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Posthuman Pedagogy: Affective Learning Encounters in Studio

Art Practice

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Thesis submitted for the degree of Doctor of Philosophy

May 2018

Declaration of Authorship

I, Amba Sayal-Bennett, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed: _____   Date: 20th April 2018

Acknowledgements

Abstract

The growing conceptual turn in UK tertiary-level art education has led to the increasing dematerialisation of the studio as a site for learning. This practice-based research responds to this context and advocates the primacy of the studio as a space for embodied experimentation. In contrast to the representational analyses prevalent in art historical discourse, I propose a new materialist reading of studio art practice to explore the transformative potentials of matter: specifically, how, by giving greater agency to materials, matter takes on a pedagogical role. Drawing on the work of Deleuze, Haraway, Barad and Hayles, I consider the prosthetic nature of art practice, and focus on the fluid boundaries of the artist-learner in the making process. I delineate how material agency operates within artistic assemblages to extend learner subjectivity, and suggest that the artist-learner experiences themselves as 'other' through affective intensities that traverse bodies in the artistic assemblage (both human and non-human). These encounters produce immanent learning experiences, as normative perceptions are challenged and new orientations affected. Artist-learners are therefore not discrete but entangled entities, and art practice, as a form of posthuman pedagogy, generates thought that is not exclusively human. This research offers a critical reappraisal of learning in a broader non-human context, where the non-human focus of this research considers how the materiality of learning becomes a core part of what is learnt and how the body becomes. The practices that I investigate can be understood as Critical Pedagogies, as they embrace embodied experience as a vital dimension of the learning process and bridge the gap between producers and consumers of knowledge. This investigation contributes to a field of research that aims to theorise more affective learning practices, and to critical discourse that focuses on the intra-action of cultural studies, art practice and education.

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An Initial Orientation

This research, entitled 'Posthuman pedagogy: affective learning encounters in studio art practice', presents a new materialist reading of studio art pedagogy and contributes to contemporary discourses surrounding UK tertiary-level art education. In this study, I map how material agency, in the form of affect, operates in artistic learning assemblages, in order to consider who and what artist-learners are in the processes of knowing. This has been undertaken to highlight the importance of embodied and material sites of learning in the context of the increasing de-materialisation of the studio in tertiary-level art education. I demonstrate how foregrounding the experiential, affective and emergent dimension of learning within studio-based pedagogy, enables the reconceptualisation of the artist-learner as a posthuman subject. This research contributes to the wider critical discourse that focuses on the intra-action of cultural studies and education (Barrett and Bolt, 2007, 2012; Bolt, 2004; Tarr, 1996), and extends this by applying such considerations in the context of studio-art practice. Barad (2007) uses the term 'intra-action' to describe how entities are produced through their relation and therefore do not pre-exist these relations.[1] By exploring the nature of the intra-action between cultural studies, studio practice and education, I examine how, through their relation all are produced differently. In this introduction, I outline how the main research questions emerged and how they are addressed in the following chapters. I account for why I have decided to contribute to this area of research and situate this study within the wider academic context.

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[1] Barad (2007) introduces this term in order to pose a challenge to individualist metaphysics. For Barad (2007), things or objects do not precede their interactions; rather 'objects' emerge through particular intra-actions. Thus, apparatus which produce phenomena are not assemblages of humans and non-humans (as in actor-network theory), rather they are the condition of the possibility of 'humans' and 'non-humans', not merely as ideational concepts, but in their materiality (Barad, 2007).

Research Questions

The two core questions addressed in this research are:

- How do artistic practices alter and extend learner subjectivity?

- Can artistic practices that mobilise affect and material agency be viewed as forms of posthuman pedagogy?

The text is comprised of chapters which form different engagements with, and relations to, these central concerns. The way the questions are addressed and how they are manifested in each chapter therefore take on a slightly new colouration as affected by the different content. Subsidiary questions also emerge out of this iterative and responsive research, and the intra-action of these initial questions with my research findings. The subsidiary research questions are:

- How can we conceptualise a new materialist studio-based pedagogy as a practice that is both relevant and sensitive to artists' experiences of making, which is attuned to their embodied processes of knowing, and that takes into account the productive potential of material agency in the creative process?

- What does standard art historical method assemblage silence? Which possible realities does it refuse to enact through its insistence on that which is smooth? How might it be crafted differently?

As 'affect' is central to this project, central to the understanding of bodies, their agency and multiple becomings, specifically the way in which bodies are materialised through affect, and also the centrality of affect within learning processes, it is worth discussing what I mean by this term. Affect can be defined as an inter-corporeal intensity that is related to, and yet distinct from, emotions and feelings (Deleuze and Guattari, 1993; Massumi, 2002; Powell, 2007), and it is a pre-personal sensation corresponding to the passage from one experiential state of the body to another, implying an augmentation in

that body's capacity to act (Deleuze & Guattari, 1993). This research explores how affect operates within studio-art pedagogy and contributes to a posthuman discourse as it complicates notions of the stable humanist subject within narratives of learning. It does so by enabling a reconceptualisation of how learning bodies are made and re-made though affective material encounters in art practice.

Research Background

My interest in this subject area arose from an irreconcilable tension between my experiences of art making and the normative art historical interpretive conventions I was exposed to in my Masters in History of Art. I quickly became concerned with the ways in which aesthetic practices were being analysed through representational schema that operated via a repression of the bodily and somatic. Pre-existing theoretical frameworks (in my case psychoanalysis) were being applied to artworks in order to analyse them, and within this framework the meaning and value ascribed to the works of art were anterior to their production. The works were legitimised through their connection to a set of abstract concepts, and the artworks were therefore instrumentalised in the (creative) practice of art historical writing, which in my opinion produced them as illustrations of an intellectual exercise. This was at odds with my experiences of making during my undergraduate degree in fine art, where the embodied and affective encounters in and through the making process, pushed, tested and disrupted ideas and concepts that I had been grappling with.

When I began my undergraduate degree, I was principally working in the medium of paint, and technically I was very able. As I was interested in figuration, I painted photorealistic renditions of human subjects and still-lives. In the second term of my first year I had a tutorial with an artist who suggested that I 'burn' the paintings that I was working on. This was because, when questioned about my interest in reproducing images

in the medium of paint, I had no firm reasons to offer other than the one which I dared not admit: to push the limits of my technical ability. Shaken by this experience and unsure of how to proceed, I abandoned work on these paintings. Continuing to work from the photographic source material that I had collected, I started making very modest geometric drawings, radical simplifications of the formal elements of which the images were comprised.

As this new form of work was not motivated by a desire to attain a certain level of technical proficiency, I had to develop new frameworks in order to understand both the direction and concerns of the drawings. The conceptual framework around the work was not anterior to the work itself, but rather produced by it. In the painting practice, I was holding on to notions of what I thought art should be, and in this process reproduced redundancies inherent in those ideals. Once my practice changed, I became involved in the project of exploring what art could be, and rather than the work operating as an expression of theory or demonstration of skill, it became theory-generating as I attempted to understand how the work functioned. This led me to explore practices (both artistic and otherwise), which through aesthetic sympathies appeared to exhibit a similar set of concerns to these drawings. This included, but was not limited to, diagramming, constructivism, notation and architecture. To take one example, in their method the drawings related to works by the founder of the De Stijl movement.

Theo van Doesburg's *Composition (The Cow)* (1917) (Figure 1) presents a schematic demonstration of the process of abstraction which he outlines in his book *Principles of New Plastic Art* (1968): a breaking down of the formal composition of an image into its most fundamental geometric elements. I began to reconsider image making, not as a representational practice, but as a practice more akin to notation, something that transforms experiences into a code. I experimented with drawing these abstract elements in three dimensions, spatial forms, isometric elevations and volumes (Figure 2), which in

turn generated new references.[2] This functioned as one example of the agentic capacity of the material conditions of the work, as it fostered a tangential research process that operated through rhizomatic points of connection.
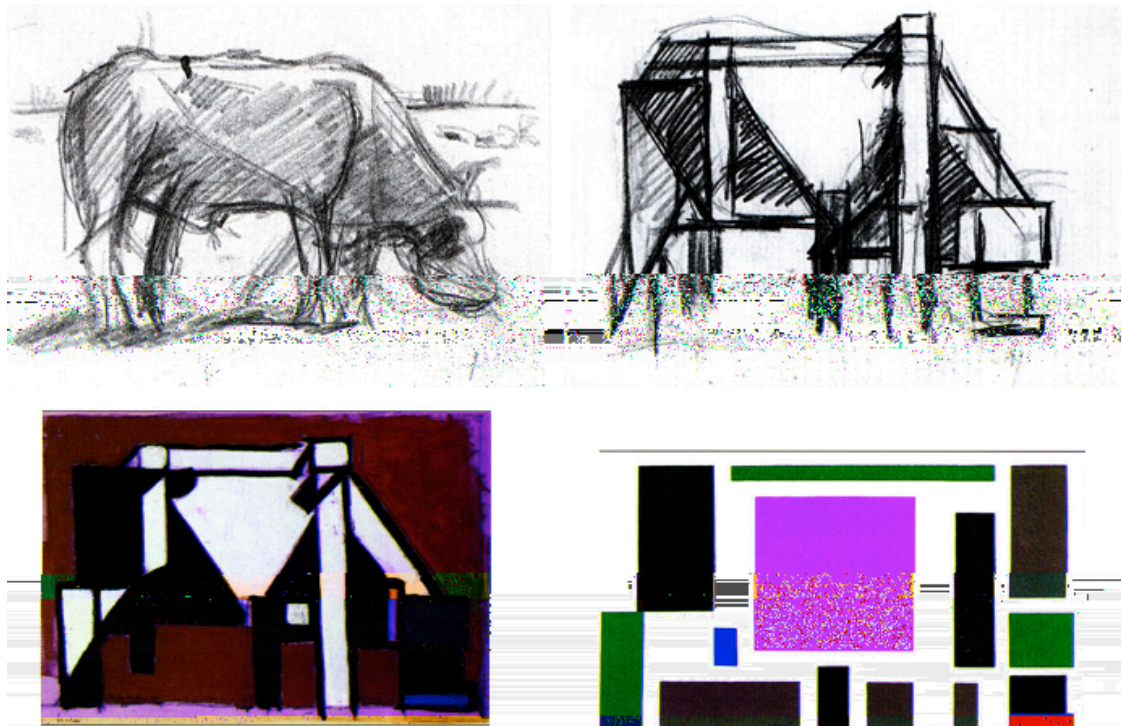
Figure 1: Theo van Doesburg, 1917, Composition (The Cow) **[drawing and painting]**
Image Credit: David Parlett

Deleuze and Guattari (1993) use the notion of the rhizome to denote a form of multiple and non-hierarchical organisation. The logic of this work had built into its process the very questioning and exploration of modes of representation: its own, its antecedents in art history, and other forms of representation produced by cultural production. In this manner the drawing practice was self-reflective in its output, folding these references and considerations back into the work as it developed. It was this entanglement of theory and practice that pushed my work from being passively representational to interrogating and productive. Unlike the painting practice, which was technical yet had no conceptual underpinning, a practice without theory so to speak, this new method of making had its

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[2] These drawings rendered imagined spaces through their association to signs, areal diagrams or architectural layouts. This led me to explore works including Bachelard's (1994) *The Poetics of Space*, Venturi, Izenour, and Brown's (1977) *Learning from Las Vegas*, and Eco's (1990) *Travels in Hyperreality*.

own internal logic, gaining momentum and direction through the intra-action of practice and theory, which led to the transformation of both.

Figure 2: Amba Sayal-Bennett, 2012, Bungalo 8, **[drawing]**
Image Credit: Amba Sayal-Bennett

My material practice provided a space of encounter for all these theories, and crucially a material base to engage with them experimentally and experientially. In this method of

making, the works were at no time expressions or executions of ideas, or demonstrations of theory, but rather presented new problems to be solved. In relation to the two experiences I have just described, my focus in this research is to highlight how studio-based art practice as a material form of enquiry is theory-generating, rather than something to which theory can be applied. In this research I suggest that theory and practice are not separate, but instead exist in an entangled state within studio practice to respond to a gap in understandings of their relation present in discourses surrounding studio arts pedagogy.

Structure of the Text

Each chapter manifests as a different relation to the research questions posed. Chapter One contextualises my research questions within current discourses around UK tertiary-level studio arts education, while Chapters Two and Three focus on the methodological questions generated by this research. Chapters Four and Five analyse affective encounters within studio practice to theorise learning with materials as a form of posthuman pedagogy, while Chapter Six considers the implications of posthuman pedagogy within an expanded field. Finally, Chapter Seven reviews the findings and conclusions of this research.

In the next chapter, I demonstrate why material practice and embodiment have to be situated within understandings of pedagogy in the arts in order to highlight what the implications of the growing de-materialisation of the studio in UK tertiary-level arts education may be. The problem that I locate in much of the literature surrounding higher education in the arts is that accounts are largely historiographical, focusing on theorists and pedagogues who have influenced reforms in UK tertiary-level art education, and they understand the current state of this educational context by charting its changing landscape. I suggest that such literature does not account for the agency of materiality

within learning processes nor the embodied experiences of artist-learners.

Chapter Two focuses on the methodology and inventive methods (Lury & Wakeford, 2012) that I devised in order to investigate the specific research problems and how I constructed and carried out this new materialist research. In Chapter Three I detail how I employ this embodied methodology which is used throughout my research. Although the chapter is positioned towards understandings of artistic video experience, I focus on how my own studio practice, as a form of diffractive analysis, has enabled me to learn through my experiences of making. I chart how embodiment and materiality, or thinking with matter, is central to my theorisation, and consider how applied arts-based research methods complicate representational and conceptual understandings of art practice in art historical and theoretical discourse. This is a methodological consideration, as I explore what can be known through making that cannot be known by any other means.

Chapter Four considers the physical relationship of bodies to information technology in the work of contemporary and new media artists. I examine the roles of material agency and performative dynamics in their work, and explore the body's relationship to, and engagement with, virtual images in order to consider the pedagogical implications of how affect features in their work.

Chapter Five investigates the concept of cybernetic agency in contemporary art practice. I consider the agentic contributions of non-human elements to explore how artistic practices that give greater agency to matter can be understood as forms of 'posthuman pedagogy' (Hickey-Moody, 2009, p.2).

Chapter Six examines how the artistic practices explored in the previous chapters contribute to the worlding of new spaces and subjectivities, and it explores the implications of studio-art practice as posthuman pedagogy. Drawing on the work of Deleuze (1994), I delineate the 'world-building' character of artistic practices that give

greater agency to matter, and how these are able to produce new kinds of subjectivity.

Finally, in Chapter Seven I conclude by exploring the trajectories generated by this research, what the process has manifested other than this written exegesis, and where it is going next.

Chapter 1 - Positioning a New Materialist Focus in Relation to Existing Discourses Surrounding UK Tertiary-Level Fine Art Education

This chapter functions as a literature review by assessing existing discourses surrounding UK tertiary-level art education and positioning my research in relation to these. I present a critical review of the literature surrounding art pedagogy and identify a gap in this literature which my research attempts to address, namely the understanding of material pedagogy and the relationship between theory and practice, or processes by which artists learn with materials. I discuss how this gap can be located within my own experience of higher education in the arts, and explore what is already known about this area of research by examining the existing literature on UK tertiary-level art education (Adams, 2005, 2007, 2013, 2014; Jacob & Grabner, 2010; Llewellyn, 2015; Macdonald, 2004; Williamson 2009, 2013). I suggest that this knowledge is largely historiographical in its methodology and focus, and I also explore current debates concerning the relationship between art history, theory and practice taught on such courses. I evaluate inconsistencies and gaps in this literature and offer a constructive analysis of approaches to research in this field. I suggest that a new materialist reading of studio-art pedagogy can respond to this gap in the literature which does not account for the agency of matter by situating materiality embodiment within the understandings of learning. This is the contribution to knowledge that this practice-based research argues for. I consider how this research contributes to the emerging fields of feminist materialism (Hinton & Treusch, 2015) and material pedagogy (Hickey-Moody & Page, 2016). I also consider how such an approach enables a reconceptualisation of how learner subjectivity functions in studio arts practice and how this departs from, and connects to, existing theories and definitions of artist-learners. This chapter therefore contextualises the research questions posed in the introduction within discourses

surrounding existing pedagogical practices within UK tertiary-level studio-based art education.

1.1 Existing Literature on UK Art Pedagogy

The nature and purpose of art-school education is being actively debated in this age of student fees, an increasing emphasis on vocational training, and the growing internationalism of the art world (Llewellyn, 2015). In 2010, University College London held a two-day conference entitled 'Art schools: invention, invective and radical possibilities' to coincide with artist Naomi Salaman's exhibition 'Looking back at the life room.' In the summer of 2011 the conference 'Reflections on the Art School,' part of the Tate's 'Art School Educated' research project, brought together artists and art historians from across Britain and Europe to share their ideas, both historical and contemporary, and in 2014 I attended a symposium held at the ICA in partnership with Middlesex University entitled 'Just What Is It That Makes Today's Art Schools So Different, So Appealing?'. Despite this interest in the subject, the published literature on twentieth-century tertiary-level art education, and in particular on UK art schools, is limited and largely comprised of institutional histories (Tickner, 2008) and artist biographies, autobiographies, and memoirs (Medley, 1983) which discuss their time at art school, together with more generalised art-historical accounts of '-isms' and styles (Williamson 2009, 2013). In these accounts historical and biographical methods tend to dominate.

Tertiary-level art education today is therefore predominantly understood through its historical developments and the lives of individuals, both students and teachers, who have impacted upon art pedagogy both inside and outside institutional settings. Consequently, there is a gap in this literature regarding what is known about art pedagogy, not how the curricula of UK art schools have developed or changed, but rather the ways in which material pedagogy, manifested in learner experience, operates. Such historiographical accounts focus on the structure or organisation of arts-based learning, but do not examine

the embodied and material exchange (the process) by which this learning occurs. A primary example of a research project that has produced much literature on the topic of UK art education is 'Art School Educated: Curriculum Development and Institutional Change in UK Art Schools 1960-2000', which was led by the Tate.

The 'Art School Educated' project investigated the impact of art education on artistic production from the 1960s to present day and its relationship to wider themes in education, culture and society. *The London Art Schools: Reforming the art world, 1960 to now* (Llewellyn, 2015) emerged from this project and is a collection of essays which focuses on the changing objectives of the London art school curriculum following World War Two, especially in the 1960s and 1970s, suggesting that the developments were in response to both contextual circumstances and influential individuals. The study focuses on the foundational historical context of British twentieth century art schools, charting the complex pattern of closures, re-namings, and mergers that over time resulted in the marked enlargement of academic institutions that both adopted and delivered fine art curricula. It also details the changing pattern of degree and qualification structures across the national system (Llewellyn, 2015).

Williamson (2011) has also written about the impact of the historical context on the development, constitution and configuration of art schools in the UK today, noting that in the late 1950s the inadequacies of British art education were widely recognised. Drawing on a biography of Robert Medley (1983), an artist and educator, Williamson (2011) writes that the examinations for the National Diploma in Design (NDD) for sculpture and painting had long been regarded with contempt, as the most original and gifted artists were habitually failed if their work did not match the examiners' preconceptions. By 1959 protests against this form of assessment had become so vocal that Sir William Coldstream was asked to write a report and made recommendations for the reform of art schools (Williamson, 2011). In 1959 the Ministry of Education

established the National Advisory Council on Art Education (NACAE), known as the Coldstream Council after its chair, which devised the new Diploma in Art and Design (DipAD). While its proposals offered an improved status for art schools, the report also called for inspections and the validation of courses by a central controlling body. The Summerson Council, chaired by Sir John Summerson, was created to implement the Coldstream Council's recommendations, and teams were sent around the UK to validate the majority of art and design courses available at the degree-equivalent level. Most inspections took place between February 1962 and March 1963, and Williamson (2011) notes that of the 87 colleges that applied for recognition, only 29 were finally approved. Following the Coldstream Report, the NDD was gradually phased out and replaced by the DipAD, with the first DipAD being awarded in 1963 and the last NDD in 1967 (Tickner, 2008). The account by Medley (1983), a member of the Summerson Council, indicates the importance placed upon the teaching of art history in art schools at this time.[3]

> Students would also be required to study the history of art, and undertake liberal studies, which were intended to extend their general education to a level proper to the academic status of a degree. (p.221)

However, Williamson (2011) suggests that the changes that took place in the design and delivery of the curriculum in London art schools were less of a response to comprehensive institutional policy (DipAD and the Coldstream Council) and more the result of individual or local campaigns. Williamson (2011) examines the contribution of Michael Podro (1908-1987), who was recruited to undertake the task of implementing a more structured approach to art history, and who formally established the Art History

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[3] The London art schools were subjected to part of a competitive selection process for the DipAD, which following the influential Coldstream report, was an attempt to turn these art schools into higher education institutions that were more academic in their outlook. The Coldstream Council was clear that DipAD students should spend 15% of their time studying art history and complementary studies, and that these should account for 20% of the final assessment. The idea behind this was partly to make the course more academic than the old NDD, but also to give it the status of a degree-equivalent qualification (Williamson, 2013).

