in which to conceptualize careers. In an attempt to "make rhizomes, not roots" (Deleuze & Guattari, 1980/1987, p. 24), an installation provided an otherwise unavailable canvass to conceptualize non-linear movement. While working within this Deleuzian framework of maps and tracings and rhizomes, questions arose regarding how to write rhizomatically, how to present analysis rhizomatically in horizontal, non-linear, moving, shifting, tangled pieces. Yet these pieces could not, would not otherwise be contained. It seemed incongruous to think

with Deleuzian theory but write with linearity, especially when the blank cartography itself continued to disrupt linearity. In an imagined traversal of the blank cartography, exploration necessitated multiple non-linear pathways through the varied shades and shadows bordering ranges of paper mountains, valleys, and plateaus. To travel cartographically was to embody non-linear movement, thought, and analysis; non-linear writing followed accordingly.

The cartographic assemblage hence emerges at an intersection of visual and rhizomatic forms of writing. Here, writing visually takes rhizomatic form in which writings occur in pieces along separate lines of flight in horizontal and non-linear fashion. In this sense, a rhizomatic line becomes a diagonal that "frees itself, breaks, or twists. The [rhizomatic] line no longer forms a contour, and instead passes *between* things, *between* points. It belongs to a smooth space" (Deleuze & Guattari, 1980/1987, p. 505, emphasis in original). The mappings merely pass between analytical possibilities on route to the smooth space of cartography. This assemblage thereby forms a non-hierarchical, non-linear presentation of rhizomatic diagonals—of lines of flight.

Exploring career pathways seemed to call for mapping. Yet, what was to be mapped? Advancement through a series of specific roles? Domains? Situations? Linguistic structures? Discourses? The mappings, arranged in mini-atlases, hang from tangled lines of fishing wire. Mappings experimented accordingly in content and also included photographs, researcher memos/reflections, post-modern/post-structural theory (Deleuze & Guattari, 1980/1987; Derrida, 1976; Stronach & MacLure, 1997). Though mappings later were subsumed within the folds of cartography, they remain as a remnant of the trace. Each analysis becomes a separate line of flight from, and new entryway into/onto, the cartography. Now abandoned mappings extend the cartography and intersect in motion, overlapping-twisting-turning. Mappings were made and unmade and erased throughout an inductive, plural approach to analysis that left traces of analytical thought. Though each mapping represented a different analytical angle, several approaches were successively attempted, set-aside, and ultimately rejected as mapping-based-knowing dissolved into cartographic thinking. Because mappings now are remnants of discarded analysis, they are not discussed in greater detail. However, mappings remain within the installation to evidence the fluidity of research. Thus, movable extensions continue to dangle from an open cartography, not only documenting analytical shifts but also holding open analytical possibilities.

In keeping with the organic, fluid process of multiplicities, therefore, attachments are conceptualized as impermanent, ready to be mapped and unmapped. Ready to be assembled, unassembled, and reassembled. Ready to accommodate emerging interpretations. Rather than solely viewing the map, as Robinson et al. (1995) suggest, the mapping assemblage intends to function as an interactive, fluid, cartographic installation. Through material interaction with the dangling pieces, the in-person viewer enters the assemblage, becoming part of the embodied rhizome. Because interpretations depend on interaction, each viewer differently embodies the role of cartographer.

The installation embodies the analysis itself; the installation and analysis were shaped together. In a move from product to process, the installation captured not only cartography and working notes, but sections of the analyses themselves. Given that the analysis occurred rhizomatically (hence mapping across paradigms according to emergent lines of flight), the installation rejoined individual pieces of analysis into a flexible, impermanent whole. This installation works within the tensions of productive space between cartography and mapping. Wandering through mapping traditions in rhizomatic fashion and exploring emerging lines of flight, this analysis performed multiple mappings across paradigms before transitioning into Deleuzian cartographic space. The potential significance of this analysis, however, lies in the process itself—the act of cartography as methodology.

Figure 5. The installation.

Figure 6. The installation.

Writing 3: Cartography as Anti-Methodology

I was thinking that it might be nice to re-summarize and extend our argument for cartography and its importance in a general methodological sense.

Yes-I agree. I think in this paper we do need to talk more about cartography as a methodology. How about dialogue between you and me?

A rhizomatic dialogue – flow – a line of flight.

Dialogue as two monologues that occasionally intersect.
Or overlap.
Or not.
Emerging wherever, whenever.

I start. You start. You stop. You stop. I stop. We write and nobody writes. Nobody moves and we move.

Perhaps doing cartography is being cartography – being *in* cartography. Being

within and without – within, within, without. Cartography envelops, captures.

Now captured within and thinking cartography – thinking in cartography – thinking cartographically. Can I return to being without? I am now "within and without, simultaneously enchanted and repelled by the inexhaustible variety of life" (Fitzgerald, 1925/1995, p. 40).

Listening, walking and not-thinking. "Born from nature" reads on the side of my water bottle. Green hills, blue skies, and a small orange dot. Shades and absences; water flows and gracefully moves within plastic borders. Hiding inside (in)visible structures. Bringing cartography to my qualitative research methods class; impossible yet likely. Cartography does not mean or signify but it does and assembles. How? Can I teach this?

. . .I do not know. I need to experiment. Take risks and relate to unknown.

Risks . . . so much time spent flirting with risks. I tell risks no but risks say yes, yes, yes . . . and so "yes I said yes I will Yes" (Joyce, 1934/1990, p. 783).