Department at Camberwell College of Art in London. How Podro's intellectual commitments informed his approach to art education at Camberwell, and how his exposure to artists during this formative period inflected his art theory, are examined by Williamson (2011), who explores Podro's ideas (1972) outlining an understanding of how the arts function within the mental life of artists and viewers.[4]

Williamson (2013) also describes how, following his time at the Central School of Arts and Crafts, the theorist Anton Ehrenzweig took up a teaching post at Goldsmiths in 1964, where, like Podro, he turned his attention to viewers' internal experiences of artwork (Williamson, 2009). Williamson (2013) notes that the Art Teacher's Certificate (ATC) course, which Ehrenzweig and artist Tony Collinge developed at Goldsmiths, was very different from that which had gone before it. Under Ehrenzweig's guidance the studio became an almost analytic space, and in this type of setting individual students were encouraged to look inward and to use their own unconscious material in a very personal way (Williamson, 2013). For Ehrenzweig, it was vital to provide an environment in which students could freely experiment and recognise the importance of their unconscious mind in their creative process (Williamson, 2009). In *The Hidden Order of Art* (1992), Ehrenzweig theorises about the creative process in psychoanalytic terms, likening the task of the art teacher to that of the psychotherapist. Williamson (2009) suggests that by taking psychoanalytic art theory into the teaching studio, Ehrenzweig provided a psychic space within which students were freed from convention and encouraged to pursue their own practice.

Williamson's (2009; 2011; 2013) research focuses on the agency of individuals within the overall structure of institutionalised art-based learning, and her psychoanalytic

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[4] Williamson (2011) suggests that what Podro (1972) put forward was a model of making and viewing art that insisted upon the freedom to play, a notion that also relates to his later writing on the ideas of psychoanalysts Klein, Milner and Winnicott. For Williamson (2011), this marks an early point on the trajectory from philosophical to psychoanalytic aesthetics.

reading of experimentation places a significant emphasis on internal, individual, subjective states within studio art pedagogy. Such readings do not account for the pedagogy that occurs through human-material relationships during the making process, as developments in art pedagogy, in the form of greater freedom for experimentation and play, are framed in psychoanalytic terms. Great emphasis is placed on human agency and self-critical reflection on the internal or subjective state of students for generating new insights. Despite this, Williamson (2009) has contributed to a body of literature which complicates these notions of individual agency in arts pedagogy; however, these still focus on human intersubjective rather than human-material relations as a new materialist reading would. Framed as radical pedagogy, they complicate the notions of individual authorship, yet do not extend the notion of collaboration to materials, and such writing maintains humanistic assumptions that underpin dominant discourses within art pedagogy.

Williamson (2013) suggests that initiatives such as Artschool/UK, Glasgow Open School and Edinburgh Free School have shaped and informed contemporary art education. Department 21, a student-led initiative that emerged at the Royal College of Art in 2010, is another notable example, and Williamson (2013) argues that twentieth-century art pedagogy has tended to concern itself with the training of individual artists, often by maverick teachers such as Ehrenzweig and Podro, with a focus on individual authorship and the development of personal practice. However, this focus on the individual is changing and free schools are emblematic of this shift; Williamson (2013) argues that now groups or communities of artists are often trained via collaborative relationships with their tutors, where the focus is increasingly on co-creation and a socially engaged practice with public impact. Williamson (2013) suggests that in this model the artist is no longer a practitioner but instead is a facilitator, and that this represents an immense shift in art pedagogy. The focus of art pedagogies during the twenty-first century may have shifted

from the individual practitioner towards a model of collaborative co-creation, yet they still focus on human agency in the processes of learning.

Similarly, Madoff's (2009) book *Art School (Propositions for the 21st Century)* charts a shift from radical or experimental courses operating within an art school's core curriculum to alternative models of art education operating outside the mainstream, towards a broader definition of art education, practice and disciplinarity taught through experimental and radical means. He suggests that all these alternative art pedagogies have in common a collaborative approach to learning that facilitates the co-creation of work in a group setting. This is particularly evident in Archer and Kelen's (2014) writing on dialogic modes of teaching in creative art practice.

In their discussion of pedagogic art-making practices which disturb accepted institutional routines and the primacy of solo authorship, Archer and Kelen (2014) emphasise the inter-subjective nature of play, collaboration and conversation. Such practices trouble notions of artistic autonomy through operations of collective, rather than discrete, human agency, and Archer and Kelen (2014) note that these practices should be broadly considered as fitting within the framework of Critical Pedagogy because they emphasise the dialogic relationship between teaching and learning. However, although these practices may be critical of assumptions of artistic autonomy, they remain indifferent to the humanist assumptions upon which these notions are predicated; they acknowledge a collective agency in the art making process, yet this agency is limited to human subjects, distributed among the collective body of participants. In other words, they do not extend their notion of agency to the material environment with which their practices directly engage.

Another issue underpinned by humanist assumptions in the literature surrounding studio arts pedagogy is the understanding of the relationship between theory and practice. Within this body of work the conception of theory is constructed as being largely

disembodied and immaterial, or rather separate from practice. I am responding to a gap in this literature by looking at the relationship between theory and practice, the material and embodied link between making and thinking, and I have undertaken this to suggest that a more nuanced understanding of the relationship between theory and practice in art pedagogy can produce new understandings of artist-learner subjectivity.

1.2 Logocentric and Humanist Epistemologies: The Theory-Practice Divide

The tension between material knowledge and conceptual justification is demonstrated in the increasingly fraught relationship between practice and theory within the literature surrounding tertiary-level studio-based art education (Orr, Yorke, & Blair, 2014). Art educators' concerns about the relationship between theory and practice has initiated extensive debates concerning the role of critical theory in studio art programmes (for a useful overview, see *Exposure* 26, no 2-3 (1991). As MacDonald (1973) notes:

> There are… tutors, particularly common in the field of painting, who believe, as an article of faith, that students cannot and should not be taught; instead, they should be left to feel their way and organise their own experience. (p.89)

This comment is demonstrative of an assumption that theory is an obstacle to creativity (McHugh, 2014; Tavin et al., 2007), and McKenna (2014) suggests that while all educators must consider the interrelations of theory and practice, within art departments there is an all too frequent dismissal of theory. However, I want to suggest that it is a specific conception of theory that is stifling the negotiation, elucidation and articulation of art practice. In these resistances, the theoretical adage of theory into praxis has often mutated into the pedagogical opposition of theory versus practice, an opposition that is commonly articulated in terms of visual versus verbal intelligence. McKenna (2014) writes: 'One of the most frustrating things about the divisiveness of theory versus practice is the presumption that a skills approach to studio art is not a teaching of theory' (p.75).

Like all dualisms, the theory-practice dichotomy can be oversimplified; however, inconsistent and opposing views within the literature on this subject highlight the need for an investigation into the place of embodiment within studio-based learning through a more nuanced understanding of the relationship between theory and practice. Many students are also resistant to theory and a type of anti-intellectualism is often cultivated in response to the presence of critical theory within studio art programmes. I experienced this on a trip to Ohio State University, after being invited as a visiting artist to give a talk about my practice-based research, conduct a seminar and carry out studio visits with the MFA graduate students. My talk centred on the agency of materiality in my process of making, and following the talk one professor commented that the notion of theorising through practice was extremely productive for the students to think about, as many of them were resistant to theory, deeming it irrelevant to their personal experiences of making.[5]

In contrast to this notion that theory is removed from making, I experience both as integral to the development of my practice, as having a material base to test out and develop theories is necessary for the generation of new work and concepts. It is through making that my practice becomes theory-generating. I want to suggest that UK studio-based art education has developed with a particular theory of materiality, and that this perspective is implicit within writing on studio art practice. The problem that I explore can therefore be located within a particular body of discourse that I assert does not give agency to matter. This spans both historical and existing discourses of studio based arts pedagogy (Haughton, 2008). Morley's (2014) writing on analytic and holistic approaches to art education can be used to elucidate the conceptual thread within UK studio art pedagogy

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[5] The professor also commented that it was interesting for the students to hear about a way of describing practices which take into account more radical forms of subjectivity. In the case of my talk this was posthuman, and she described how the students were used to talking about the motivations behind their work via a personal narrative.

and account for the embedded conceptions of matter and agency.

Morley (2014) offers a comparative analysis of pedagogic styles, methodologies and expectations within art practice in South Korea and the UK. He defines these differences under the rubrics of analytic (West) and holistic (East) and discusses how these different cognitive styles affect the two cultures of learning. Morley (2014) suggests that the East Asian culture of learning is grounded in intimate embodied meaning, social interdependence and holism, whilst the Western culture of learning is grounded in dualism, characterised by its detached analysis, individual integrity and autonomy. In this way Western art education has shifted pedagogic attention away from process-based physical and manual skills to the concepts and ideas informing the material outcomes. As Morley (2014) notes, the Western culture of learning prioritises primary intellectual properties associated with higher cognitive skills over affective (feeling and attitudes) and psychomotor (manual or physical) skill). According to Kasulis (2002), this can be traced back to a deep-rooted cognitive bias that maintains a dualism between the mind on the one side and affect and the body on the other. This is problematic in relation to studio art practice and pedagogy, as the Western paradigm cultivates a sense of artistic autonomy, and such dualism leads to intellectual and detached properties of thought prevailing over affective responses. Artwork is separated into discrete, structural parts, where the goal is to identify its 'meaning' or 'content' (Morley, 2014). As communication theorist Shotter (2008) writes:

> In the arts, we seek 'the content' supposed to be hidden in the 'forms' before us, by offering 'interpretations' to 'represent' this content. In short, we formulate the circumstances in question as a 'problem' requiring a 'solution', or 'explanation' that those, sitting in classrooms or seminar rooms, can 'see' or 'picture' as 'matching' or as 'fitting' the facts. (p.192)

This logocentric tendency within art theory runs the risk of stifling students' responsiveness to materials by exerting pressure on them to elicit 'meaning' from their

work and encouraging this to direct their experimental process. As I elaborate in the proceeding chapters, in my own practice the 'meaning' of my work is always posterior to its production, located in my own, or others', experience of the work. The work is never just a demonstration of ideas but rather produces them; its 'meaning' is less a question of what it expresses, but rather what it does. As Springgay (2005) writes:

> Too often works of art are considered to be the traces left from the processes of meaning production, rendering art as a static object. Yet, the visual as a bodied process of knowing and communicating focuses our attention and emphasises the in-between and the un/expected spaces of meaning making, where art becomes an active encounter. (p.42)

This is problematic, as it diminishes the potential to cultivate affective learning practices and the agency of matter in the making process. Art history, another precursor to this theory-practice divide, has invariably influenced the way in which discourses of studio practice have been constructed and taught (Macdonald, 2004). As Ian Heywood (2009) notes:

> The ideological and practical environment provided by the teaching studio in UK art education is in part at least the result of the random deposition of heterogeneous ideas and practice associated with the broad history of modern art. (p.195)

Consequently, the constructed discourses include notions of the art object as a form of critique or vehicle for expression (Tarr, 1996), artistic practice as a journey of self-discovery (Grierson, 2007), and the autonomous artist giving form to otherwise passive matter (Heywood, 2009). Such notions, coupled with the undeniable shift in artistic practice towards art forms that are no longer predicated on the need for a production base, have informed arguments contesting the centrality of the role of the studio within the study of art (Tavin et al., 2007). This can undermine the stance that students need a site for material engagement and experimentation in order to learn about art practice

(McHugh, 2014; Tavin et al., 2007), and in this way skills in idea generation are replacing traditional skills in making as the core of undergraduate studio art curricula (Mckenna Salazar, 2013). These curricula changes have generated debate within the art community (Baas & Jacob, 2010; Becker, 1996; Buckley & Conomos, 2010; Elkins, 2001; Mckenna Salazar, 2013), and the present is therefore a critical moment for enquiry into the role of materiality within studio art pedagogy in order to better understand the implications that such a de-materialisation of the studio at the tertiary-level might incur.

The marginalisation of the studio can also be linked to the wider political and economic landscape of the UK, which has witnessed an increase in both student intake and fees for university art courses, meaning that less space is allocated to students at a greater cost. Congruent to this, and outside of an institutional university context, artist studio spaces, especially in creative city hubs, are being threatened by demolition or conversion in the push towards gentrification. This is something I have experienced first-hand, as since starting this research I have moved studios three times due to sites being sold to property developers. In 'The Studio and the City', Martin (2010) explores the programme of urban renewal advanced by S.P.A.C.E. Ltd in post-war London, and particularly the role of individual studios. This essay considers what artists' studios, as inhabited, non-domestic locations, represent to the economy of a city and how a fluctuating studio concept shapes artists' practice. Practices of making do not exist in isolation, and the studio forms part of the wider assemblage comprised of materials-artist-context. During these shifts of location my practice was produced in new ways due to the different possibilities afforded by the individual sites. For example, my studio in New Cross had a large project space that could be used for making large-scale light projections and also organising exhibitions with my artist collective 'Cypher', whereas in my previous studio in Deptford, and in my current studio in Charlton, this type of space was, and is, not as easily assessable. This has invariably affected my practice and also the projects that I have organised with my

collective.

My own personal experience relates to Jacob and Grabner's (2010) writing on this subject. As my research more directly responds to the dematerialisation of the studio in UK tertiary-level art education, the issues that I highlight can be situated within this wider context. The challenges surrounding spaces to make work are faced by artists at all stages in their career, and my focus on the studio is due to its role as an embodied place of learning. I explore the impact materials have on artistic learning processes by examining artists' experiences of making, rather than how learning is constructed within specific contexts, as demonstrated by the historiographical accounts discussed earlier in this chapter. I therefore examine the artist-learner both within and outside of institutional educational settings through a series of studio visits with participating artists and also by exploring my own and other artists' practices. As discussed in relation to feminist and Critical Pedagogy (Freire, 2000; Giroux, 2005; hooks, 1994), the studio can be understood as a context where learning emerges through lived experience rather than passive reception, as I am interested in exploring the material contingency of art practice and learning within the studio. Currently, there is a broad interest in re-examining the space of the studio, as evidenced by new and insightful texts, such as Jacob and Grabner's (2010) anthology *The Studio Reader* (2010), which aims to resituate the studio site in contemporary times.

The Studio Reader (2010) includes artists' own reflections on the nature of the studio as it relates to their working processes. It focuses on pedagogy based in practice and the value of evolving an idea through the negotiation of the medium, be it physical, digital, language based or otherwise; therefore it focuses on the material basis of learning, praxis. Jacob and Grabner (2010) contend that in studio courses creative testing through making remains essential to knowing as a form of research that follows a path of unfolding ideas as the hand and body, as well the mind, learn. Jacob and Grabner (2010) discuss the

importance of the studio as an alternative 'free' or 'democratised' space., and they discuss the auratic tradition of the modernist studio, a place designated for the production of autonomous work and disengaged artistic labour, where in isolation aspects of artistic competence have been refined. They suggest that the modernist studio has not always been a solitary lair shut off from the world, as it has also functioned as a place of instruction, and as a hub for social exchange and collective work (Jacob & Grabner, 2010). From seventeenth century Europe to mid-twentieth century America, and on to the present day, modernism's romantic studio tradition has nurtured the production of individualism (Jacob & Grabner, 2010). In the romantic portrayal of the studio the artist is isolated from the ordinary world in order to realise their genius. Storr's (2010) 'A Room of One's Own, a Mind of One's Own' similarly demythologises the fetishisation of the studio space as a 'place where lightening supposedly strikes.' Storr suggests that the workshops of William Morris and the Bauhaus, Frank Lloyd Wright's home and studio, Warhol's factory, Beuy's pedagogical experiments, the decentred practice of fluxus, and the anti-studio positions of the 1960s and 1970s, shaped a post-studio condition on the 'European studio Ideal'.

Marie and Grabner's (2009) major exhibition entitled 'Picturing the Studio' also explored such alternative conceptions, and was held at the Sullivan Galleries of the School of the Art Institute of Chicago from December 2009 to February 2010. This exhibition was assembled around notions of the studio as defined by time, space and research or study, as well as by making.

laboratory, factory, sanctum, lounge, home and social network, indicating that the multiple roles of the studio have been widely explored. This research contributes to the literature on the role and function of the studio by focusing on it as a site for material pedagogical encounters. This research also contributes to this understanding of material praxis in studio practice to present a different understanding of the relationship between theory and practice. I have demonstrated here how this research responds to a gap in the existing arts pedagogy and literature on the role of the studio. Its new materialist and feminist focus also connects to research in other pedagogical areas, and as will be examined, this focus on praxis is central to Critical Pedagogy.

1.3 Critical Pedagogy: Praxis

Critical Pedagogy (Freire, 2000; Giroux, 2005; hooks, 1994) rejects ideas about the neutrality of knowledge and instead favours a change in the agency of the student from having a passive to an active role in the learning process. Ideas, issues and logics of practice are generated through direct material engagement and experimentation, rather than from the perspective of a spectator (hooks, 1994). I want to position studio-based art practice as an emancipatory form of education that is rooted in lived experience, where as a participatory mode of learning it bridges the gap between producers and consumers of knowledge. The goal of Critical Pedagogy (Freire, 2000; hooks, 1994) is emancipation from oppression through an awakening of the critical consciousness of the learner. Freire (2000) argues that realising one's consciousness is the first step of what he terms 'praxis', which can be defined as action and reflection upon the world in order to change it. Praxis involves engaging in a cycle of theory, application, evaluation, and reflection, and then returning to theory (Freire, 2000). In line with Jacob and Grabner's (2010) approach, I explore how art making can be conceived as a form of praxis: the entanglement of theory

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the romantic studio.

and material practice.

The notion of praxical knowledge, or the material basis of knowledge, conveys the concept that theory is ultimately the result of practice, rather than vice versa. I use this notion of praxis to respond to the gap in literature concerning the relationship between theory and practice in art pedagogy. In this research I employ practice-based methods to generate concepts, rather than applying pre-existing theories to understand experiences of learning through making. Through this journey from practice to theory, and now finally praxis (Freire, 2000) (the entanglement of both), I am primarily concerned with theorising through experiences in ways that account for and do not overlook the bodies (human and non-human) involved in their creation. I do so in order to move past the dichotomies and fraught relationships between theory and practice (Orr, Yorke, & Blair, 2014) when conceptualising how learning operates within studio-based pedagogy. In the following chapters I demonstrate how the act of making generates new concepts and focus on the agency of materiality in this process.

I explore material agency as an enactment or specific material arrangement that produces phenomena. In this research I attend to the affective dimension of the phenomena produced by the artworks that I examine and consider the implications of 'material learning' for studio-based pedagogy. Difficulty in considering non-human or material agency can be linked to a conception of agency that designates the capacity of an agent to reflect on their ability to act. In linking agency to consciousness and intentionality in this manner, little scope remains to consider the workings of this attribute beyond the strictly human realm (Kanppett & Malafouris, 2010). The world conceived through such a humanistic orbit posits the environment as a collection of things under our control and being designed to serve human ends (Coole & Frost, 2010; Kanppett & Malafouris, 2010). As Giddens and Pierson (1998) state: 'the only true agents in history are human individuals' (p.42). From this perspective agency is only a property of humans and an

attribute of the human substance. These conceptions of matter and agency are embedded in the literature surrounding art pedagogy that I have discussed; however, the idea of decentralised agency has gained momentum across the social sciences in the last two decades (Kanppett & Malafouris, 2010).

The focus of this research is aligned with new materialist accounts (Bennett, 2010; Coole & Frost, 2010) which seek to determine more dynamic ways of understanding the multitude of materialities we encounter in our everyday lives and bring into focus processes of materialisation, intensities, forces and potentialities that are not only human, transforming the divide between mute objects and speaking subjects, into a set of differential tendencies and variable capacities. I draw upon both feminist (Barad, 2007; Haraway, 1991) and posthumanist (Hayles, 1999) notions to present an alternative to logocentric conceptions of studio art pedagogy and to give voice to what such paradigms silence: the agency of materials and their constitutional role in embodied processes of learning. hooks (1994) discusses the importance of theorising from a felt place, while Giroux (2005) similarly suggests that experience has to be situated within a theory of learning. hooks (1994) uses the term 'the authority of experience' (p.89) to denote something that she believes is present yet which is not valued within institutional classroom settings. What I take from hooks (1994), Freire (2000) and Giroux (2005) is the importance of theorising from a lived reality that underpins pedagogic experience. By examining my own art practice and exploring the experiences of other artists I investigate how through art making affect takes on a pedagogical role. In my new materialist reformulation of this central idea, this is an experience of lived realities that are not exclusively human.

This research can be situated within a feminist research tradition (Barad, 2007; hooks, 1994; Haraway), as it uses experiences as a base for thinking about practices of learning. I use experience as the basis for investigating learning practices, rather than concepts and

abstractions, as in the logocentric paradigm. Feminist pedagogy (hooks, 1994; Freire, 2000; Lather, 1991) addresses power imbalances present in many Westernised educational institutions and works towards decentring that power, which recognises and responds to authoritarian tendencies. By focusing on how material agency operates to pedagogic affect within studio-based art practice, I aim to decentre the concepts of the stable and unified humanist subject from narratives of learning, and I problematise authoritarian tendencies that are manifested in writings on UK studio-based tertiary-level art education through their privileging of concepts over matter. My research can be positioned within a feminist framework as it is concerned with the examination of subjugated knowledge, and it works to dismantle this within prevailing conceptions of learning. I advance an alternative to logocentric conceptions of studio-art pedagogy in order to focus on the embodied experience of artist-learners. By focusing on the redistribution of agency within the making and learning process and considering how material agency operates, I advance a feminist and posthuman reformulation of studio art practice as Critical Pedagogy.

As has been previously discussed, in the logocentric model of studio-based art pedagogy a position of power is maintained through the authority exercised by the artist over the artwork through their justification of its 'meaning' (Shotter, 2008). The structure of this power relation functions to validate an artist's ideas, meaning that the artworks themselves have little to offer with regards to generating concepts and facilitating learning. This research is feminist in the sense that it displaces dominant subjugating discourses, and it can be understood as a posthumanist reformulation of feminist pedagogy, as it focuses on, and gives voice to, matter as the subjugated form in analytic and conceptual studio-art learning practices, which it does so in order to respond to the gap in the literature that does not focus on the agency of matter or embodiment. It investigates the entanglement (Barad, 2007) of entities, specifically materials and learner-

identities.

As an embodied inquiry concerned with the encounters and meanings that are made with, in, and through the body, material investigation into these processes by means of my own practice and artist studio-visits assess whether studio-based practices can be viewed as forms of 'cyborg' or posthuman, pedagogy. Haraway (1991) has used the figure of the hybrid cyborg to develop a posthumanist feminist theory, which rejects the notions of essentialism, proposing instead a chimeric fusion between animal and machine to consider both subjectivity and embodiment in more fluid and partial terms. I take up Haraway's (1991) notion of the cyborg as an amalgam of human and mechanical parts to investigate the type of learning which takes place in studio practice, where the artist-learner experiences themselves as more-than-human.

Contemporary philosopher and feminist theoretician Braidotti's (2013) writing on posthumanism is useful in delineating the nature of this position. In contrast to branches of humanist philosophy which conceive human nature as autonomous, rational, and capable of free will, the posthuman position recognises imperfectability and disunity within the subject and is characterised by an emergent rather than a stable ontology (Braidotti, 2013; Hayles, 1999). The posthuman subject is not a singular, defined individual being, but rather one who can 'become' or embody different identities and understand the world from multiple, heterogeneous perspectives (Braidotti, 2013; Hayles, 1999). For Braidotti (2013), central to the nature of the posthuman condition is an assumption about the vital, self-organising, and yet non-naturalistic structure of living matter itself, and she considers which new forms of subjectivity are supported by a posthuman understanding. I apply this focus within the field of arts-based research in order to consider its implications for theories of learning in studio practice.

In line with Braidotti (2013), Bennett (2010) and other feminist theorists (Barad, 2007;

Haraway, 1991; Hayles, 1999), I examine the agency of materials in the making process, and how by participating in artistic assemblages artist-learners are produced in new ways. I move away from dualisms to focus on mutual becomings to explore what new insights into learner subjectivity can be supported by this feminist-posthumanist approach. I take from Braidotti (2013) the issue of subjectivity as being central to this project, specifically how in order to conceive our connection to the world we need to learn to think differently about ourselves. Braidotti (2013) regards the posthuman predicament as an opportunity to empower the pursuit of alternative schemes of thought and knowledge; therefore I have approached this research from a feminist, new materialist perspective to examine how matter, as a subjugated form, has an active role in learning practices, and specifically, how embodied forms of learning demonstrate learner-subjectivities to be emergent and extended, rather than closed entities, and to think critically and creatively about who and what artists are in the process of learning.

I offer an alternative conception of radical art pedagogy as discussed in relation to Williamson (2009, 2013) and Maddof's (2009) conception, which emphasises the importance of human co-creation and collaboration. I want to draw upon Archer and Kelen's (2014) notion of the dialogic nature of critical pedagogical practices as previously discussed to extend the notion of collaborative authorship in research to materials. McLaren (1995) defines Critical Pedagogy as a 'form of cultural politics aimed at enhancing and transforming the social imagination' (p.35). In line with this definition, the forms of Critical Pedagogy described by Archer and Kelen (2014) can therefore be seen to only question the composition and expression of humanist notions which already exist within the social imaginary, rather than challenging them as a new materialist conception of studio art pedagogy could by extending this notion of co-authorship to material, instead of solely human collaborators. The main question central to this research is therefore how can we conceptualise a new materialist studio-based pedagogy as a

practice that is both relevant and sensitive to artists' experiences of making, which is attuned to their embodied processes of knowing, and that takes into account the productive potential of material agency in the creative process? This focus on material agency in pedagogical processes invariably affects how learning-subjectivity is constructed and conceived in studio arts practice. Consequently, it is pertinent to explore existing definitions of the artist-learner in order to demonstrate how this research departs from them.

1.4 The Artist-Learner

Springgay (2008) outlines the notion of A/r/tography as an arts-based research methodology that inquiries into educational phenomenon through artistic and aesthetic means (Springgay et al., 2005). A/r/tographical research engages in pedagogical inquiry where the distinctions between researcher and the researched become complicated. As an aesthetic inquiry, A/r/tography is an embodied living exchange between image and text, and blurs the roles of artist, researcher and teacher (Springgay et al., 2008). Atkinson (2002) explores the contradictions inherent in assumptions of fixed, predetermined classroom identities, while Adams (2005) has written about the artist-learner, albeit in the context of school art education.

Adams' (2005) article focuses on a Scottish primary pupil managed school art group, where learners have a designated drop-in space (Room 13) with resident artists, and make art that is engaged with contemporary practices (conceptual and performance based) which merge the boundaries between author and spectator, producer, and participant, and call into question individual agency. Adams (2005) argues that distributed agency has the power to disrupt current practices of learning and that this artist-teacher and artist-learner configuration represents an emerging resistance to the imposition of tightly governed curricula and regulated pedagogies. He examines ways of analysing classroom art

practice as the collaborative art production of artist-teachers with artist-learners, a collaboration that is defined as a learning community of art practitioners. Adams (2005) argues that it is necessary to challenge institutional orthodoxies by developing new methodologies that insist upon the validity of contemporary artist-teacher/learner production. In his discussion of Room 13, its community of learners, contemporary art practice and collaboration, Adams argues it should be situated within the context of critical writing on art education that has sought to challenge entrenched orthodoxies, and that as such it forms part of the wider debate in the UK about transitions within art education towards the broader field of visual culture. This research responds to this context; however, it operates to dismantle prevailing orthodoxies in understandings around art and learning by challenging humanist assumptions which underpin contemporary understandings of the artist-learner.

Adams (2005) uses the term 'artist-learner' to designate the renaming and classifying of the learner into the field of contemporary art, suggesting that these artist-learners represent an important example of an emerging resistance in art education to mechanistic and assessment-led curricula. For Adams (2005), the artist-learner signals the ushering in of creative autonomy into the field of learning. This term designates resistance to prescriptive forms or methods of learning by enabling students to take control of their own learning, which enforces the idea of artistic autonomy and deliberate action in the experimental learning process.

Elsewhere, Adams (2014) has emphasised the importance of creative experimentation, or finding the time to make mistakes, which is of great significance to the notion of pedagogy in the arts. As I explore in this research, mistakes or errors are integral to artistic learning, however for different reasons to those proposed by Adams (2005). I explore error as a form of material agency that modulates practice and affects both art and learner. Like Adams (2005), I focus on independent modes of investigation and their ability to

resist and challenge dominant discourses. My definition of the artist-learner does not designate a different pedagogical mode or strategy, but rather accounts for the emergent composition of the artist-learner as a posthuman subject. There is an emerging and growing interest surrounding feminism and materiality within the context of pedagogical practice, and this research connects to such feminist materialisms (Hinton & Treusch, 2015) by moving beyond a humanist ontology and exploring the material and contingent nature of artistic-learner subjectivity.

1.5 Feminist Materialisms and the Pedagogy of Matter

Hinton and Treusch's *Teaching with Feminist Materialisms* (2015) is a collection of essays[7] which address how relationships of knowing, being and responsibility are enacted in the classroom. Such writing attempts to dismantle and reconfigure the binary apparatus that separates mind, culture, masculinity and their affinities, and their terms of difference, namely nature, body and femininity, the latter signalling a lack or inferiority. Feminist materialist discussions question how objects and subjects of inquiry are entangled, emergent and contingent, and suggest that 'actors' in knowledge processes cannot be conceived of in solely atomistic or anthropocentric terms (Hinton & Treusch, 2015). Due to the new posthumanist focus present in this literature, the human no longer assumes a priority. Recent feminist materialist writing (Hinton & Treusch, 2015) has shifted the lens to consider what participates in knowledge-making practices rather than simply who, and this is an important intervention in pedagogical paradigms, one that this research builds upon. Relating to this feminist materialist position (Hinton & Treusch, 2015), I examine how objects of research are granted legitimate agency in the teaching and learning space. Feminist materialism claims that the very identities of the researcher and the research

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[7] This was developed from a workshop entitled 'Learning and Teaching with European Feminist Materialism' held at the At Gender Spring Conference 'Learning and Teaching in Gender, Women's and Feminist Studies' in April 2012. It was initially conceived as a project through which to discuss teaching methodologies, as well as the challenges and successes of teaching with feminist materialism.

merge through these practices rather than pre-exist them. As Asberg, Koobak and Johnson (2011) suggest, in a feminist materialist approach the human can no longer be taken for granted, and they encourage a reformulation of our understandings of the types of actors and forms of agency participating in the learning environment. My research connects to these theoretical efforts by building upon their approaches to explore alternative ways of conceiving artistic learning subjectivity to the humanist notions inscribed in the prevailing definitions.

I contribute to this field by exploring the transformative capacity or pedagogy of matter, the embodied and immanent nature of learning, and the co-emergence of the object and subject of research in the context of studio practice. As Lenz Taguchi (2010) highlights, teaching with feminist materialism also constitutes a move 'beyond the theory/practice divide' (p.41), opening up possibilities for new learning environments. This research connects to feminist materialism's explicit attention to 'the problem of an ontological divide between theory and practice, between knowledge and our sensing bodies, matter, and the studio as a material environment. (Lenz Taguchi, 2010, p.45). Both Critical Pedagogy and feminist materialist analysis take up contingent and emergent positions and demonstrate possibilities for pedagogical change. However, it is pertinent to note the point of difference in their approaches: the non-dialectical orientation within feminist materialist theorisation.

This difference is a term which I have previously discussed, and which Barad (2007) introduced to the critical vocabulary of feminism, namely 'intra-action'. Whereas Freire's (2000) interpretation of the dialectical engagements in the classroom emphasises how teachers and students inter-act in their co-production, and therefore how they might co-produce the political dynamics of the learning context and positions they take with respect to knowledge, intra-action posits that there is no primary separation of teacher or student, space, object, subject or knowledge; these remain entangled at all times. My focus is not

on teacher-student relations, but on the intra-action between artists and materials in the processes of learning. At the core of her work, Barad (2007) offers a posthumanist, performative account of pedagogic formation and transformation. Similarly, feminist materialism conceptualises the matter of all bodies, and not just human bodies, as having agency and thus 'embrace[s] all manner of bodies, objects and things within a confederacy of meaning making' (Lenz Taguchi, 2010, p.66).[8]

My research connects to this through its consideration of what and who artists-learners are in the processes of knowing. It considers the artist-learner as existing in an entangled state of being to respond to a gap in the understanding of how materials operate to pedagogic affect in studio practice. Further advances into understanding the workings and process of material pedagogy have been brought together by Hickey-Moody and Page (2016) in their collection of essays entitled *Arts, Pedagogy and Cultural Resistance*. This is a relatively new and emergent field of research, and my research shares a commitment to exploring and understanding the transformative capacities or 'pedagogy' of matter, expressed through an attempt to map out the mechanisms and processes of becoming that exist at the intersection of making and thinking in studio arts practice.

Hickey-Moody and Page's (2006) collection of essays from practitioner art educators and cultural theorists responds to the increasing attention being paid to creativity and matter within social sciences and humanities research, often referred to as new materialism (Van der Tuin, 2011) and which is associated with Deleuzian informed methodologies (Colman & Ringrose, 2013; Springgay et al., 2008). Such research practices posit affective, embodied and vital approaches to research in ways that embody ideas developed through

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[8] Alaimo's (2011) notion of 'trans-corporeality' embodies the posthuman aspirations and sense of confederacy that is pointed to here. With the prefix 'trans', trans-corporeality 'indicates movement across different sites', opening up a mobile space that acknowledges the often unpredictable and unwanted actions of human bodies, non-human creatures, ecological systems, chemical agencies, and other actors.' Trans-corporeality represents a material agency that cannot be aligned with the human alone, and its traversing activities implicate theory, discipline and practice in a similarly elaborate cross-fertilisation process.

the work of Deleuze and Guatarri (1993). New materialism (Barad 2007; Braidotti, 2013; Barrett & Bolt, 2007; Coole & Frost, 2010) calls for an embodied affective, relational understanding of the research process, and this focus is taken up by theories of practice as developed by Carter (2004), Barret and Bolt (2007), Manning (2009), Massumi (2002), and Nelson, Grossberg, and Treicher, (1991), who emphasise the importance of the intersection of making and thinking.

Hickey-Moody and Page's (2006) collection of essays focuses on how making an impact on thinking can be considered as a material pedagogy, and their collection of works examines the intra-actions of theory with practice to develop new approaches to materialist research and to position the agency of matter as pedagogical in its resistance. They suggest that matter teaches us through resisting dominant discourses, thereby showing us new ways of being, while resistant matter shows us the limits of the world as we know it and enables us to shift these limits. Hickey-Moody and Page's (2006) collection explores the pedagogical nature of matter, and catalogues different forms of art practices and art pedagogy as material cultures of resistance. Affect is central to an understanding of how material pedagogy operates in studio-art practice and a posthumanist reconceptualisation of artist-learner subjectivity.

Over the last ten years, affect has been utilised as a conceptual resource within educational theory,[9] and this contributes to a body of work that Massumi (2002) has referred to as the affective turn, which draws substantively on the work of Deleuze (1994) and Deleuze and Guatarri (1993). Affect validates subjugated knowledge, which often remains silenced in theorisations of education. Albrecht-Crane and Daryl Slack (2003),

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[9] There has been work on Deleuze in education since the late 1990s, notably becoming part of dominant educational discourses through St.Pierre and Pillow's (2000) collection *Working the Ruins*, which pioneered the feminist approaches of Deleuze in education. The concept of affect was not specifically introduced into educational practices until 2003, when Albrecht-Crane and Daryl Slack (2003) put forward the argument that 'the importance of affect in the classroom is inadequately considered in scholarship on pedagogy.' (p.191).

Watkins (2006) and Ellsworth (2005) are all theoreticians working in and across education who have pioneered the use of affect for education, while other cultural studies theorists, such as Massumi (2002), Colman and Ringrose (2013), employ affect in their theoretical projects to consider the pedagogical nature of matter and culture (Hickey-Moody & Page, 2016).

Carter (2004), Barrett and Bolt (2007) and Manning and Massumi (2014), along with the work of new materialists, such as Barad (2007) and Van der Tuin (2011), argue that matter needs to be conceptualised as an active agent. Hickey-Moody and Page (2016) agree with Carter (2004), Barrett and Bolt (2007) and Manning (2009) that matter needs to be conceptualised as an active agent within discussions of practice as research, and they understand matter to be pedagogical, focusing on the pedagogy of matter teaching the maker how they might make differently.

This embodied entanglement of matter and teaching as pedagogy, the moments when materials and spaces impact on bodies, and bodies impact on ideas, is of primary interest to Hickey-Moody and Page (2016), who suggest that new materialist pedagogy is embodied and is an intra-action between bodies and matter. The pedagogy of matter does not involve describing sensations but refers to learning and teaching that these entanglements constitute (Hickey-Moody & Page, 2016). The focus of this research therefore builds upon existing discussions of Critical Pedagogy through its new materialist focus which explores the intra-action of bodies (human and non-human) in the studio. If pedagogy is understood as emergent, then this creates a shift in how we consider the artist-learner. Explaining this notion of entanglement, Ellsworth (2005) states that 'specific pedagogy is the experience of the corporeality of the body's time and space when it is in the midst of learning' (p.4).

Gallagher and Wessels' (2011) discussion of the importance of affect in the context of

collaborative research can be used to elucidate this notion, and in this metho-pedagogical paradigm they 'invite the unexpected' (p.239) to interrupt and change the direction of their work, adapting fluidly to important affective moments as they arise in research sites.[10] Although Gallagher and Wessels (2011) refer to the ways in which these moments affect social relations within their research, when reformulated within a new materialist register (moving away from concerns with human inter-subjective relations and towards material interactions) an emergent and affective pedagogy begins to surface, one that is able to account for material agency within artistic praxis and embodied processes of learning. As the artist-learner responds to affective moments in their studio practice produced by material agency, normative pedagogic relations reconfigured as knowledge is produced through specific material encounters. In my practice this is evident in the way in which unexpected moments in the making process alter and direct my material research. As I go on to explore in the subsequent chapters, accident as method functions as one way in which unexpected moments interrupt and divert the research process, specifically how material encounters produce the research assemblage in new ways. In this sensational pedagogy, the 'learning self' is produced through an embodied process of 'knowledge in the making' rather than pre-existing knowledge already made.

1.6 Sensational Pedagogies: Towards a New Materialist Paradigm

Ellsworth's (2005) notion of the learning-self can be used to elucidate how a new materialist conception of artistic-learner subjectivity might be manifested. Ellsworth (2005) notes that it is important to think of things in the making, rather than 'made', and to do this is to think of ourselves experimentally. Rather than focusing on individuals' personal or subjective experiences of schools or teaching strategies, Ellsworth (2005) examines the 'self' that emerges from the learning experience. The experience of

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[10] I use the term 'metho-pedagogical paradigm' to denote the pedagogical nature of the methods that they employ, the way in which their modes of inquiry also operate as a practice of learning.

knowledge in the making is also the experience of ourselves in the making, as she contends that there is no self who pre-exists a learning experience (Ellsworth, 2005). The experience of the learning self can be defined as that which comes before the self, yet cannot be reduced to the self who learns (Ellsworth, 2005). Thinking of studio art pedagogy in relation to knowledge in the making, rather than to knowledge as a thing already made, challenges many assumptions concerning normative educational practices, and facilitates an exploration of how human embodiment affects activities of teaching and learning as knowledge becomes transformative. This occurs in ways that make it increasingly difficult to maintain the philosophical or practical distinctions between reason and sensation, the body as material and the mind as immaterial (Massumi, 2002), and Ellsworth (2005) notes that this forces us to think about educational models that take into account the experiential dimension of the learning process as intrinsic to knowledge acquisition and meaning making, rather than just an auxiliary factor. As Kennedy (2003) suggests, learning that is based continually in the making moves beyond contemporary politics of difference based in semiotics and linguistics towards experimental pragmatics of becoming, based on doing. As discussed, affect and sensation are material and part of artistic engagement and practice, and as this experience arises out of an assemblage of brain-body-artwork, investigation into the experience of the learning self must also be approached through the notion of assemblage.

> In such material assemblages, the body is implicated in pedagogy in ways that challenge us to move away from understanding the learning self merely through notions of cognition, psychology, or phenomenology or as being subjected to ideology. (Ellsworth, 2005, p.7)

These notions, underwritten by humanist assumptions, state that there is an identifiable self or subject position from which meanings are made, and through which experience is organised and held together. In this manner art practice that facilitates, or even simply

innovation, as agency is distributed, proper to the assemblage and not the singular property of the human/artist/subject. The terms in which the aesthetic impinges on thought and action are key to pedagogical practice, as the very possibility of thought is predicated upon our opportunities and capacities to encounter the limits of thinking and knowing, and to engage with what cannot, solely through cognition, be known (Deleuze, 1994).

Artistic processes which engage notions of distributed agency are crucial to the understanding of pedagogy in that they challenge us not to look for better understandings of the experience of the learning self within individuals' subjective experiences of learning, but to explore 'affect and sensation as 'depth' or an 'intensity' which is felt primordially, in the body, but beyond subjectivity…' (Kennedy, 2003, p.29) Affect and sensation of the artistic learning process is thus felt in a body understood as a 'complex set of intersecting forces' (p.29), a body that emerges from, rather than precedes such experiences (Kennedy, 2003). Within the context of artistic practices that give greater agency to matter, learning is a material process. Pedagogy as sensation construction is no longer merely 'representational but rather creates conditions of possible experience and thinking, and in this way, the notion of experience has to be situated within a theory of learning' (Ellsworth, 2005, p.27). As Ellsworth (2005) describes, understanding pedagogy as experimentation in thought rather than the representation of knowledge, as a thing already made, creates a profound shift in how we think of pedagogical intent. Teaching becomes not a 'medium' for communicating the personal expression of a particular teacher's 'artful' instructional skills or educational imagination, but becomes the activity of participating in the 'becoming pedagogical' of 'expressive materials' (Rajchman, 2000, p.121), which are distributed across many sites, events and interactions. This research therefore takes up Ellsworth's (2005) project of situating experience within theories of pedagogy by exploring the role

of affect and material agency on the emergence of artistic-learner subjectivity within studio arts practice.

1.7 **Conclusions**

I have outlined how this research responds to a gap in the literature on art pedagogy by advancing a new materialist reading of studio arts practice, and have detailed how this project departs from the existing literature on this subject and contributes to the emergent field of material pedagogy which describes more dynamic ways of understanding the intra-action of materiality and learning. Deleuze (1994) argues that in the twentieth century it is artists, not philosophers, who by engaging with affect have worked at the limits of intelligibility and have thus engendered new concepts. At the beginning of his research Deleuze (1994) posed the following question: how can artists/educators collapse the distinctions between art and education to construct a hybrid field? He also questioned whether investigation or heurism and creative action could be a means to construct or 'present' a world rather than necessarily re-present our experience of it. It seems that both of these questions obliquely refer to the performativity of educational practices, and how, like artistic practices, they contain the potential to reconstruct and produce the world in new ways. I respond to Deleuze's (1994) challenge of how to construct a 'hybrid' field of art and education by using art practice as a form of research. This is manifested both in how I examine artistic practices and, as I discuss in the next chapter, in the methodological composition of this project.

Chapter 2 - Research Design: Practice-Based Research and Intra-Active Inquiry

This chapter outlines the new materialist research design of this practice-based project which was devised to explore the following research questions: How do artistic practices alter and extend learner subjectivity, and can artistic practices that mobilise affect and material agency be viewed as forms of posthuman pedagogy? As the term 'intra-active' in the title of this chapter indicates, I also detail how the research methods, data collection and analysis were designed to give greater agency to the subject matter of this research, namely participating artists and materials in the research process. I also outline how the initial findings of my research affected my emergent methodology, and more specifically, how the subject matter of this research intra-acted with not only my research assemblage, but also myself. I explore this through my discussion of 'becoming-minoritarian' with the research data and the capacity of the research findings to transform and affect me and my working methods, a process which marks the critical difference between transformational and non-transformational modes of inquiry.