Impossible yet likely. "Emptiness" is not emptiness except within the discourse of signification. Emptiness is a presence and presence becoming. Empty map does; opens, closes, open-closes, invites, excludes, invite-excludes, creates, erases, create-erases.

Does this "qualify" as methodology? A strategy and a plan? A negative extension? Anti-methodology. Methodology moves. Methodology gets hurt and misunderstood. Methodology walks away. . . . but perhaps meets itself in the vanishing. Today I am an excess of Joycean thought – thinking alongside a literary cartography of Dublin in a day that is not Bloomsday yet is always Bloomsday. "Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves" (Joyce, 1934/1990, p. 213). Day after day methodology walks through itself, meeting itself.

Simultaneously walking away. Maybe.

Event 4: Finding Educational Significance

Time folds in upon itself in the writings of García Márquez, blurring the boundaries of event and place. An invented place (the town of Macondo) serves as the canvas for García Márquez to deconstruct not only institutions of power (Saldivar, 1985), but our perceptions of time, place, and possibility within the genre of magical realism. Just as time crinkles and circles throughout his works, ideas repeat and recycle in educational policy. Movement is an illusion, as existing ideas regarding prolonged challenges in education resurface in new forms.

Persisting challenges in education, however, call for more than repetitions of the same. The 30 year anniversary of *A Nation at Risk* (The National Commission on Excellence in Education, 1983) brings this sharply into focus. Though policy makers redirected a national education agenda in the wake of this report (Wong & Nicotera, 2004), the same concerns in the report drive educational policy today. Attempts to increase student achievement through standards, assessments, and teacher quality (Harris & Herrington, 2006; Lipsky, 1992) continue to cycle at the federal level through signature policy initiatives such as No Child Left Behind (NCLB) and Race to the Top (U.S. Department of Education, 2002, 2009) and through state-led initiatives such as Common Core (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010). At the center of these policies is an emphasis upon how students achieve and the role of their teachers in the learning process. Many ideas continue to cycle regarding how to "fix" teacher quality through preparation, licensure, professional development, evaluation, and compensation; yet explorations of career pathways of teacher leaders have gone unexamined as the immediate production value of teachers supersedes the long-term processes through which they develop. As the NCLB goal of universal student proficiency by 2014 comes and goes in the next year, perhaps an opportunity for pause exists. Instead of turning to research for prescriptive solutions, Honig (2006) suggests that policy makers confront complexity through research questions and ideas that can relate to their own "policies, people, and places" (p. 23).

Through visual writing and cartography as method, in this research inquiry a space for policy innovation emerges in which the career pathways of teacher leaders can be reconceptualized. Rather than continue to confine teachers to formal, flat, homogenized structures that no longer address the needs of 21st-century teachers, a blank cartography allows for a re-imagining of fluid pathways. Blank cartography highlights not only the historical and contemporary absence of dynamic pathways, but also the potential of pathways not yet travelled—much less imagined.

For teacher leaders who find themselves constrained by institutional structures and traditional job roles, it seems problematic to respond by creating a new set of structures and roles; rather than put the trace on a new map in this context, the trace would continue to replicate and reproduce. Though teacher leaders may themselves create their own pathways to expand the boundaries of teacher leadership, this article questions what might happen if those pathways were allowed to surface on a blank cartography rather than pre-existing maps. What if, for example, options for teacher leaders expanded beyond the already-mapped administrative tracks, managerial tasks, and instructional roles that are so familiar within education? Cartography then might create openings for non-linear careers that wander among, experiment within, and challenge the boundaries of traditional role structures. Moreover, cartography might facilitate yet-to-be-thought conceptualizations of leadership and career. Cartographic representations thus can produce new inquiries and innovations, especially within the nexus of research and public educational policies (Martin & Kamberelis, 2013).

Akerman (2006) asks, "Or was it—has it always been—that maps depicting paths of movement served other purposes than wayfinding?" (pp. 2-3). We find that using a blank cartography, a map without cardinal direction or points of reference, frees paths of analytical movement to travel in various new and unexpected directions in order to generate different knowings and non-recycled noticings of educational experiences.

Folding 2

The Magical Realism of Gabriel García Márquez

"time was not passing . . . it was turning in a circle" (1967/1970, p. 361).

"And again, as always, after so many years we were still in the same place we always were" (2005, p. 51).

Folding 3

A pause through poetry: "Keeping Quiet" with Pablo Neruda (1997, p. 155)

Por una vez sobre la tierra
no hablemos en ningún idioma,
por un segundo detengámonos,
no movamos tanto los brazos.

For once on the face of the earth
let's not speak in any language,
let's stop for one second,
and not move our arms so much. (p. 155)

This cartography pauses alongside Neruda rather than revert to linearity as this cartography forms a caesura, holding off tracings that confine career paths into new forms. Though the cartography is open, the display is not static, allowing for the possibility that transparent maps and tracings could later be superimposed upon this open cartography.

Note

1. This title track marks U2's foray into experimental post-modern music (Andrews, Kearns, Kingsbury, & Carr, 2011). By forgoing the compass and finding themselves not know-ing the "limit[s] of what we've got," the band lyricizes that "uncertainty can be a guiding light" (U2, 1993). Similar exploration began in this project following the departure from fixed locales (places of institutional job roles) into uncertain career territory (spaces of cartography not yet written).

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