Due to the emergent and iterative nature of this research, subsidiary questions also emerged throughout the research process, including how can we conceptualise a new materialist studio-based pedagogy as a practice that is both relevant and sensitive to artists' experiences of making, which is attuned to their embodied processes of knowing, and that takes into account the productive potential of material agency in the creative process? One issue I have tackled in this research has been how to imagine or describe possible ways of crafting methods to theorise the learning that occurs through making, and the main questions I have addressed during this consideration are: 'What does the standard art historical method assemblage silence?' and 'Which possible realities does it refuse to enact through its insistence on that which is smooth, and how might it be crafted differently?' In this research, my art practice has been both an object

and a key method of investigation, and it became a kind of 'meta-practice' as I explored material and sensorial pedagogy by learning through my own experiences of making.

This chapter engages specifically with this last question, as I present the new materialist method assemblage of which this research is comprised, and which I designed to relate to, rather than answer the questions previously stated. I detail how the intra-active nature of this method assemblage was devised to divest the idea of singularity. Starting from the conception that the research process is not neutral but rather performative, I articulate how the very structure of this text has been organised to present an anthology of different relations to the subject matter and research questions. I do so to acknowledge how each relation necessarily delimits what can be known about the subject matter at one time. I discuss the considerations behind this decision to create a text which reflects the performative nature of the research process and also the complexity of the subject matter it explores.

In this chapter I detail the specifics of my research design; the rationale for the selectT Q q 0.2m B

2.1 Participants

This research involved eight participating artists (myself included), comprised of members of my peer group from my undergraduate degree at the Ruskin School of Art, Oxford University. Having graduated in 2012 and 2013, all the participating artists were working in different contexts, some within and outside of institutional settings. It is pertinent to introduce each of these artists along with their practice in order to contextualise the research presented in the following chapters.

Farrar (1988) was born in the Philippines and raised in Japan, and she completed her art foundation studies in London at City and Guilds and her BFA at the Ruskin School of Art. She is a painter and at the beginning of this project in 2014 she had just commenced her MFA in painting at the Slade School of Art, University of London. Her works are largely figurative and reflect upon what eastern modes of mark-making bring to the Western painterly art historical canon (Figure 3).

Figure 3: Maria Farrar, 2016, Throne, **[painting]**
Image Credit: Maria Farrar

Branigan (1992) was born in Liverpool, and like me did not undertake a foundation course, but went straight from school into his BFA. At the beginning of this research Branigan was working for an art installation company and as a gallery technician for

Pippy Houldsworth in Heddon Street and the Saatchi Gallery. During this research he was applying for MFA courses in Sculpture and he enrolled on a course at the Royal College of Art in 2017. Until this time he had been renting a space to make work at the V22 studios in Lewisham. His practice is primarily sculptural and photographic, and explores uses and anticipated interactions with objects, environments and systems (Figure 4).

Figure 4: Rob Branigan, 2014-2015, *Recess*, [sculpture]
Image Credit: Rob Branigan

Peck (1990) was born in London and completed her foundation course at Wimbledon College of Art, her BFA at the Ruskin School of Art, and had just started her MFA in Sculpture at the Royal College of Art in 2014 when I began this project. Drawing influence from advertising and commercial displays, her work explores the area between

two-dimensional images and three-dimensional objects. She is interested in investigating the disjunction between the constant ingestion of images and our physical handling of real matter (Figure 5).

Figure 5: Milly Peck, 2017, Loud Knock, **[painting]**
Image Credit: Milly Peck

Von Dohnanyi, (1990) was born in Hamburg and currently lives and works in Berlin. After his BFA at the Ruskin School of Art he completed a BSc in architecture at the Bartlett, University of London. During this research Von Dohnanyi had moved to Berlin from London and was making paintings from a converted room in his apartment; his works explore the relationship between technology and the human body

Figure 7: Erin Hughes, 2016, Sims Collage, **[collage]**
Image Credit: Erin Hughes

Graham (1990) was born in London where she currently lives and works. She completed her art foundation course at Chelsea College of Art, her BFA at the Ruskin School of Art, and her MFA in printmaking at the Royal College of Art. At the beginning of this research she had just completed her MFA and was subletting a studio in Stockwell. Much of Graham's work explores expandable and collapsible narrative structures, stemming from a preoccupation with the malleable and subjective nature of both individual memory and collective experience, and bound up in this lies her interest in recording mechanisms, documentation and processes of editing, as evidenced in her print, video and sound work (Figure 8).

Figure 8: Holly Graham, 2017, After Harry Jacobs: Green Fingers, **[print]**
Image Credit: Holly Graham

Nikoljski (1991) was born in Vienna, and after his BFA at the Ruskin School of Art he went onto Columbia University in New York to study for a MFA, and was based there throughout this research project. After graduating in 2016 he remained in New York where he rented a studio. Primarily using paint and wood, his work explores utopian phantasies based on the model of organisms (Figure 9).

Figure 9: Filip Nikoljski, 2016, Untitled, **[painting]**
Image Credit: Filip Nikoljski

Finally, I was born in London (1991) and after my BFA I completed an MA in History of

Art at the Courtauld Institute of Art. During this time I was not making much work,

however after completing the course I received a graduate studio award at A.P.T studios in Deptford, which provided me with a work space for two years between 2014 and 2016, and I continued to make work there when I started this PhD. My expanded drawing practice is comprised of three inter-connected lines of enquiry: two-dimensional drawing, projection and sculptural installation. My work explores the relationship between reception and interpretation, i.e. how we obtain meaning from visual experience and how this experience is transformed and codified. I explore the perceived neutrality of signifying processes by means of their disruption (Figure 10).

Figure 10: Amba Sayal-Bennett, 2017, Harth, **[sculpture]**
Image Credit: Amba Sayal-Bennett

2.2 Criteria for the Selection of Participants

I purposely selected participants for whom material investigation was at the forefront of their practice, and although all the participating artists have strong conceptual threads running through their artistic practices, none described themselves as conceptual artists.

This, along with the decision to examine their practices within the studio, was intended to explore how material agency operates in artistic working assemblages of the artist-materials-context. The importance of the studio derived from questions surrounding its role and relevancy within UK tertiary-level art pedagogy, as discussed in the previous chapter, and as a context for emplaced and embodied learning, human-material encounter and experimentation. The artists were selected according to the role art practice played in their lives; their need to keep developing their practice by various means, and their recognition of the importance and centrality of the studio for the development of their work. This personal desire to develop their work in this way, as I go on to discuss, is evidenced in how they secure studio spaces or contexts and sites of making. For example, subletting, subsidising studio rent through other jobs or the exchange of skills, temporarily using other peoples' space, or enrolling on studio-based postgraduate courses.

Another criterion for the selection of the participating artists in this study was to identify members within my creative peer group who were seeking opportunities for additional critical feedback on their practice. This was evidenced in Hughes and Von Dohnanyi's conversion of a room in the artist David Thorpe's studio in Berlin into a project space to exhibit work. The purpose of this was to receive informal group feedback, and they called this room the 'Cypher Space', converting this space to the development of projects under the collective name 'Cypher'; both artists were working outside of an institutional setting and were seeking feedback on their practice. In London, Branigan and Graham had contacted me regarding a collaborative project, the intention of which was to exhibit work for a short period of time with a similar ambition to Hughes and Von Dohnanyi in Berlin. The other artists Farrar, Peck and Nikoijski, who had enrolled in MFA courses, had informally communicated that they too were seeking more opportunities to show their work and generate critical dialogues outside of the institutional frameworks in which they

were working. For my practice and the purposes of this research, I was similarly seeking opportunities to talk about my work in order to gain greater insight into my methods and processes. The rationale for selecting artists from my peer group, whom I knew personally and whose practice I was familiar with (and vice-versa), was to build upon an already established rapport of trust and shared understandings of the participants practice, which may otherwise have been impossible to access. This was also an ethical consideration.

2.3 Ethics

I use the term ethics to denote a relation of care towards the entities that this research both engaged and developed with (Canella & Lincoln, 2011). The ethics in this project also extended to the non-human collaborators: the studio-based art practices which I both use and examined. This can be described as posthumanist ethics which sought not to instrumentalise human or non-human participants, but to acknowledge their active role within this research project. I have adopted a posthumanist ethical perspective to mediate my reflections and interpretations in order to highlight the material agency inherent and integral to the artistic processes to emphasise the 'active powers issuing from non-subjects' (Bennett, 2010, p.xi) and to give equal weight to the material collaborators to ensure against their being trivialised or instrumentalised. The ethics of this project can be understood as researching with care that is predicated on the entanglement of human-non-human relations, rather than operating from a position of externality (Page, 2018).

I chose to work with artists whom I knew well, as I did not want to position the world that I examine in this research at a distance, as 'out there' or 'other', and I wanted to explore my main research questions from within a context and community of artists of which I was a part. This approach can be distinguished from traditional ethnographic fieldwork through its reworking of the research roles of insider and outsider, as I detail in the methods section of this chapter, through the co-produced data and analysis through

the use of auto-ethnographic methods and studio visits (Canella & Lincoln, 2011). The way I chose to conduct this research was therefore sympathetic to the artists' own methods of making and conducive to the support of our small artistic community. As this study involved the participation of human subjects, clearance from Goldsmiths ethical committee was required. Prior to conducting the research with the participating artists we met to verbally discuss how they felt about the methods of data collection, storage, analysis, and dissemination of the research, and I asked if they wished to be anonymised within the text. All the artists were both comfortable and enthusiastic about being involved in this research process, and none felt that they wanted to be anonymised as the data was not of a sensitive nature. In addition, they felt that this research would not be detrimental to their professional or personal reputations, and so wanted their names to be included. We also agreed that before any data or research was made publicly available, the artists would check to ensure that they were happy with how they and their work were represented.

As discussed in relation to my decision to work with artists in my peer group, starting from a position of entanglement and attempting to understand the world from within and as a part of it, has informed the theory that I have used to underpin and construct my research design as I now discuss.

2.4 Situated Knowledges

'Situated knowledges' is a term coined by Haraway (1988) to refer to knowledge specific to a particular situation, and it is a form of objectivity that accounts for both the agency of the knowledge producer and that of the object of study. It questions the foundational myths of traditional objectivity, such as the subject as a simple, singular point of empirical knowledge gathering, the scientific gaze as an omniscient observer, and the object of inquiry as passive and stable. During my experience studying art history at the

postgraduate level, the interpretive strategies we were encouraged to use were problematic, in that they operated from a supposedly neutral position. The analytic practice took place through secondary sources, such as images and other interpretive text, rather than through direct, physical and immanent encounters with an art object. This seemed more like a creative practice, instrumentalising the artwork by treating it as an exposition of theory; writing was executed in the third person, a detached and neutral, impassionate tone which afforded it a certain authority. Ironically, during this course there was a seminar which examined Dyer's (1997) essay *'The Matter of Whiteness'*, which critically discussed sublimation and disembodiment as mechanisms of power, yet in practice we were uncritically writing ourselves out of our own research.

Haraway (1988) is a key figure in discussions of feminist epistemology, and I use her notion of 'situated knowledges' to elaborate on the 'kind' of knowledge produced by the embodied research I present here. Haraway (1988) coined the term as an attempt to navigate the issues of objectivity during feminist science debates and suggested that feminists should strive for true reflexivity that renders disembodied objectivity impossible and irrelevant. She employs a metaphor of embodied vision to consider other ways of seeing and achieving: 'partial, locatable, critical knowledge sustaining the possibility of webs of connections called solidarity in politics and shared conversations in epistemology' (Haraway, 1988, p.584). Due to the 'messiness' of art practice, and its ability to forge and sustain multiple contradictory connections, following Haraway (1988) I maintain a 'partial perspective' (p.575) that is faithful to the particular position from which it is generated, as well as the possibility of other viewpoints. I achieve this by theorising from experiences, both my own and those of the other participating artists in this research, and I understand that the findings produced are dependent on context, conveying something of the transformation or development of both artist and artwork.

The responsibility for locating claims to knowledge lies in the impossibility of defining a

cohesive subject position for myself and the participants in this study, as Haraway (1988) notes, the very notion of the researcher is closely related to the basic flaw of identity politics that relies on a unified subject with a fixed and true identity. This partiality emphasises the split nature of the subject and draws on connections with others and communally constructed knowledge to break down dichotomies that create space for ambiguity and contradiction (Haraway, 1988). I therefore consider this research to be 'communal', in the sense that it includes both human and non-human material co-collaborators. Haraway (1991) employs an explicit image to represent this splitting: the cyborg, a being with both mechanical and organic parts.

The methodology I have devised is an attempt to live with chaos and confusion through difference, diversity and multiplicity, rather than to resolve uncertainties in artistic processes by constructing narrative frameworks that focus on a point or a figure, instead of a structure. I therefore take from Haraway (1988, 1991) a commitment to the personal, affective and embodied minutiae of lived experience as sites from which dynamic theorising can emerge in order to develop a posthumanist and new materialist research methodology. As I go on to discuss in relation to the research design of this project, affective experiences during the making process, pushed, tested and disrupted concepts, thereby facilitating learning encounters in the process. By attending to lived experiences as markers or points of change, I examine how both artist and artwork are iteratively re-produced through affective experiences in artistic encounters, and the posthuman pedagogy that is enfolded within these experiences of becoming or becoming other.

In order to accomplish this I do not begin with a totalised system in which familiar and normative characteristics of art practice and learning can be identified, and borrowing Stewart's (2007) term, I instead, start with a 'live surface' (p.4): the sensations, intensities and textures through which ordinary life is experienced. Stewart (2007) suggests that everyday life is affective and that the ordinary is a shifting assemblage of things that

happen and are felt. These things that happen are intensive, immanent, palpable, moving potentials, and therefore they exceed or evade 'meaning' and 'representation'. Stewart (2007) indicates that in order to get to grips with and attend to, if not completely capture ordinary affects, methodologies need to 'attune' to different kinds of things, which for her involves both taking in and examining the 'fractious, multiplicitous and unpredictable' (p.3), and finding ways of writing and portraying the affective. Through my own material practice and the artist studio visits I examine the role of affect within the context of studio art pedagogy. By focusing on how affect operates within artistic learning assemblages, I want to emphasise the function of specific material encounters, rather than trying to deduce a totalising meaning from them.

Both Haraway (1988) and Stewart (2007) emphasise the sensory plenitude afforded for learning and action by methods which acknowledge that we are in *medias res,* in the middle of things, in 'mid stream, always already embedded in a situation, both settled and unsettled' (Rabinow, 2007, p.8). As Law (2004) writes, after the subdivision of the universal we need other metaphors for imagining our worlds and our responsibilities to them, and he suggests localities, specificities, enactments, multiplicities, fractionalities, resonances, gatherings, forms of craftings, indefiniteness, imaginaries, and interferences. In other words, we need more generous methodologies that can present objects of research in greater complexity.

2.5 Relations and Processes

This research draws upon multiple sources and references (Barad, 2007; Deleuze & Guattari, 1993; Haraway, 1991), this is not to ignore their differences but instead to acknowledge that they share a number of assumptions, most significantly a view that entities are constituted in relations (Fraser et al., 2006). This does not propose that there are relations between pre-existing entities or objects but rather that objects, subjects and

concepts, are composed of nothing more or less than relations, reciprocal enfoldings gathered together in temporary and contingent unities. Since a relation cannot exist in isolation, all entities can therefore be understood in relation to one another (Fraser et al., 2006). The significance of relationality within this text is that it acts as an imperative to move beyond a conception of life as a property that is confined to living organisms, to an understanding of life as vital process, movement, and becoming (Fraser et al., 2006). The accent on process in my methodology corresponds to a privileging of an ontology of becoming over being, a flux that cannot be understood except in terms of process, or passage. Deleuze's (1990, 1994) writings can be placed within this 'alternative' strand of philosophy, and as Parr (2005) notes, his emphasis on vitalism, materialism, change and difference enable him to mount some important anti-essentialist challenges to the Western philosophical tradition.

Traditional Euro-American research paradigms are limited in their thinking about movement, and our institutional skills favour the fixed, static, and self-contained. Taxonomies, hierarchies, systems and structures represent the instinctive vocabulary of institutionalised thought in its subordination of movement and transformation, where clear-cut definite things occupy clear-cut, definite places in space and time. Within this framework movement is the shifting of stable things from one definite place to another (Law, 2004), meaning that this conception of movement does not attend to processes of transformation (Cooper, 1998). Law (2004) has also noted that the Euro-American method assemblage usually assumes constancy (the idea that there are general and invariant laws and processes, and that nothing changes unless it is caused to change), passivity in the object that it discovers (it stays the same until caused to change), and universality (what is absent is generally the same in all possible locations), and suggests that Euro-American methods favour product over process.

The problem within these methodological paradigms is that if the objects of my

investigation are vague, diffuse, ephemeral and affective, then how can we come to know them, and as Law (2004) notes, is 'knowing' really the right metaphor that we need? In this research I explore 'relating' as an alternative to 'knowing'. I do so to account for the agency of the subject of my research, namely its ability to affect me and transform the trajectory and methods of this project. As Deleuze and Parnet (2002) state: 'The aim is not to rediscover the eternal or the universal, but to find the conditions under which something new is produced (creativeness)' (p.vii). I operationalise a new materialist methodology that features feminist methods in order to study such conditions. I use the term feminist to designate how what was learnt in this research is derived from the senses, and importantly from doing or making, rooted in lived experience rather than interpretation (Barad, 2007; Haraway, 1988). My experience and that of the artists whose studios I visited became a methodology, a way of doing and carrying out the research. Experience, principally in the form of affect, i.e. intensity or relation, formed the base from which dynamic theorising arose. This is in contrast with rationalist philosophies, where the abstract is given the task of explaining, and in doing so is realised in the concrete. Starting with abstractions such as the 'one', the 'whole', or the 'subject', means that one looks for the process by which they are embodied in the world, which is then made to conform to their requirements. Instead I have chosen in my research to devise a methodology that takes into account my immanent and embodied relation to my subject matter.

2.6 The Immanence of Experience

By 'immanence', Coleman and Ringrose (2013) refer to the specificity or singularity of a thing, not to what can be made to fit into a pre-existent abstraction, and I have therefore developed a methodology which is capable of exploring concrete actualities without explaining them away. There are no general or abstract principles that can explain the artistic events on which I focus; instead, abstractions themselves require investigation

(Coleman & Ringrose, 2013). My methodology does not deal with abstractions but with the real specificities of the 'events' which it investigates, and my methods do not attempt to reduce or generalise the heterogeneous relations of which these artistic event encounters are comprised (Fraser et al., 2006). As Whitehead (1985) writes, my methods explore 'how an actual entity becomes... [and how] that constitutes what the actual entity is' (p.23). This allows me to map how material agency operates within artistic assemblages, affecting pedagogic processes of becoming rather than examining the content of what was learnt.

Affect is significant because its capacity to 'move' means that it is part of a process or a becoming that changes that which it affects (Knudsen & Stage, 2015). Affect is a vector of agency between affecting bodies (Hickey-Moody, 2013). Most affect theorists, despite their disagreements on the epistemological and ontological nature of affect, agree that affects travel between (human and non-human) bodies and are experienced a-subjectively (Knudsen & Stage, 2015; Massumi, 2002). Affects are often perceived as surprising or somehow beyond the will and conscious intentionality of the affected body. As Hickey-Moody (2013) describes, a body is many things at once whilst never being reducible to any one of them, and experiences are spatio-temporal moments through which a body becomes as multiple possibilities; therefore experience is a body's capacity to affect and be affected (Hickey-Moody, 2013). This means that a body is, as Deleuze (1990), following Spinoza's (2001) argument, suggests, the capacity to affect and be affected by other bodies. A body is therefore not a contained entity but becomes through different relations, situations, constructions and experiences. Understanding bodies as affect, or constituted by it, thus shifts the relations between bodies and experience from a causal model and from the notion that a body is produced by what it has lived through in the past, to a conception of bodies as possibilities where experience does not necessarily reside in the past but might move and become re-experienced and re-lived. My

methodology has been devised to explore the potential of affective encounters within studio-based art practice to remake learning bodies and produce them differently. As Coleman and Ringrose (2013) propose, bodies are not constructed by experience, instead they are produced through the possibilities of experience.

Affect can be understood as being integral to a body's perceptual becoming, always becoming other than that which it already is. With affect a body is as much outside itself as in itself, webbed in its relation until ultimately such firm distinctions cease to matter (Gregg & Seigworth, 2010). I have intended to move away from a distinctive focus on the human body towards conceptualising bodies as assemblages of human and non-human processes through my focus on affect within artistic practice. What I term as bodies, therefore may not resemble the molar body in any shape or form, and instead it focuses on affective energies and creative motion. Consequently, the bodies which I examine can be characterised by movement and process, and these bodies are open, participating in the flow or passage of affect, characterised more by co-participation. By focusing on affective moments as they arise in art practice, I aim to draw attention to that which passes between bodies, human and non-human, that which can be felt but not so easily articulated.

A main methodological concern of this research has been how to devise methods that can relate to affective processes to produce embodied insights and make sense of their pedagogical role. This focus positions my research within a broader field which features a 'return to affect' (for a comprehensive account see the journal *Body & Society 16,* no 1, (2010)). I use affect as a tool to enrich understandings of the performativity of materials in the art making and learning process, and my consideration of affect within my methodology has involved focusing on the relations between things, rather than the things themselves. My exploration of how artist-learners become through different material encounters, shifts the focus from looking at subjects and objects within studio-based art

feeling which does not fragment the senses; seeing and touching are not the same yet they are both sensations that originate in the same body, and their objects overlap and they share an experiential field. I explore how an integrated understanding of the sensory field can enable new ways of thinking about how affect and material agency operate to pedagogical affect within artistic systems, and I examine how this affective pedagogy accounts for material agency in processes of learning within studio-based art practice. I therefore build upon an existing body of work that is concerned with the lived experience of learning (Ellsworth, 2005; Henriques, 2010; Craig Watkins, 2005) and affective pedagogy (Grossberg, 1997; Hickey-Moody, 2013) to focus on the type of posthuman learning that occurs in and through studio art practice. Understanding how learning operates in studio-based practice is important because it contributes to a wider discourse concerned with the learning that takes place through sensory embodied experiences and raises questions regarding the implications of treating artistic experiences as embodied learning encounters. Pink's (2009) notion of sensory ethnography is significant for this research because in this embodied sensory paradigm learning takes place in and through material physical experiences.

Existing theories of learning offer a starting point for thinking about these questions. Wenger (1998) outlines the ideas of 'knowing in practice' and the 'experience of knowing' (pp.141-142). For Wenger (1998), knowing can only be defined within the context of a specific practice, where it arises out of the combination of a regime of competence and an experience of meaning, which leads Wenger (1998) to conceptualise the experience of knowing as one of participation. This means that individuals themselves cannot be the source of knowing, rather knowing is contingent on connectedness, and as such, while the experience of knowing is one of participation, it is simultaneously unique and constantly changing. Knowing in practice can therefore be conceived as an embodied multi-sensorial way of knowing that is inextricable from our sensorial and material

engagement with the environment. In this research I consider the nature of emplaced knowing, as once extracted from the site of artistic action, it may be difficult to articulate the types of knowledge produced by this practice. This was one of the methodological challenges, how to both use and represent embodied and material knowledge in art practices. As I go on to discuss, I have addressed this problem directly in the methods I have developed, specifically in the case of artist studio visits and video recordings of making.

The emphasis on pedagogy as process in this research connects with other thoughts within social science methodologies, for example by Law (2004) and Stewart (2007) who are concerned with how methods need to be conceived or devised in order to deal with the vagueness, multiplicity and fluidity of reality. Law (2004) argues that reality is messy, and methodologies which try to convert this mess into something smooth, coherent and precise, miss out on particular textures of life and tend to 'make a mess' (p.2) of what they do seek to understand. Law (2004) suggests that conventional social science methods, when trying to document and describe things that are diffuse, often fail to capture or reflect their complexity, and he argues that this is because clear, simplified or reduced descriptions do not work if what they are describing is not very coherent, and that in their attempt to be clear, such methods paradoxically increase the mess or obscure what it is they are actually describing. Consequently, Law (2004) argues 'the task is to imagine methods when they no longer seek the definite, the repeatable, the more or less stable' (p.6). The main focus in Law's (2004) book is on developing a methodology from his own research in science and technology studies, and he calls for methods that are necessarily multiple and in movement, that understand that the world is 'a generative flux' (p.7) that produces realities. In order to study the generative, the multiple and the changing, Law (2004) proposes methods 'in [an] extended manner' (p.4), a 'method assemblage'.

The methodology that I outline in this chapter is the result of an attempt to imagine and create methods that are better equipped to deal with this 'mess', confusion and relative disorder that are inherent and integral to artistic practice. This research methodology therefore was not an attempt to strictly 'know' or determine concrete answers to the research questions that have been posed, but to make possible and facilitate new relations to their subject matter. As Law (2004) states, this methodology is intended 'as an opening rather than a closing' (p.2) around the subject matter it explores. I acknowledge that the phenomena and processes that I investigate are in reality ephemeral, changeable and elusive, and I never expected to deduce single answers to the research questions asked. My methodology attempts to find ways of 'relating' to that which is indistinct within art practice without trying to fix or hold it tight. I have aimed to facilitate situated knowledges (Haraway, 1988) that become possible through techniques of deliberate imprecision and imminent relation, as in the case of accident and affect as method, which will be elaborated. I have chosen to reject methods which assume disciplinary distinctions in order to recognise how methods participate variously in the making of disciplinary distinctions, as well as interdisciplinary space. It is my commitment to multiplicity and hybridity that has led me to avoid methods which operationalise strict categorisation and knowledge systems, and it is for this reason that a hybrid methodology devised from various forms of creative and qualitative research was developed. What unites the diverse methods used in this research is that they are all a means through which the pedagogical potentials of materials in studio-based art practice are investigated, engaged and produced.

To address these fluid dimensions of artistic learning processes, it was not possible to apply methods indifferent or external to my main research questions, rather the methods were made specific and relevant to the problems at hand. One of the principal claims that Lury and Wakeford (2012) make in their anthology *'Inventive Methods',* is that there is a

need to reconsider the relevance of method to the investigation of the here and now. Therefore the methods that follow were conceived to address the specific research questions and the methodological considerations discussed.

2.8 Practice-Based Methods

Scrivener (2002) notes that the critical difference between practice-based research and pure practice is that the aim of practice-based research is to generate new apprehensions that are not only novel to the creator of an artefact, and this is what distinguishes the practitioner from the researcher. I not only focus on concerns that are central to my practice, but also use embodied methods to theorise a new materialist pedagogy that arises through other artists' experiences of making. It is important to distinguish the nature of this research as practice-based, as the terms 'practice-based' and 'practice-led' are often used interchangeably.[11] Practice-based refers to a form of research where the creative artefact is the basis of the contribution to knowledge (Sullivan, 2005; Gray & Malins, 2004; Barrett & Bolt, 2007), whereas practice-led refers to a form of research that leads primarily to new understandings about practice (Mäkelä, 2007; Rust et al., 2007; Smith & Dean, 2009). The results of a practice-led research may be fully described in text format without the inclusion of a creative outcome (Rust et al., 2007). As my research was developed with an investment in the agency of materiality, my research can be defined as practice-based, and although my findings do enable new understandings of art practice, the object of investigation, studio-arts practice, functioned as a performative agency during the research process. Material encounters in my own and other artists' working processes drove the development, methods and learning that resulted from this research and therefore formed the basis of the findings

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[11] These questions surrounding the definition and distinction of forms of artistic research were examined during a research day I attended entitled: 'Practice as Research: Imprints and Futures' held at Tate Modern in 2015. Organised by The Centre for Arts and Learning, Goldsmiths in conjunction with Tate Learning, the research day brought together UK and international academics, artists and gallery education professionals to examine key questions for research in arts and cultural learning.

explored in this written exegesis.

I acknowledge the contradiction between the open aesthetics embodied in the studio-based art practice I discuss and the closed naming constituted by the written format of this text. The writing here is therefore the result of the intra-action of both written and material practice, and in this respect it has been the relation between the two that has produced both theory and practice differently. Conversely, there have been some points that have not intersected, and invariably there are other aspects of my practice that I cannot explore in this work due to the scale and scope of this project (see Appendix 1 for other research outlets). This is not to negate their existence, but rather to acknowledge the specific aim of this project, which is to explore the potentialities and particularities within my own practice, as well as that of other artists, within the remit of the pedagogical significance of material praxis. I have attempted to negotiate this challenging territory by including material in the following chapters that conveys something more directly of the experience of art practice itself, that is to say the more 'messy' aspects of making and viewing art that are less mediated by critical discourse than by my own accounts of making and those of other participating artists.

When commencing this research I was struck by how my learning experiences in my studio-based practice were very much in line with the methodological concerns I was grappling with at this postgraduate level, namely having to consider how the way in which the research is constructed impacts on the findings produced by the research. In my studio practice, I not only pose my own research problems but also invent my own material methods to investigate them, and by testing ideas through material experimentation, feedback from these processes informs and directs the research trajectory and methods. In this way an iterative-inductive approach has been built into my artistic process of enquiry, and it is an investigative process that evolved in design through study. I have experienced the way in which the materiality of the work and its material resistance is

able to augment my methodology and direct my making process. Art history and art practice are distinct investigative processes, as attested by their methodologies, and the practice-based methodology of my research responds to a gap between art history and art practice in order to reconsider how studio art practice is and can be theorised, and it therefore occupies a space between studio art practice and qualitative methodological conventions.

Springgay (2008) discusses how as an emerging field of educational research arts-based research should be understood as a methodology in its own right. She notes that this entails moving beyond the use of existing criteria that exist for qualitative research, towards an understanding of interdisciplinarity, not as 'a patchwork of different disciplines and methodology but as a…rupture… where new courses of action unfold' (Springgay et al., 2005, p.1). Springgay (2005) contends that through the intertextuality of the image and word, visual journals enable teachers and students to make meaning and inquire creatively into educational issues. Visual journaling is something I have used in this research process, and although Springgay (2005) describes the productive relation between image and text that is facilitated by the practice of visual journaling, this relation of entanglement is central to understanding the relationship between my writing and art practice in this research.[12] The site of this research cannot be located within the practice or the writing alone but instead exists in the liminal space in-between. Although my research output has manifested in a written exegesis and a body of artwork, I do not regard them as two independent or parallel forms of enquiry. My practice has not been instrumental in the consolidation of theory, nor has my writing been only a vehicle to express realisations that have occurred through my making process. Rather, theorisation

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[12] According to Barad (2007), the deeply connected way that everything is entangled with everything else means that any act of observation makes a 'cut' between what is included and excluded from what is being considered. Barad (2007) suggests that nothing is inherently separate from anything else, but separations are temporarily enacted so that one can examine something long enough to gain knowledge about it, and it is this 'agency of observation' that brings the phenomenon being examined into being.

took place in the spaces between the writing and material practice of art making, and no hierarchical distinction can be drawn between the exegesis and body of artwork, as they are different material manifestations of one process of enquiry. The task of both my artistic practice and my writing has therefore been to extend existing domains of knowledge centred around studio-art pedagogy through reflection on realisations that occurred in my practice and that of other artists' work. It is through the entanglement (Barad, 2007) of textual and material practice that both forms of enquiry become theory-generating; the writing and practice produced each other in different ways through their intra-action. This notion of intra-action delineates the nature of the relationship between my practice and writing, a, through their relation both were produced in new ways. The format of their relation in the manifestation of the research output has been an important consideration which was necessitated by my experience of presenting both together in during my upgrade from MPhil to PhD.

In this upgrade process, I experimented with exhibiting artworks to accompany the discussion of my submitted written material; however, this was problematic as it became clear that this form of presentation did not relate to the aims of my practice-research. As my research is concerned with the learning that happens in and through the making process, the reconstruction of artworks for the upgrade became purely performative. In light of this, a digital portfolio documenting artworks that I have made during the course of the research accompanies this exegesis (see Appendix 2). My investigative project explores artists' engagement with materials and the pedagogical encounters that result from this practice, but after my experience exhibiting work for the upgrade I did not want the artworks themselves to be assessed in these terms, due to the way in which my research focuses on how artistic-subjectivities are modulated in the making process. This research is about exploring learning through making and examining artists' pedagogical experiences of material practice. Exhibiting the work resulting from this process does not

add to, but rather deviates from this central focus by manifesting a new set of concerns, references and practices of engagement. Overall, the methods I utilise have been devised to allow such material thinking to extend the limits of conceptual thought and to take the research towards directions that would not have been possible by means of a written exegesis alone, as emergent knowledge is able to enter into dialogue with existing practical and theoretical paradigms. Rather than operating as a solipsistic reflection on my own practice, I explore the potential of the situated knowledges (Haraway, 1988) that emerge through my research process to critically respond to the existing paradigms operating within UK tertiary-level art education. Such paradigms operate through a demarcation of agency within learning practices, for example in Western fine arts' paradigms materials are treated as inactive, whilst in many systems of education learners are also treated as passive. My practice-based methods have been devised to respond to both these pedagogical contexts in order to rethink both materials and artist-subjects as being active in artistic learning processes.

2.9 Studio Visits

I conceive the studio visit as a multisensory event, and as such, a context of emplaced knowing (Pink, 2009). I approached the visits as a process through which I could learn in multiple ways about how the participating artists represented and understood their experiences of making in the studio by attending to their treatment of the senses. During the studio visits audio recordings of our conversations were made on my phone, which were later transcribed and analysed using critical reflective journals and digital word documents. I also, with permission of the artists, took photographs of the artists' work, materials and studio setup, which I then interspersed amongst the transcriptions for reference purposes. During the studio visits I not only focused on analysing our verbal dialogue, but also attended to the non-verbal intra-actions that occurred. By noting my experiences in my journal after each encounter I did not limit the understanding or

interpretation of the shared experience to simply conversational analysis and took into account my own embodiment and how it impacted on the research. My own embodiment and presence in the different working contexts of the participating artists invariably produced the material-spatial-economic assemblage of the artist studios in different ways by enabling different forms of relations through joint and collaborative reflection and analysis of their work. Conversely, the materiality of the different contexts also impacted on this research by intra-acting with the collected data and theoretical considerations explored. It is therefore pertinent to describe the material contexts of each artist in order to frame the consideration of their practices which I explore in the following chapters.

Farrar's studio throughout this research was at the Slade School of Art, University of London, next to Euston Square. On the first floor of the painting department Farrar occupied a corner space by a door with a low ceiling, as it was positioned under a mezzanine level. Her studio had two clean white walls to work and hang canvases on that she stretched in the studio. Partitioning her area from the rest of the space was a table and chairs, which she used for placing paints, palettes, her laptop, journals and for us to sit around when looking at and discussing her work. Out of all the participating artists, Farrar's studio was the busiest. Often Farrar and I would overhear other studio conversations or tutorials, and members of the school, both staff and students, would stop when passing to talk about her work or to socialise. This contributed to my understanding of how the physical and material context of the shared studio facilitated invaluable critical conversations and dialogues.

Branigan's studio was at V22 in Lewisham; the space had no natural light and a wooden partition had been constructed by Branigan to divide the space into two studios with a shared project area in order to sub-let some of the space. As the studio complex with workshop facilities, which were all on the ground level, was occupied by mid to late career artists, the rent for the spaces was considerably more expensive compared to less

established and less modernised studios available in London. Branigan was also working as an art technician in order to gain additional income to pay this studio rent. As with the other participating artists working outside of an institutional context which provides free studio space (after tuition fees), taking extra work to afford workspace invariably meant that Branigan had less time to be in the studio itself.

Peck's studio during my visits was in the sculpture department of the Royal College of Art in Battersea. Like Farrar, Peck occupied a corner in a single-level, stud-wall partitioned space, which had very good natural light due to the sky-lights in the industrial building. Again, like Farrar, Peck benefited from the informal dialogues, working and personal relationships fostered by the shared working environment. During the visits she discussed the need to be around the materials she was working with for a long time before using them, as well as being exposed to different materials and processes through the nature of working around other MFA students.

Von Dohnanyi was working out of a converted room in his Berlin apartment, which had large windows and high ceilings and although narrow had good natural light. He also had a vinyl cutter in his living room, along with a large desk which he used for etching and drawing. The studio room was mainly used for painting on stretched canvases or heavy weight paper which was pinned to the walls.

Hughes was also living and working in Berlin as a part-time studio assistant for the artist David Thorpe, who had given him a disused room in the building of his studio to use as a workspace. It was also in this same building that Von Dohnanyi, Hughes, and another artist Papworth (also a Ruskin alumni) had converted a room into a project space which they used to display and receive feedback on their work. Hughes and Papworth also lived in the studio for short periods of time when they were moving between flats in Berlin. As a significantly cheaper city than London, Hughes and Papworth, who were both working

for Thorpe on a part-time basis, could afford to spend the rest of their time on their own artistic practice, supplemented by occasional part-time jobs. This afforded them more studio time than the other participating artists who were working outside of institutional settings in London.

Graham, one such artist based in South London, moved studios during this project; originally, she was subletting a studio in Acme Studios in Stockwell with another young artist, as the original occupant was abroad for a research project. Graham only had a desk workspace in this studio and discussed how her practice had to adapt to this working context, noting how limitations, such as a lack of space and access to facilities and workshops, had been productive as it had caused her to reconsider some aspects of her practice and possibilities within it. Subletting was also common among other artists from my peer group who wanted the flexibility and the space to make work on a short-term basis. Alongside her studio practice, Graham also works for Jerwood Visual Arts and runs educational projects for the South London Gallery and Art on the Underground.

Nikoljski was studying for his MFA in Painting at Columbia University during the studio visits, and as I experienced when I visited MFA students at Ohio State University in 2017 (see Appendix 3), these working spaces were considerably larger and were self-contained rather than shared, as is extremely common in the UK. This is especially prevalent in London art schools, where inner city space is expensive and at a premium. In Nikoljski's large, naturally lit, self-contained room the walls were covered with drawings and sketches, part of his working process whereby he would surround himself with ideas in order to develop new work.

Finally, the working context of my own studio changed three times during the course of this research. At the start I was renting a studio space at A.P.T. in Deptford Creek as part of a graduate studio award which granted recent graduates a large studio space with a

mezzanine for storage at a reduced rate for a two-year period. Opportunities like this are invaluable for graduates for whom it is difficult and expensive to find studio space in London. I then moved to a space called ASC studios, located opposite Goldsmiths in New Cross. This building was considerably more run down and was also occupied by younger artists, some of whom were living and working in their studios, although this was not officially permitted. I had to vacate this studio in early 2017 as the building had been sold to property developers, due to the fact that the real estate was more valuable than the income generated through studio lettings. This is indicative of the impact of gentrification on studio spaces in London, spaces which actively contribute to the regeneration of areas, which ironically pushes artists out to more remote and less expensive areas. Following Graham's recommendation, I moved into a space at Thames-Side studios, which overlook the River Thames in Charlton. Although this studio was larger and equipped with much better shared facilities, the rent was still less expensive than at ASC as it was further out of central London. The commute from my flat to this studio takes over an hour and a half, and like Branigan, I work part-time in a restaurant to supplement my studio rent. Unlike in art school, where my entire day would be spent in the studio and in dialogue with other artists, my working practices have changed in this self-contained studio set up. Rather than spending full days with unplanned activity in the studio, I know exactly what I am there to do and organise my activity beforehand in order to maximise my time in the studio and fit in my part time work and PhD research. This demonstrates how socio-economic contexts can impact not only on studio spaces for artists, but also their working practices.

The unstructured discussions took place over a twelve-month period from December 2015 to December 2016, and consisted of Skype calls to the two overseas participants based in Berlin and New York, and studio visits to the other artists based in London once every four weeks. The dialogues were unstructured in format so as not to limit the scope

or direction and to allow creative development. The discussions did not take on an interview format and were not intended for the artists to merely describe their working methods; instead they opened up a creative space for the artists' and my own experiences to relate to, engage with, and respond to the concerns of this research. The discussions were therefore not an object of enquiry but enabled the artists to have an active role in the research process as their insights and experiences came into contact with, and co-produced, the research.

As previously stated, I consider myself to have also been a research participant as my artistic practice and processes came under consideration during his investigative project. As it is difficult to conduct a studio conversation with one's self, every month one of the participating artists was invited to visit my studio to discuss my work with me. Some of the artists prepared specific questions prior to their visits, while others decided to generate questions in response to things that I had been working on, or had initially discussed. This method provided a critical, reflective and collaborative space for us to re-engage with aspects of my practice that I may have overlooked, and formed invaluable dialogues which directed and expanded my thinking during the research, as the other artists posed questions which challenged how I conceived my methods and practice. This invariably fed back into the research by providing new insights and forcing alternative considerations.

The studio visits supported the consideration of the role of material agency within the artists' practice. Discussions around the development and processes driving their work brought to the fore incidental experiences of making that might have otherwise been ignored. The intention of these studio visits was to explore different narratives of making, as narratives can alter the emphasis on experience, and experiences that do not make sense (or cannot be made sense of) can be overlooked. Reflecting on the transcriptions of the audio recordings of the studio visits, I examined how humanist and posthumanist notions

of making, which present the idea of materials as both passive and active in the making process, featured in the discussions. I considered the artists' experiences of material agency in their own making process, and how such experiences were communicated within the studio visit. The discussions explored experiences of making which are often overlooked, such as experiences of material agency and affect. The aim was not to interpret the artists' anecdotes as referring to something 'else', or to deduce objective or generalisable meaning from them, but rather to focus on how these experiences of affect and material agency operated within the art making process, and specifically, how they affected different processes of becoming. I did not search for the 'meaning' behind the recounted experiences but instead attended to the partial and situated truths embedded within their accounts. I explored partial and located (immanent) experiences to consider how these affected the artists, their methods of making and the artworks produced.

As Michael (2012) discusses, the anecdote is useful for explicitly incorporating the performativity of research, as it shapes the ways in which particular incidents come to be understood. Michael (2012) also notes that another level of its performativity is that the anecdote relates events that have in one way or another affected the storyteller in ways that make those events 'anecdotalisable'. Its performativity can be located in the way in which prior events come to enact the storyteller as one who 'anecdotalises' or renders the past in the form of an anecdote (Michael, 2012). Anecdotes can therefore serve as a means for tracing the co-emergence of research, researcher and researched, and as this research is concerned with how material agency affects material practices and drives and shapes their development, the anecdote was used as a method to explore how material instances, highlighted by their anecdotalisation, produced artist-learners in new ways within studio art practice. Anecdotes can be understood as reporting on heterogeneous (in the sense that they involve both humans and non-humans) moments which serve to illuminate the ordinary flow of events and things which may otherwise be invisible (Michael, 2012).

Essentially, anecdotes can come to mark events in the transition of, and invention in, the research process. Anecdotalisation suggests that the relations between materials humans are not simply 'analytic fodder' (Michael, 2012, p.29), but rather that material recalcitrance can be traced in the 'flow' of anecdotalisation. In this way materials can be more accurately defined as 'heterogeneous interlocutors' engaged and involved in the inventive doing of both art practice and research (Michael, 2012, p.34). Greater material agency was therefore permitted to exist in the research process as materials/ humans/ heterogeneous elements functioned as 'protagonists', all actively involved in the generation of anecdotes, which marked moments of encounter and transformation. I use the term 'protagonists' in order to account for the collaborative nature of the research over the traditional researcher/object coupling. Anecdotes were explored collaboratively in the studio discussions and further reflected upon in my analysis of the transcriptions of the audio-recordings from the visits.

An unexpected result of the studio visits was my re-connective role as a go-between amongst the various members of my peer group in London, Berlin and New York, respectively.[13]   Congruent to this process, was my carrying of information about their work and personal life to the other participating artists. While some of the artists had remained in contact, due to the differences in location and having graduated four years prior to the studio visits, contact between them was mostly limited to their city of residence. Providing peer updates, both personally and creatively, had the unanticipated

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[13] The performativity of the research assemblage was not limited to the manifestation of external events, also affected were the intra-activity of my research findings, and how the written format of this text produced these findings in specific ways. For example, in this written exegesis it was harder to incorporate messiness and contradiction into the text than in the spoken dialogue, which comprised a great deal of the research process. The open-ended negotiation of contradictions, diversions, subversions was produced differently during the artist studio visits, and such spaces were invaluable to this research as they created critical, dialogical sites that acknowledged the contradictions/limitations of other research outputs, and engaged productively with such constraints. The very format of the writing process demarcated how certain concepts could be expressed and organised; in other words, the collection and presentation of my findings functioned with its own agency, specific to the structural potentials/ parameters of the medium in which they were investigated and presented.

effect of bringing the members closer together and resulted in a self-organised group

show in both London and Berlin. This show was entitled

artist-run projects, curatorial collectives, and young galleries across the city opened up their spaces for the public, with free events and exhibitions of young artists' work, extending the reach of the project out into the wider community.

Just as the socio-economic context of the studio affected some of the working practices and time commitments of the participating artists, the same considerations impacted upon our opportunities to show and exhibit work. Working collaboratively under the collective 'Cypher', we organised shows and a migrating visual arts programme which we developed site-specifically in response to opportunities to show in non-gallery spaces. *Billboard* (2017-18) is our most recent of these curatorial projects, which commissioned five emerging artists to produce responsive site-specific artworks for a billboard space in Bounds Green, North London. The project aimed to challenge conventions of display and act as a launch-pad for generating conversations through a series of satellite events and workshops. It provided an alternative space and framework for developing new work, with artworks being displayed successively for a duration of one month each, taking the form of five solo shows over the course of a five-month period from October 2017 to February 2018. We produced a publication and set of editioned prints as a form of documentation and a generator of funds for future 'Cypher' endeavours.

The *Billboard* project, publicly situated, sought to engage wider audiences than those often received within gallery walls. The artists were asked to contribute to developing a corresponding events programme to run along-side their exhibition, and public-facing events took a number of forms, such as a workshop, discussion group, artist talk, film screening, print launch and performance. What was important about this experience was the organic development of the projects and the collaboration involved in their execution. This was the subject of the discussion when we were invited to Pembroke College, Oxford University, to talk about working as a collective (see Appendix 4). What was highlighted was the importance of finding alterative, non-gallery spaces to present our work, not only

to have greater autonomy over the projects, but also to engage the wider community and relate to the context in which the work is situated. Although there is a big socio-economic impact on reduced space and increasing prices in London for artist to make and show work, what these working practices demonstrate is how these limitations are circumnavigated in creative ways by young artists, as demonstrated by *Billboard* (2017-18).

2.10 Video Recording of Making

Between the studio visits participating artists were asked to make video recordings of their studio activity, which were subsequently played back on a laptop, either mine or the artists, and viewed by myself and the artists to form the basis of a discussion around their practice and methods. The use of video was flexible, and in some cases artists were more comfortable using photographs and journaling to document their work and its development. The use of audio-visual methods in this research was not intended to be an observational and objectifying tool, but rather a pedagogical tool and a route to multisensorial knowing (Pink, 2009). During the studio visits participants were asked to watch their recordings and to discuss their experiences of watching them, and this particular visual research methodology can be defined as a double-loop method (Staunoes & Kofoed, 2015). When watching the recordings of themselves, the artists were exposed to the visual impulse to remember, re-experience, and contemplate the making process in which they were engaged, and in this way the audio-visual material produced by the participating artists was used to enable and support pedagogy within the research process. As previously mentioned, once extracted from the site of artistic action, it may be difficult to articulate the type of learning produced by this practice and I addressed this problem of accessing emplaced knowledge by screening the recorded action in the site of its conception. In this way the discussion of the multisensorial experience of making was tied not only to the visual information in the form of the video recording, but also the

context of the studio, the material site where the recorded activity took place. This method was devised to respond to the methodological problem of how to access and represent embodied and material knowledge. Participating artists were aided by the recorded imagery, as material and affective moments can be hard to recall and their significance hard to articulate. The moving image technology therefore offered an immediate and participatory mode of analysis that worked in addition to the verbal discussion between me and the artists.

Utilising video in the research process helped the participating artists to engage with what Marks (2000) terms the 'haptic visuality' of moving images which gives them an evocative power. Haptic is used here to refer to the sensory and affective register of touch

of practice could be explored.

Using a camera provided the participating artists with the opportunity of creating audio-visual research materials themselves, which invoked not only the visual or verbal knowledge that might be produced through discussions or observations, but also enabled an emergence of aspects on which I might not have focused. What the artists chose to film in their studio practice may have been different from what I would have chosen to record, and in this situation both the artists and myself became engaged in a collaborative process of enquiry, blurring the lines between researcher, learner and participant, and playing with the spaces in-between as new insights were co-produced through our discussions. This sensory approach to the studio visit had the effect of humanising both myself and the participating artist (Rubin & Rubin, 2005), whilst also empowering the artists by enabling them to 'talk back' and have an active role in the analysis (hooks, 1994). This peer-to-peer learning that took place within the semi-structured studio visits enabled the participants to have a critical role in the research but also for the findings of the research to impact upon me, my working methods, and the trajectory of this research.

The studio conversations were audio-recorded using the voice memo application on my mobile phone, and the recordings of our collaborative discussions about the artist's studio practice and our shared analysis of their records of making (journals or video recordings) were watched together on a laptop in the studio, and these recordings were transcribed after each visit. To organise the data I had a Word document which functioned as a critical space for analysis, where I reflected on parts of the transcribed dialogue, as well as my experiences after each visit as noted in my journals. In this document I included quotes or exchanges from the transcriptions that demonstrated shared concerns in the artists' studio experiences and related these to my research questions.

The use of auto-ethnographic methods was an ethical consideration, as the artist

participants could be involved in their own representation within the research process, rather than becoming inscribed by my own methods of analysis; they were active participants in the co-creation of new knowledge and research (Canella & Lincoln, 2011). The non-structured conversational format allowed the participants, their research interests, and material realisations within their practice to direct the conversation. As I discuss in the following chapters, the introduction of new tools into the studio and the resultant experiences led to new realisations and working methods, and such events were explored in the studio dialogues. In the collaborative analysis the participating artists and I focused on a posthuman analysis of the video recorded, studio-based practices, which entailed mapping where changes in the artists' relationship to the material context or methods occurred or arose through unexpected results or encounters in the making process. Rather than focusing on the deliberate intentions of the artist, we explored the impact and active role of materials on their practice. The posthuman analysis was intended to bring to the fore moments of change in the artist's way of working, and rather than focusing on justifications for these changes we explored their processes, affects and effects. The studio conversations served to map an 'affective pedagogy' which explored the impact that aesthetic practices have on subjectivities. Such mappings demonstrated how the artist's embodied capacities were increased or decreased by material events as they arose during the art making process, and enabled a greater understanding of how aesthetic experiences affect artist-learners.

2.11 Affective Mapping

In this research I explore how an artwork can be understood as a map of affective intensities that have contributed to its production and transformation, and examine how this operates by focusing on artists' embodied experiences of making in the studio and also in the reception (a secondary making) of their work. Mapping therefore offered a way to relate to, rather than represent, affective moments that arose within art-making

processes, and this took the form of discussing affective moments in the making process with other artists, while also reflecting on my own experiences of making and the development of works in my research journals. In my studio practice affective mapping can be understood as the very development of the work, as I respond to affective moments by altering the material situation and work itself, for example by adding new materials or editing the work down. In this case affective mapping formed an immanent research method that intra-acted with the materials and processes that it explored, as my relationship to and the use of materials changed through these encounters. Unlike Law's (2004) discussion of the Euro-American method assemblage, which assumes passivity in the object that it 'discovers' and a universality in its findings, affect as a method affirmed agency rather than passivity in the object of its investigation by enabling these experiences to transform the research process.

Affects increase or decrease the limits of what a 'body' (or a given assemblage or mixture) can do, and can be understood as a margin of modulation (Hickey-Moody, 2013). I use this notion to examine how artistic learning assemblages develop through affective moments in the making process. In this research questions about affect are concretely linked to specific bodies, in this case my own body and those of the participants in the specific material context of the studio.[14] Hickey-Moody (2013) suggests that Deleuze's Spinozist notion of 'affectus' can be read as an aesthetically based research methodology, explaining that affectus measures the material equation of an interaction, the gain and loss recorded in a body, or an embodied subjectivity, as the result of an encounter; it is a margin of change. This is distinct from affection, which is the

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[14] Deleuze and Guattari argue that percepts and affects exist within an artwork because they have been embedded in the assemblage that is a work of art, on the terms established by the work, whereby the terms are specific to the way the work of art has been constructed. These terms are not established through the artist's intentions but are pre-subjective, and are a performance of a wider assemblage of material and technique. For example, Deleuze and Guattari (1994) consider relationships between the canvas, the brush's hair, and the paint texture folding together to create new imaginaries; here an affect is a new milieu of sense, or series of persona associations created in relation to percepts: 'precisely these non-human becomings of man' (p.169).

feeling experienced by the embodied human subject. An affect 'is a confused idea by which the mind affirms its body, or any part of it' (Spinoza, 2001, p.158), and as a confused idea, affect is what moves us, it is a visceral prompt.

I have used affect as a starting point from which to develop a method of affective mapping. This was devised in order to respond with sensitivity to the influences of affects and understand how they change bodily capacities. I used affective mapping as a method to explore how affective encounters teach by changing how the artist-learner feels. My research maps affective pedagogy by considering the pedagogical potential of the arts in new ways through focusing on the active role of materials in the making and learning process. Through such mappings I demonstrate how embodied capacities are increased or decreased by material encounters in the studio, and explore how aesthetic experiences affect bodies and artist-learner identities. I use affective mapping as a method to investigate the conditions under which something new is produced; specifically, learnings that result from embodied intensities and phenomena that arise through artistic material engagement.

2.12 Accident as Method

Accident as method formed part of my new materialist methodology which I devised to engage with the productive potential of material agency within the creative process. To elaborate on my discussion in the previous chapter, Gallagher and Wessels (2011) examine the importance of emergent pedagogy and affect in the context of collaborative research, specifically they allow or 'invite the unexpected' to divert and direct their research trajectory by adapting to affective moments as they arise during the research process, and they are concerned with the ways these moments affect social relations within their research. Accident as method is a new materialist reformulation of their method, which is concerned less with human inter-subjective relations and more with

material intra-actions. Accident as method facilitated greater material agency within my research process, as I invited unexpected material phenomena to interrupt and change both my artistic investigation and practice. In my own studio practice this involved reflecting on, and responding to, moments in my making process by enabling the accidents to change my relationship to the materials at hand. I work across various media as part of my expanded drawing practice; in my site-specific light installations I use overhead projectors to cast scanned images of my drawings into spaces and employ other materials, such as card and paper, to physically manipulate the projected images. I used accident as a method of research in this medium by enabling unexpected and unanticipated moments to change and redirect my working process and methods, and I reflected critically in my journals on how such unanticipated moments had led to new insights. For example, as I go on to discuss later in this text, brushing past the projector head and misaligning the light-image with the marks I had taped over on the wall which produced the projector as a stencil. In my drawing practice I similarly used journals to note and chart the transitions fostered by accidental marks. Working on paper with pro-markers, rulers and graphite, these accidental material encounters often manifested as smudges or lines created by the slip of the drawing utensils, and in such instances I would respond to these accidents by allowing them to direct my next interaction with the work. I then reflected on this process in my studio, noting down my experiences and considering any insights regarding the process by which these accidents had changed my relation to my methods and context.

Through this method the differentiation between intentional and non-intentional actions came under question, as did perceptions of authorship and the relations of entanglement in the making and research process. I understand this in terms of Wenger and Sparrow's (2007) notion of 'epistemology of analytic experimentation' (p.27). Within this formulation the research process was approached as a material-semiotic apparatus,

designed to stage or produce particular epistemic and aesthetic events, which required interpreting and caused me to confront that which exceeded my current understanding. I also explored the use of accident as method in the practices of the participating artists. During the studio visits we discussed and reflected upon the artists' records of making, the video recordings of their studio action, their new studio works (material records of this process) and their research journals, as well as their own verbal accounts. In these discussions we focused on the unplanned moments, encounters that may have seemed unimportant or could easily have been overlooked within their studio practice. We did so not to get behind the intention, concept or thought for their artworks but rather to investigate the process of their development. Specifically, we examined the active roles of materials in their methods of making and how accidents directed and affected the studio assemblages of artist-materials-context-practice, producing them differently by fostering new relations between the constituent parts.

Through my own material investigations and in my discussions with other artists about their practices, I considered how accident as method was able to stage scenes of entanglement and interfere with existing epistemic foreclosures regarding artistic autonomy and human and non-human agency. By allowing material agency to direct and drive the development of artistic assemblages, and through exploring how it operated in my own work and the work of other artists, I investigated this practice as a self-conscious staging of mediality that combines human and non-human forms of knowing in order to generate new visibilities. This method was devised in order to facilitate and expand what I regard to be the epistemological potential of the arts and to allow greater performativity to materials by recognising their active role in embodied learning processes. This method facilitated greater material agency into my research process by enabling resistant matter (Hickey-Moody et al., 2015) to transform and direct my practice and research trajectory.

2.13 Translation as Method

My own artistic practice, involving the translation and transposition of drawings through different methods and media, functions as a critical and reflective tool with which to consider the effects of difference generated by the movement of forms across sites for example, paper and room (Figure 11 & Figure 12). I have experimented with projecting my drawings into spaces using an overhead projector, translating drawings or sculptural works into SketchUp, a three-dimensional modelling program to make moving animations from the virtual landscape, and making sculptures from MDF, formica and paint, based on digital or ink drawings. In all these instances there has been an interest in exploring the movement of elements between two and three dimensions, and the impact that the medium, whether paper and pen, light projection, or sculptural installation, has on the translated element. I have used translation as a method to facilitate greater material agency in my own work, to allow specific material arrangements to produce unexpected effects, affects and phenomena to which I have responded in the art-making process.
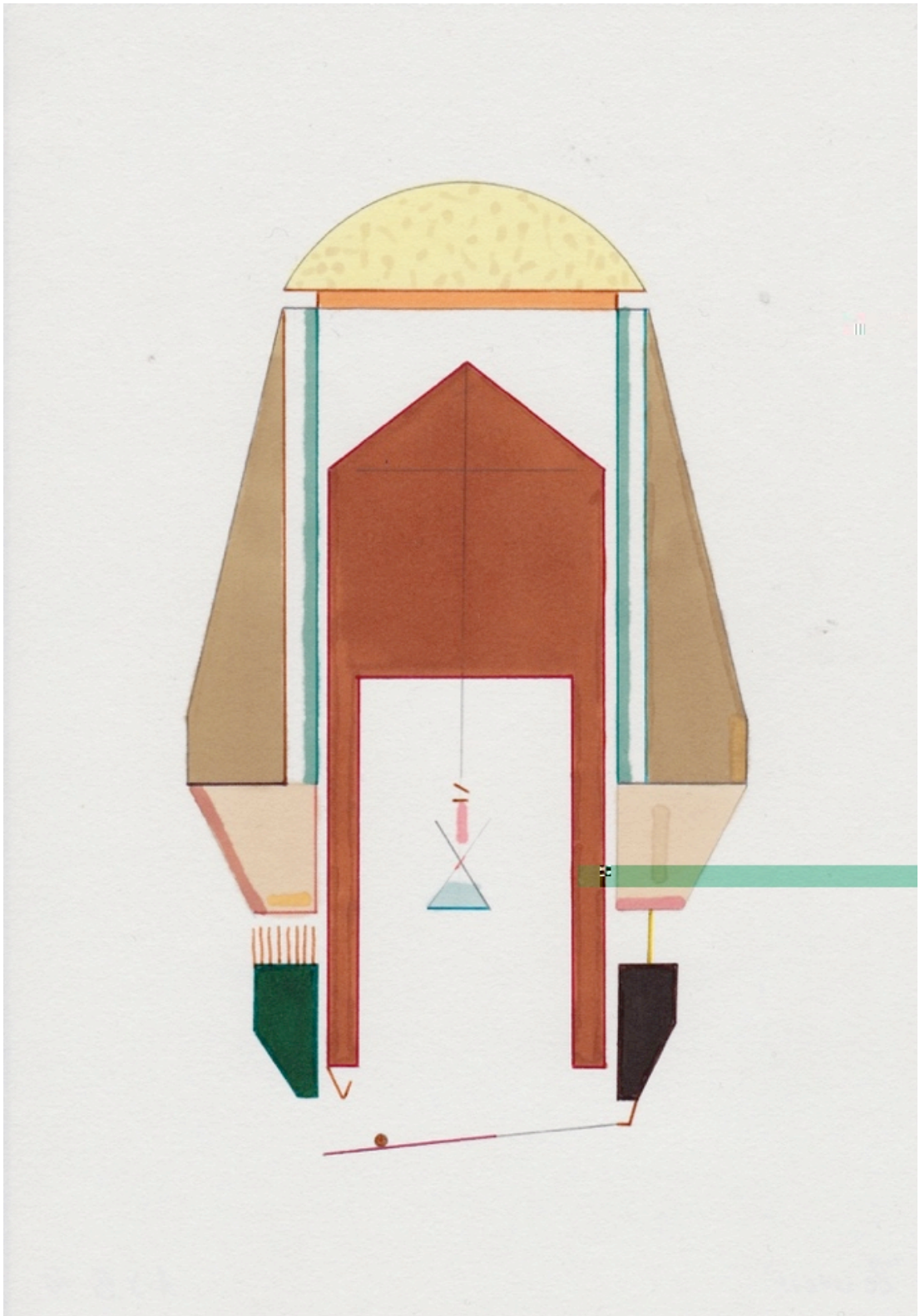
Figure 11: Amba Sayal-Bennett, 2014, Reuters, **[drawing]**
Image Credit: Amba Sayal-Bennett
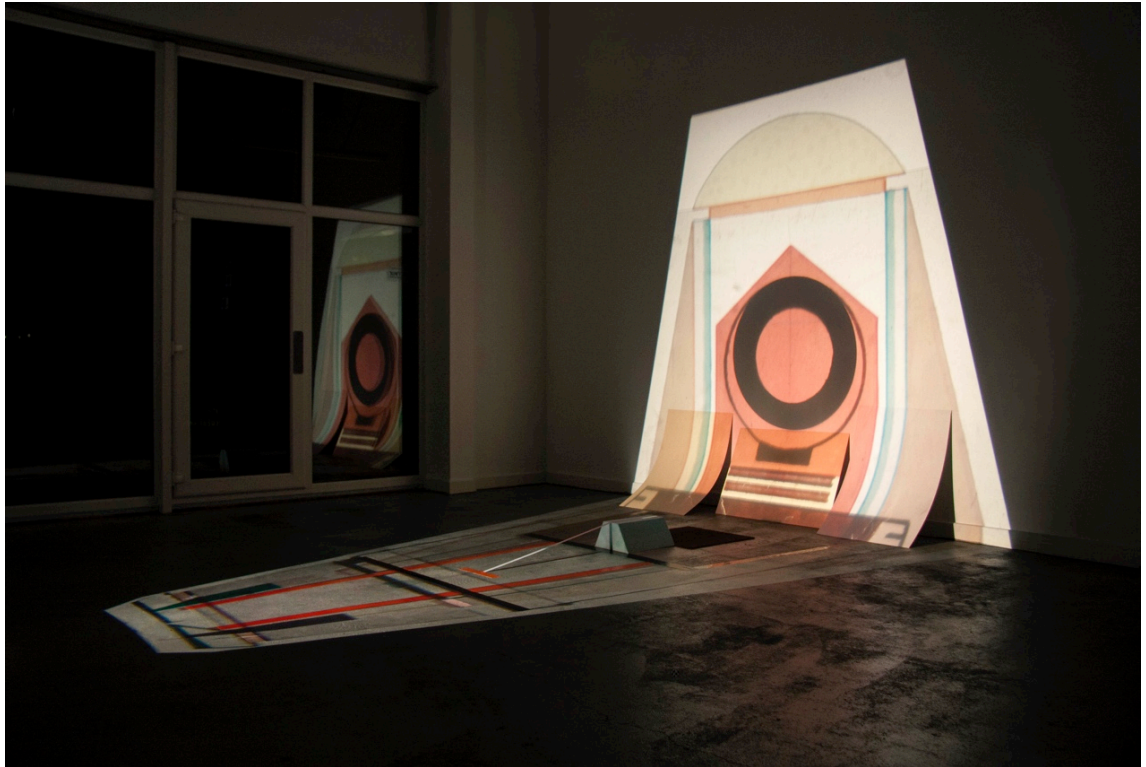
Figure 12: Amba Sayal-Bennett, 2016, Narcopolis, **[installation]**
Image Credit: Amba Sayal-Bennett

In my critical reflective research journals I have documented, noted and explored how the sensations or intensities generated by the translation of these forms has caused me to re-engage with a work in new ways. I have considered how these moments have enabled me to re-conceptualise my relation to the materials, namely the new ways in which they can be used in the making process and how this has impacted on the development of my practice, i.e. its direction and methods. Through diagramming and reflecting on thoughts and experiences in these journals I have explored how affect and material agency are able to stretch the conceptual limits in my making process by facilitating new modes of relation, to myself, the materials I use and to the context in which I work.

I used translation as a method to facilitate new possible forms of engagement with the translated element, to relate to it under a new set of terms. As Malafouris (2010) notes, as an emergent property agency cannot be reduced to any of the human-non-human components of this artistic action but instead is the relational and emergent product of the

material engagement between them. In the artist studio visits I also explored how the emergent potentials of materials and their interconnectedness within the compositional layers of the participating artists' work facilitated modes of effecting change within artistic systems. Through our discussions the artists and I considered how the materials take part in the work form-taking process, something I have experienced in my own practice as contributing to an understanding of how the artistic assemblage develops through a process of self-organisation. In this way the concept of agency, expressed simply as the capacity to act, as well as to provide the context for action, was extended beyond the margins of narrow anthropocentric perspectives and humanistic determinations and drew materials into what Spuybroek (2004) terms a 'dynamic field of action' (p.17), suggesting that it is in the forceful field of action and through the coupling of materials and organising systems that the materials gain agency.

This conception of agency moves beyond notions of agents and entities towards an understanding of agency as a process. This exploration of how material agency operates through the use of translation as method in my own practice and consideration of how it operates in the participating artists' practices was crucial both theoretically and methodologically to this research project, as embodied ways of knowing enabled an affective understanding of the workings of material agency within artistic practice. This method focused on experiences of moments of change and processes of transformation within artistic practices. As discussed in relation to Wenger's (1998) 'knowing in practice' (p.141), translation as method operates from a conception of knowing as participation. The new modes of interactivity that it facilitated affirmed that individuals alone cannot be a source of knowledge, but rather that knowing is contingent on embodied and material connectedness. This is the subject of a forthcoming paper that I have written for Tate Papers (Sayal-Bennett, 2018), which I developed from this research project and which focuses on the implications of embodied research methods on traditional art

historical methodological conventions. The paper considers how translation as a method accounts for the active role of non-human bodies in processes of research, bodies that other anthropocentric methods and modes of analysis have understood as passive tools, and it responds to a gap between art history and art practice to reintegrate embodiment and materiality into the research process. As I discuss, experiences from translation as method in my own practice has produced embodied insights into other artists' working methods, enabling new understandings of their work which stand in distinction from traditional art historical analyses. By using this method within my own artistic practice and investigating its effects and affects in the work of other artists, I have explored how knowledge is co-produced though the intra-action of human and non-human collaborators. I have considered how through artistic practice matter is permitted to become pedagogical through the generation of new insights afforded by translation as method. In the context of this research, through my practice I explore how new situated knowledges (Haraway, 1988) arise through the shifting material constellations (body-materials-context) that emerge through the process of material enquiry, and what can be known through making that cannot be known via any other means.

2.14 Analysis: Ambiguity and Excess

The methods, analysis and representation of data in this research have been devised to divest of the notion of 'singularity', the idea that there are definite and limited sets of processes to be discovered. I have developed this research design to respond creatively to examine the methods of artistic practices that are composed of an excess of generative forces and relations. In order to do this the expectation and desire for certainty was relinquished, as was the expectation of arriving at more or less stable conclusions and generality in my research findings. The methods of analysis that I have used were instead designed to allow for 'partial connections' (Haraway, 1988; Strathern, 1991) and to create spaces where contradictions may exist, and this is reflected not only in the methods of

data analysis, but also in the structure of this thesis. Each chapter exists as a different relation to or engagement with the main research questions, and the representation of the data is therefore organised in a structure to form an anthology of different positions. For this reason the thesis is not structured as one single linear argument, but as Haraway (1991) notes in her discussion on irony, it acknowledges the value in 'the tension of holding incompatible things together because both or all are necessary' (p.149). An important consideration has therefore been how to develop methods of analysis that allow for inclusion and contradiction yet avoid a collapse into singularity. If we understand the research process, engagement, analysis and representation of data as an orientation delimiting what can be known about the research subject at any one given time, then each chapter exists as a superpositionality, different relations which explore particular aspects of the research questions, necessarily limiting what can be known about other aspects simultaneously (Barad, 2007). Therefore my aim was to use methods of analysis and a structural framework that enables the holding of two or more things together that do not necessarily cohere. The structure and methods of data analysis and representation have been devised to investigate and also represent non-coherence and multiplicity. It is important to point out that in the findings that I present in this text, non-coherence and the indefinite are not necessarily signs of methodological failure, rather they reflect the heterogeneous and emergent nature of both the subject of my research and my method assemblage.

When it comes to analysing data many qualitative researchers utilise coding, which broadly involves looking for a pattern within a body of data, such as interviews or field notes, by identifying recurring themes, categories or concepts. Although widespread, the practice of coding is not unproblematic, and MacLure (2013) discusses the various ways in which coding offends against some of the key tenets of poststructuralist and posthumanist research, outlining alternative engagements with data that are not bound by

the structures of coding. The critiques of coding developed by MacLure (2013) are influenced by the work of Deleuze (1991), a form of thinking that prioritises movement, becoming, difference, heterogeneity and that which exceeds 'capture' by language. Part of the problem with research coding is the fact that 'grammar' always pre-exists the phenomenon under investigation, something I experienced during my Masters in Art History. During this process of analysis, artworks and aesthetic events were condemned to contract the same sorts of relationship to one another according to relations of identity, similarity, analogy or opposition, and within this schema of representation, they were frozen in the places allotted to them by the structure that comprehended them. Therefore this method did not allow for the objects of investigation to deviate and divide from themselves to form something new, whereas in this research the questions themselves emerged and developed out of an engagement with the research data.

Coding renders that which falls within its embrace explicable and struggles to represent that which exceeds and precedes 'capture' by language, such as the bodily, a-signifying, disrupting and connective intensities of affect. Consequently in the analysis of my data I have focused on processes of change and transition in the participating artists practices, as charted in our co-analysis of the video recordings and my own reflections on the transcriptions of the studio visits, together with my thoughts and ideas as charted in my critical reflective journal regarding developments in my own practice. It is the unavoidably linguistic nature of coding that means that through its trade in signs it ignores the entanglements of language and matter, words and things (MacLure, 2013). Materiality is therefore endlessly deferred in a relay of signs, and it is for this reason that I have focused on concrete events, experiences and anecdotes. In this research I have used methods of analysis that pay greater attention to that which coding misses, namely movement, difference, emergence and process over content. Coding positions the analyst at arm's length from the object of their research, thereby encouraging illusions of

interpretive dominion over an enclosed field, and making an division between a centred humanist subject and the docile objects of their attention. As Miller (1988) notes, in this way coding also undermines an ethics of responsibility, since it establishes and protects the 'panoptic immunity' (p.162) of the liberal subject who is entitled to interrogate and dissect the lives and business of others, while preserving the privacy, intactness and autonomy of his or her own, 'secret' self. Researchers code, others become coded, and coding does little to prevent the arrogation, i.e. claiming or seizing without justification, of interpretive mastery to the analyst, or to disturb the essentially colonial relation of the researcher to the subject (MacLure, 2013). Although my subject is not living in the biological sense, its processes are none the less vital in nature.

When analysing the data, which comprised of audio-recordings, transcriptions of studio visits with the artists, photographic images I had taken of their work, verbal dialogues and conversations around their practice, my own journals served as an intra-face between theory and practice, thoughts and data. I looked for moments of change and transition in my own, and the other participating artists', practice, for example new ways of working, mistakes, unexpected instances in the studio and resistant matter (Hickey-Moody et al., 2015). This was then collaboratively discussed in the studio visits via a shared analysis of the video recording of their making, research material, or new studio work. Posthuman analysis was employed to focus on the assemblage of the human-material practice, rather than on an artist's individual intentions regarding decision making processes in their work. As well as making initial notes after each studio visit, the process of transcribing the audio recording became a method of analysis, as I highlighted and annotated parts of the conversation which related to my main research questions and then looked for emerging patterns and correlations, together also with contradictions. For example, the material conditions under which new knowledge or insight into work and working methods was produced, a change in the artists' relation to their materials and

environment, or the active role of materials in their working processes, and I highlighted these sections and copied them into another file with additional quotes and reflections.

2.15 Emergence and Assemblage

As the immanent processes of becoming that I explore exceed representational logic, I have focused on the flux or transition that takes place through these encounters, not on what we become but *how* we become, not on *what* we learn but *how* we learn. In this move away from representation an emphasis is firmly placed on process. Like many artists I am acutely aware of my own difficulty in articulating the mechanisms and processes operating in my practice, which is due to the game of substitution that is played when attempting to reify one's experiences in language. De Certeau (1988) has described the practice of writing as erotic, fuelled by its inability to capture the object it is trying to fix, the oral voice. I accept that the writing process involved in engaging with and partially presenting (alongside the digital portfolio) is therefore necessarily a productive and creative practice, re-producing or performing my research experiences and insights in different ways. It is for this reason that I have chosen to conduct the analysis of these encounters with the logic of the assemblage, so that what I present as the manifestation of this research reflects the multiple and heterogeneous nature of its subject matter. In the assemblage Deleuze (2005) identifies the movements of another logic, one in which the world is not held still and forever separate from the linguistic or category systems that 'represent it'. In this logic, objects, utterances, institutions, bodies and fragments relate in an 'unholy mixture' rather than an orderly hierarchy (Lecercle, 2002, p.53). As previously discussed in relation to the structure and form of the thesis chapters, I do not represent the findings of this research from one singular viewpoint, but rather use immanent research methods and intra-act with the object(s) of my investigation.

2.16 Diffractive Analysis

My choice of diffractive analysis presents an alternative to representational analysis, and is a theorising in contact with the processes explored, rather than analysing them from a position of exteriority. Haraway (1997) and Barad (2007) highlight difficulties within the notion of reflection as a pervasive trope for knowing, and Barad (2007) offers diffraction as a productive model for thinking about non-representationalist methodological approaches. Unlike reflection or reflexivity, diffraction is a critical practice of engagement, rather than a 'distance learning' practice of reflecting from afar. As Haraway (1997) states: 'Reflexivity has been recommended as a critical practice, but my suspicion is that reflexivity, like reflection, only displaces the same elsewhere …' (p.16). Diffractive practices understand the world from within and as a part of it, and operationalise a materialist ontology that understands matter as being re-shaped through intra-action. Crucially, learning, knowing, measuring, theorising and observing are all material practices intra-acting within, and as part of, the material world (Barad, 2007).

In the next chapter I also consider artistic practices which operationalise this methodological approach as they read mediums through one another to respond to their relations of difference. By showing how relationships of difference matter and make matter, I suggest that such practices function as tools of analysis in order to reflect on what standard art historical method assemblage silence and how it can be crafted differently. As Haraway (2004) notes: 'A diffraction pattern does not map where differences appear but rather maps where the effects of differences appear' (p.70). In scientific terms, diffraction refers to the process by which waves combine when they encounter an obstruction (Barad, 2007). Waves can overlap at the same point in space and when this happens their amplitudes combine to form a composite wave, which is the sum of the effects of each individual component wave, that is, a combination of the disturbances created by each individual wave. When the individual waves interfere with

each other they produce an interference or diffraction pattern, and this way of combining effects is called superposition (Figure 13). As previously discussed in relation to my drawing projections, I have experimented with the combining of effects or superposition of elements, using diffraction as a generative process in my own artistic practice.
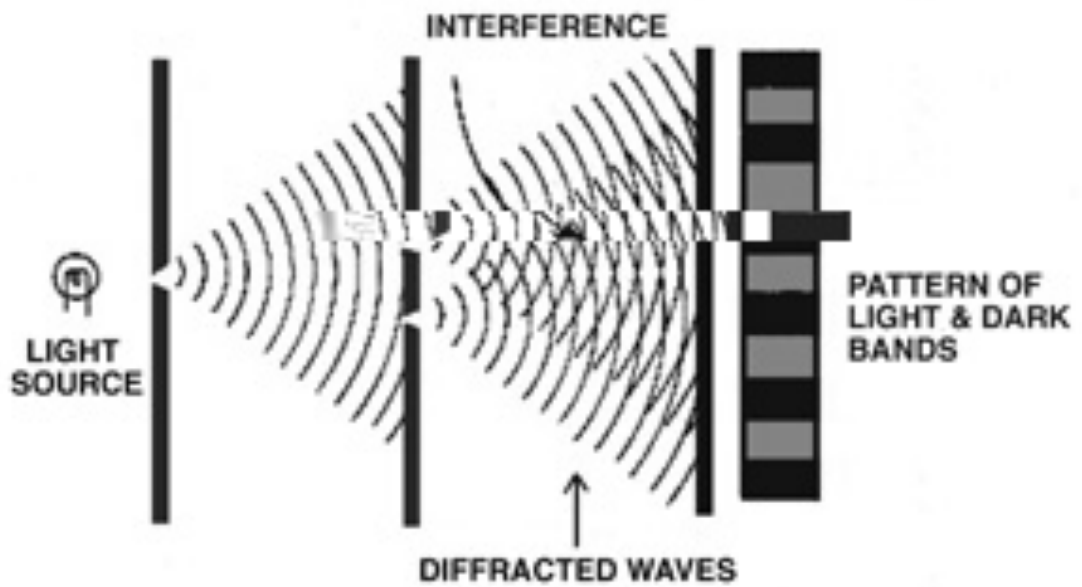
Figure 13: Diffraction diagram
Image Credit: quantummechanics.ucsd.edu

This can be elaborated by means of Lenz Taguchi's (2012) discussion of diffractive analysis as a:

> Transcorporeal process of becoming-minoritarian with the data, in this process the researcher is attentive to body mind faculties that register touch, smell, pressure, tension and force in the interconnections emerging in between different matter, matter and discourse, in the event of engagement with data. (p.267)

In the case of my own practice, diffraction is an operative mode that functions at two levels of the making process: the first is structural, in terms of the layering of media, and the second is affective, in terms of my 'becoming-minoritarian' with the affects produced through the first process. The layering or combining of different media and form, for example drawing and projection, generates disruptive affects as elements combine. These

disruptive affects or diffraction phenomena, which are generated by the translation of drawings across media, causes me to alter the work in some way, and such encounters cause me to experience myself and the work differently, leading to my altering the assemblage. The work thus develops through a trans-corporal transferal of affect, which

dialogues, enabled both theory and practice to be produced in new ways. For example, new relations between theoretical ideas and working practices led to new directions in my studio work and understandings in my methods, something I charted and reflected on in my critical reflective journal. The studio visits were another occasion whereby collaborative discussions with the participating artists would explore theory through concrete examples and their experiences of making. We reflected on whether such ideas were at odds or aligned with their experiences, and considered how the relationship between the theory and making produced new insights and orientations to both.

I have also explored material insights as a diffraction phenomenon that arose out of the embodied exchange of ideas and insights that took place within the studio visits. The conversational and dialogical format of the studio visits meant that new information and considerations were co-created by the participating artists, the material context and myself. The format of the studio discussions and the shared viewing and analysis of video recordings of studio practice enabled our experiences of making to diffractively intra-act, creating new and shared insights through our exchange, and I consider the learning that arose from this method as a phenomenon that was embedded in a mutual and shared experience. I maintain a commitment to the transformative capacity of arts-based research, what Lenz-Taguchi (2010) describes as a becoming with the research findings. In the studio visits new insights were co-created with materials, and thus transformed human and non-human relations in the studio by facilitating new ones between them. Diffractive analysis accounts for the change and impact the research had on me as a researcher and also the trajectory of this investigative project. Specifically, how my relationship to my practice, my practice itself, and the research questions and directions, changed through the research process. Diffractive analysis therefore accounts for both the agency of my object of study and the iterative nature of this project.

2.17 Non-Representational Analysis

Barad's (2007) concept of 'onto-epistemology' (p.89, the study of practices of knowing in being) and 'material-discursive' intra-activity (p.36, a concept referring to the interdependent relationships between human and non-human bodies) were key in delineating the agency of material bodies in processes of intra-activity examined in this study.[15] These are bodies that other anthropomorphic ontologies have understood as merely passive tools (Barad, 2007). This new materialist perspective is significant for my research as it highlights the active and agentic nature of material processes, which are often overlooked by other theoretical paradigms. New materialism therefore informed the engagement with my findings, which were concerned with the active contribution of materials in the emergence of artist-leaners. This framework enabled an exploration of the active role of material processes and how they can affect learner subjectivity within studio art practice.

By moving ontologically from identifying bodies as separate entities, to thinking in terms of processes of entanglements, the central project for this research was to avoid the interpretive question 'what does it mean?' when reading theory or analysing information, and instead to ask 'how does it work?'. This method of functional analysis has been key in interrogating how material agency operates in the practice and artworks examined, and allowed me to explore the pedagogical potential of materials by investigating the primacy of experience in the artistic learning process and how material processes can extend subjectivity. Functional analysis of the data, specifically in the studio visit dialogues and in journaling through my own reflections on my own studio practice, enabled me to

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[15] Onto-epistemology is a term coined by Barad (2007) in order to formulate how ontology and epistemology are intertwined, and it describes knowing through being; in short, it moves away from reflection as a pervasive trope for knowing. This experience of knowing that arises through being moves from a conception of learning as information acquisition, to a definition of knowledge where meaning is made in and through the body, an extended body or artistic assemblage of human and non-human parts (Barad, 2007).

examine how affect produced by material agency reconfigured, and iteratively reproduces, the artist-learner through embodied and transformational experiences.

Donna Haraway's (1991) text *'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century'* has been key in contextualising this artistic activity within a posthumanist framework in order to discern whether this form of art practice can be viewed as a form of 'posthuman pedagogy' (Gough, 2004; Hickey-Moody, 2009; MacDonald, 2014). By understanding body as affect, and constituted by affect, I have investigated how the body is produced by different situations, relations, and material experiences. Affect is integral to the bodies perpetual becoming, and in this research I focus on the becoming of the 'learning self', an emergent becoming of the self as other, transformed through pedagogic experiences of making (Ellsworth, 2005). I explore how within artistic practice material knowledge is formed (and forms) through affect. In other words, I investigate how the artist-learner emerges as a posthuman assemblage of human and non-human parts. The method assemblage I have outlined is not just the use of various methods but also the processes by which presence and absence are performed or enacted within the research process. Crucially, I acknowledge that methods practice not only describes but also helps to produce the reality that it attempts to understand. Methods produce the reality they describe as they participate in the enactment of those realities (Barad, 2007).

2.18 Performative Methods: From Epistemology to Ontology

Drawing on Deleuze, Law (2004) defines method assemblage as 'the enactment or crafting of a bundle of ramifying relations that generates presence, manifests absence and otherness, where it is the crafting of presence that distinguishes it as a method assemblage' (p.42). Method is the crafting of the boundaries between what is present, what is manifestly absent, and what is othered (Law, 2004). There is no avoidance of

these boundary-making practices; however, in my own method assemblage I have attempted to imagine more flexible boundaries, and different forms of presence and absence in order to imagine alternative possibilities for examining learning though making by attending to the affective, non-coherent and diffuse. This awareness of boundary-making has caused me to focus on relation, specifically the making of new relations to my subject matter through my method assemblage and by presenting an anthology of positions within this thesis. New worlds crystallise around such relations, and methods are therefore not only descriptive but also generative and performative.

This is significant, as these shift the methodology from epistemology (where what is known depends upon perspective) to ontology (what is known is also being made differently) (Coleman & Ringrose, 2013). Ringrose and Coleman (2013) highlight that if we acknowledge this shift from using methods for 'knowing' to 'relating to' the world, then we acknowledge both the multiplicity of the world/worlds, and the questions raised for the role of methods is in not only 'catching' these multiple realities, but making them. By taking seriously the idea that methodology is a way of relating to multiple assembled worlds, I acknowledge my own entanglement within the assemblages I examine, myself being one point of relation within the research assemblage. I thus acknowledge the 'agencies of observation', as Barad (2007, p.107) terms it, in the research process, i.e. how the method assemblage is responsible for the 'cuts' that are made in the practice of boundary making.

As Barad (2007) notes, in quantum physics independent objects are abstract notions and therefore the wrong objective referent within research, and instead she argues that phenomena are the actual objective referents, i.e. the intra-action of what is being measured (in quantum physics the electron) and the apparatus. Objectivity lies in the way in which phenomena produce both the apparatus and 'object' of measurement, rather than demonstrating universal laws about the 'object' which do not exist prior to, but are

produced through the agencies of observation that seek to measure it. As Golding (2016) notes, the research process is therefore a superpositionality between ways in which we can know about different aspects of the same entity at once. Barad (2007) discusses this in terms of Bohr's 'duality paradox', the notion that a given type of quantum object will exhibit both wave and particle characteristics in different physical settings, and the more is known about its momentum, the less is known about its position; quantum physics undercuts these reductionisms.

Law (2004) also suggests that realities grow out of distinctions between similarity and difference, and this differentiation enacts the distinction between real and unreal, and makes signals and silence. Law (2004) argues that specific out-thereness depends both on the othering creation of silence, and also on very selectively attending to and amplifying, and also manifesting, possible patterns. His argument can be summarised as this: the practice of method assemblage crafts out-thereness by condensing particular patterns and repetitions whilst ignoring others; it manifests realities or signals on the one hand, and generates non-realities or silences and otherness on the other. Law (2004) suggests that method always works not simply by detecting but also by amplifying a reality, and that method assemblage is a continuing process of crafting and enacting necessary boundaries between presence, manifest absence and otherness. In line with Law (2004), Barad (2007) and Haraway (1988), my research design was devised from a position that methods are performative and that they produce, rather than reveal, realities.

2.19 Research Timeline

September 2014 – February 2016:

- Reading and initial research

- Negotiating and consolidating the relationship between theory, writing and practice

- Critical reflective journaling (digital and physical) to map out and reflect on my own studio experiences

- Writing about my practice and methods (accident and translation as method)

September 2015:

- Selection of participating artists

- Initial discussions with artists about the research project

- Ethical approval granted

24th February 2016

- Upgrade from MPhil to PhD and exhibition of work

12th December 2015 – 22nd December 2016

- Studio visits

Table 1: Studio visits

	Branigan	Farrar	Graham	Peck	Von Dohnanyi	Nikoljski	Hughes	Me
Dec	15th	17th	13th	14th	12th	17th	16th	18th (Branigan)
Jan	13th	15th	8th	12th	11th	10th	8th	9th (Hughes)
Feb	12th	12th	17th	13th	12th	4th	17th	18th (Farrar)
Mar	13th	13th	23rd	9th	11th	10th	2nd	15th (Peck)
Apr	12th	11th	29th	10th	12th	8th	12th	13th (Nikoljski)
May	12th	12th	15th	17th	10th	7th	6th	16th (Graham)
Jun	16th	8th	8th	7th	10th	13th	14th	9th (Von Dohnanyi)
Jul	9th	15th	12th	10th	21st	11th	9th	20th (Hughes)
Aug	17th	15th	16th	11th	12th	20th	18th	18th (Branigan)
Sep	9th	8th	11th	20th	17th	25th	19th	16th (Farrar)
Oct	21st	22nd	8th	20th	11th	17th	18th	10th (Peck)
Nov	20th	19th	11th	14th	9th	10th	12th	14th (Graham)
Dec	17th	16th	18th	10th	22nd	14th	12th	19th (Nikoljski)

- Auto-ethnographic data collection by participating artists: video recording of making in the studio

- Generation of co-produced and participant generated data: audio recordings of collaborative discussion of studio work and video recordings

- Transcription of audio recordings of studio visits

- Data analysis: exploring moments of change in the artists practices and correlations between them

September 2016 – May 2017:

- Writing up

- Exhibitions (see Appendices 1, 4, 7, 8)

- Curatorial projects (see Appendices 4, 5, 6, 7)

- Artist talks (see Appendices 1, 2, 3)

2.20 Conclusions

In this chapter I have outlined the rationale behind the structural framework that underpins this research, and discussed the ways in which I have invented methods which are designed to respond to my specific research questions, rejecting the idea that tools in research processes can be neutrally implemented (Sinner, 2006). In this way my research design can be understood as a performance of a new materialist philosophy through the assemblage of methods that I use. I have detailed how such modes have been used to generate and collect data, as well as the methods of analysis that I employ to examine and represent my findings. I have explained how this research is not concerned with creating a generalising, totalising theory of material agency and posthuman learning within studio-based art practice, but instead is engaged in the production of partial truths and situated knowledges (Haraway, 1988). In relation to decisions regarding the structure and organisation of this research, a question of primary importance was therefore how to create an art-based text that is not inscribed with a single, monolithic, static, privileged, authoritative and dominant viewpoint.

As previously discussed in relation to the content and structure of this text, each following chapter presents a new relation to the main research questions posed. The next chapter also responds to the methodological questions: What does standard art historical method assemblage silence? What possible realities does it refuse to enact through its insistence on that which is smooth, and how might it be crafted differently? In the following chapter I have considered this in relation to my research design, and new relations to these

questions are presented through the exploration of my research findings. This serves as an orientation to the way in which practice-based methods are used throughout this project and explored in this research. This is achieved by delineating how re-integrating embodiment and materiality into the research process, through the hybrid methodology presented in this chapter, responds to and challenges representational discourses in contemporary artistic practice, specifically video art.

Chapter 3 - Diffractive Analysis: Embodied Encounters With/in Contemporary Artistic Video Practice

This chapter examines the ways in which practice-based research can inform art theory, and I outline how embodied methods in my own artistic practice have generated new insights into contemporary artistic video works. Operating from within a hybrid research methodology which combines methods from art practice, art history and cultural studies, I detail how practice-based research can enrich and challenge prevailing conceptual discourses surrounding contemporary artistic video practice. Drawing on the participating artists' and my own experiences of making, I explore the work of new media artists utilising filmic techniques within the medium of video. As indicated by the title of this chapter, I suggest that my own research methods and the application of filmic techniques in these contemporary video works can be theorised as forms of diffractive analysis; inquiries into the material effects of difference through an embodied engagement with the materiality of drawings, projections, video and film. I delineate how a diffractive analytic approach challenges representational understandings of film and video, which interpret these visual media in terms of a lack (as visual representations of absent objects or subjects). Instead, I propose that the embodied forms of viewing affected by these

chapter addresses what is silenced by standard art historical method assemblage and considers how it may be crafted differently through a practice-based approach. I explore the findings generated by diffractive analysis as an embodied research method to consider what can be known through making that cannot be known by any other means. Art history and art practice are distinct investigative processes, as attested by their methodologies, and considering contemporary video works through practice-based methods responds to a gap between art history and art practice in order to re-integrate embodiment and materiality into the research process. I have undertaken this in order to reconsider how artistic video practice is, and can be, theorised. As Barad (2007) argues, to theorise is to be in touch with the world and that to know is to be in immanent relation to it.

Drawing on my own experiences of making and discussions with the participating artists about theirs, this chapter outlines a new conceptual framework with which to consider the role of affect within contemporary video practice through a distinctive remapping of the artistic video experience as an altered state that affectively produces bodies. It does so to respond to one of the main research questions of this project: How do artistic practices alter and extend learner subjectivity? I explore this by focusing on how embodied artistic encounters are able to affect pedagogical becomings within studio and contemporary artistic practice. Despite a substantive amount of literature accounting for the ways in which bodies are produced (Blackman & Venn, 2010; Crossley, 2001; Gregg & Seigworth, 2010; Grosz, 1994; Manning, 2010; Shilling, 2003), bodies in art practice, although often engaged in aesthetic participation, have largely been regarded as stable, rather than emergent entities (Fried, 1998; Greenberg, 2003; Krauss, 1976). Such accounts understand the body as interacting with the artwork, rather than both the artwork and body being iteratively reproduced through a process of intra-action (Barad, 2007). An emphasis on the embodied, experiential production of subjectivity is by no means new (see Barad, 2012; Blackman & Venn, 2010; Gatens, 1996; and Grosz, 1994); however,

my focus here is on this phenomenon within the context of the artistic encounter. By mapping affective cartographies within my own work and that of participating and contemporary video artists, I examine how both body and artwork are produced differently through their intra-action. I suggest that by affecting altered states, aesthetic encounters can be understood as a form of affective pedagogy: immanent learning experiences whereby the artist/viewer learns through a becoming-other. The structure of this chapter is as follows:

I draw on new materialist theories of matter and agency (Barad, 2007; Barrett & Bolt, 2012; Bolt, 2004; Carter, 2005) to shift conceptions of these artistic practices from representational to embodied forms of investigation. There is a focus on the work of new media artists utilising filmic techniques within the medium of video and I suggest that the application of these techniques can be theorised as a form of diffractive analysis, an inquiry into the material effects of difference through an embodied engagement with the materiality of video and film. Therefore I explore how these practices rupture normative representational understandings of film and video, and examine how the somatic and embodied forms of viewing affected by these video practices necessitates an alternative theoretical framework. My new materialist reformulation examines how diffractive practices within contemporary art are able to facilitate specific material learning encounters, where immanent meaning is made in and through the body.

3.1 Affective Pedagogy: Drawing on Diffraction

It is pertinent to outline what I mean by the term 'affective pedagogy' in order to examine how affective moments in my own making process led to insights into the video works that I explore in this chapter. Drawing on the work of Deleuze (1990), Hickey-Moody (2013) has developed the theory of 'affective pedagogy' (p.iii), which describes the process of learning that happens through youth arts. Hickey-Moody (2013) discusses the

cultural significance of this type of learning and demonstrates ways art practices can be understood as forms of popular and public pedagogy. Working across the fields of critical pedagogical theory, youth studies and arts education scholarship, Hickey-Moody (2013) advances the idea that youth arts are modes of learning which can build alternative forms of community, suggesting that art offers one instance of culture as affective pedagogy that is critically mediated by youth taste. Grossberg (1997) similarly suggests that taste and culture are forms of affective pedagogy that young people mobilise, not to a predetermined outcome, but in order to reconstruct their world and create new political and social possibilities. For both Hickey-Moody (2013) and Grossberg (1997), affective pedagogy is a specific form of cultural pedagogy, and both are concerned with the way culture can itself be understood as a type of pedagogy and the ways culture is able to imbue and critique ideology through material forms and style.

In this research I build upon the concept advanced by Hickey-Moody (2013) and Grossberg (1997) to explore the form of learning that occurs through artistic encounters. My focus is on the agency of materiality and how material processes can extend subjectivity, and I use the notion of affective pedagogy to map out a specific type of learning within a studio-based art practice, rather than a youth arts (Hickey-Moody, 2013) or community setting (Grossberg, 1997). In this chapter I explore how affective pedagogy is a learning encounter that arises through encounters in which artists/ viewers experience themselves as other. Insight as to how this operates within contemporary video practices developed out of affective encounters within my making process.

Experimenting with the mechanism of translation in my art practice I experienced the productive potential of disruptive effects caused by the movement of elements across mediums. I became particularly interested in the role of translation in the creation of sensations, and how these sensations affected or altered a work's development. I projected acetate prints of my drawings (Figure 14) into spaces using overhead projectors and

worked back into them site-specifically, layering the prints with other prints of my drawings, obscuring sections of the projection bed, and using paper, objects and tape in order to alter the light fall of the projected image (Figure 15). I wanted to explore how the drawings changed through this transposition, and how structural dissonances created by this movement across sites (paper and room) affected how I worked back into them.
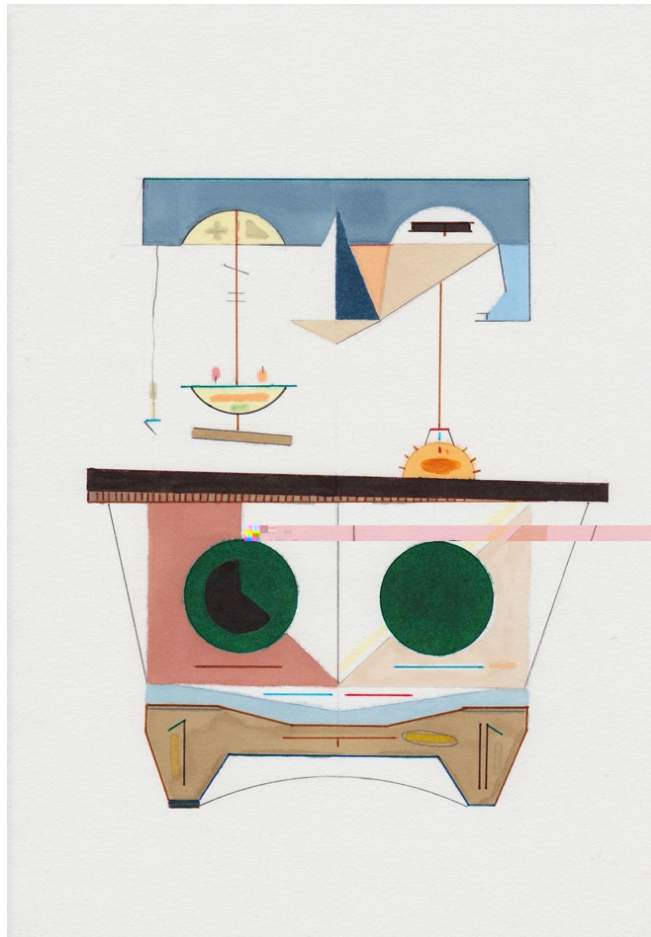
Figure 14: Amba Sayal-Bennett, 2014, Weight Table, **[drawing]**
Image Credit: Amba Sayal-Bennett
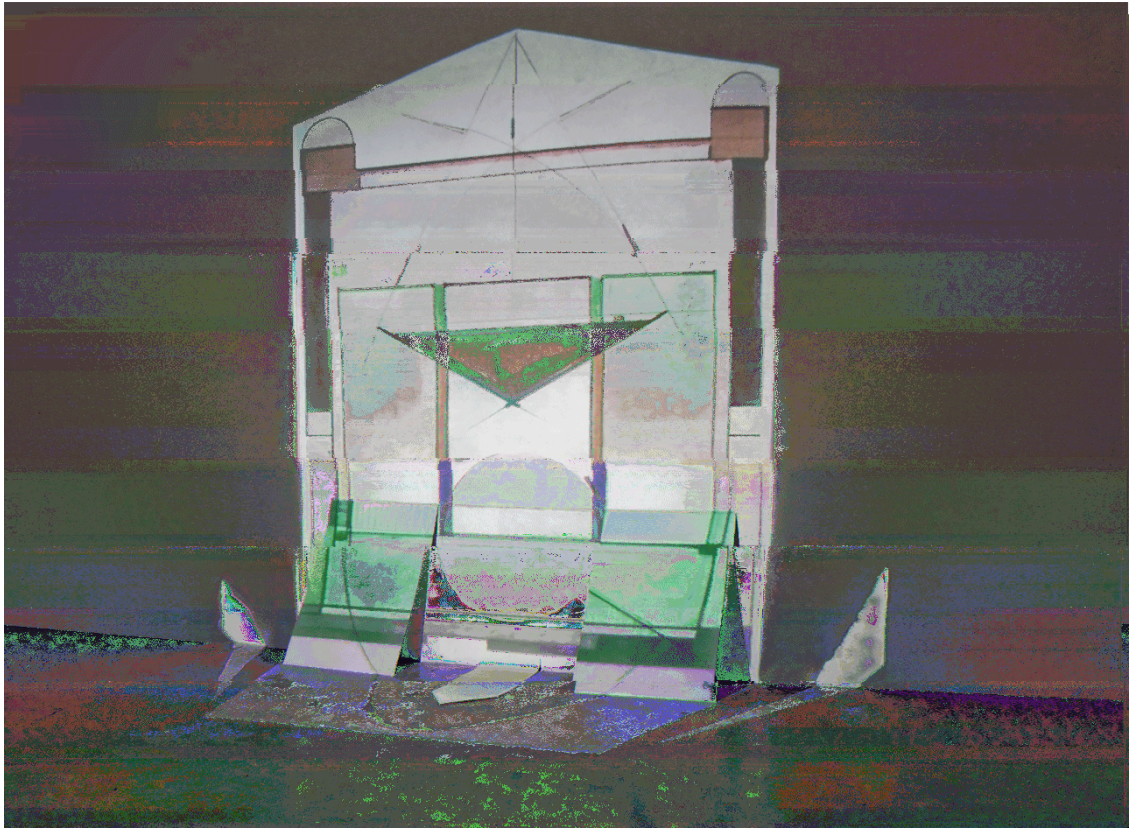
Figure 15: Amba Sayal-Bennett, 2015, Flint**, [installation]**
Image Credit: Amba Sayal-Bennett

The translated element became a material agent in the creation of sensation (Barrett &

Bolt, 2012), and it is this sensation that compelled me to alter the assemblage; the affects

of difference, created through the act of translation, caused me to respond to the material

situation. The agency of the work was distributed between the constituent parts of the

assemblage, with my actions constituting just one part of this. By responding to the

phenomena produced within this specific material arrangement, the assemblage

developed through a process of heteropoiesis. The term 'heteropoiesis' is used here to

elucidate how, despite having limited autonomy to modify spontaneously, by prompting

and delimiting my material re-engagement the artistic assemblage was able to reproduce

itself through a transferal of affect. The combining, layering or excluding of elements

were not executed according to any preconceived or organisational logic, rather these

devices were specific material responses to the changing affective intensities of the

assemblage. The superposition of different elements, for example the layering of acetate prints of my drawings, or the incorporation of objects and paper into the projected area of light, produced diffraction phenomena that functioned as an affective agency which drove the development of the work. Through these moments of disruption, matter became an active and indispensable participant in the production of the work, one that resisted traditional representational logic. Affective encounters produced both myself and the work differently, enabling new relations and orientations, specifically with regards to my understanding of contemporary artistic video.

My engagement with the process of translation and diffraction as a generative device in my artwork, produced insight into the effects and affects of filmic devices being used within video works by the artists Arcangel and McQueen. This insight can be defined as praxical knowledge, as it involved a reflexive knowing that was imbricated in, and followed on from, my handling of materials (Freire, 2000). With reference to art historical and theoretical discourses (Westgeest, 2016), the problem with representational analysis is its detachment from the works' methods of production. My own material negotiations challenged existing art historical and theoretical constructs through my integration of embodied experience into my understanding of these works. By reflecting on my own experiences of making I was able to develop a new conceptual framework with which to consider their processes. Bolt (2006) similarly discusses the way in which observations about other artist's processes frequently arise out of an experience of a sustained material practice.

Bolt (2006) describes how David Hockney (2001), in his essay 'Secret knowledge: rediscovering the lost techniques of the old masters', postulates that the uncannily accurate drawings of old masters were made using projection devices. Through Hockney's (2001) knowledge as a practitioner, in particular his analysis of the lines in the drawings, he sets forth the argument that the old masters had relied on optics to create

'living projections', which they then used to create such lifelike renditions. Bolt (2006) describes how Hockney's (2001) particular knowledge came from his experience of working with pencils, charcoal, paint, projections and the camera in realising his works, and his engagement with the tools and technologies of drawing practice had produced its own logic. In my examination of the video works I draw upon material thinking or an affective learning that occurred in my process of making in order to move away from representational analysis of video practices, which as Carter (2005) notes, remains outside of these processes by making sense of them purely based on their outcomes. Such forms of analysis detach the meaning of the artwork from its matrix of production (Carter, 2005), and as noted by Barrett and Bolt (2004): '[Art history's] focus on artworks rather than practice has produced a gap in our understanding of the work of art as process' (p.5). I am therefore concerned with the processual, rather than representational, aspects of the artworks I examine, more specifically the dynamic material exchange that occurs between the bodies and images involved in the viewing of the works. In order to explore the diffractive nature of contemporary video practices, it is first necessary to examine the problematic relationship between film and video within contemporary art historical and theoretical discourse (Conomos, 2007; Meigh-Andrews, 2014; Krauss, 1976).

3.2 Video: Representational Analyses and Processes

By restricting the understanding of video to the analytic conventions of other media, such as film and photography, when applied to video works that incorporate filmic techniques representational forms of enquiry overlook the artworks' analytic nature. By focusing on similarities across taxonomic divides, not only are the processual differences between film and video neglected, but more significantly, so are the effects of difference created by their superposition. By engaging with and highlighting the structural differences between video and film, video practices that incorporate filmic techniques can be understood as a means of diffractive analysis, rather than objects of analysis through

which similarities between video and other media may be contemplated. The analysis of video works in terms of other media and practices, such as the filmic still, photograph and psychoanalytic theory, has been fostered by an ocular emphasis within video analysis which codes video in terms of a lack (Shaviro, 2000). As I go on to discuss, video practices which incorporate filmic techniques pose a challenge to such representational schemas and engage video in new materialist terms.

Film and media theorist Conomos (2007), endorses Bellour's (2003) analysis of the reconfiguration of spectatorship by the video cassette recorder (VCR) based on his recognition of the return of the filmic 'still'. Since the 1970s, starting with the introduction of the VCR into homes, viewers have been able to intervene and manipulate the narrative sequence of recorded action by accelerating and/or slowing down the rate of play, or by pausing and repeating sequences (Conomos, 2007). In a conversation with contemporary artist Cory Arcangel, video artist Dara Birnbaum (2009) notes that before the VCR viewers' experience of television was unilateral, i.e. the relationship between viewers and media images was one way, but the ability to pause or rewind recorded action when viewing awarded greater agency to the viewer. For Birnbaum (2009), pirating and re-appropriating video footage formed a way to 'talk back' to the media, when originally there was no way to do so: 'the stuff was coming one way to you and there was no way to arrest it, stop the action, divert it, alter the vocabulary, or change the syntax' (p.198).

Technological development, initially in the form of the VCR and now the internet, has provided a new means for artists to critically intervene and engage with media images. Whereas Birnbaum (2009) had to obtain most of the images for her videos illegally, by relying on people inside the television industry to pirate material for her work, contemporary artistic video appropriation, such as that in Arcangel's work, comes from a point of almost total accessibility. The viewing subject now occupies a multiplicity of positions, and this is a marked difference between Arcangel's computer generation and

Birnbaum's. Video, unlike film, has no discrete break between frames, rather the image is constituted by interlacing electronic scan lines (Kim, 2016). This is perceptually evident in the work of Douglas Gordon in his video *24 Hour Psycho* (1993) (Figure 16) in which the artist projects the original Hitchcock film in its entirety, slowed down to a twenty-four hour duration. The result of the deceleration of the image is that the continuity of the film's pixels replaces the filmic intervals between the frames that would otherwise be invisible if viewed at the normal rate of projection (Demos, 2005). A digital image paused on a computer or television screen is therefore a constant processing and refreshing of data, and it is projected through an interface at a frame rate that scans fast enough to simulate the appearance of stasis. In this way the image is capable of supporting the interactivity of the user and can be modified at any time (Hansen, 2004). Works like Gordon's *24 Hour Psycho* (1993) render video's dynamic processes visible by means of their disruption. Within the context of art historical and theoretical discourse, this power to manipulate the video image has problematically been aligned to the editorial manipulation of film and subjected to the critical analysis of static photography (Bellour, 2003; Conomos, 2007).

Figure 16: Douglas Gordon, 1993, 24 Hour Psycho, **[video still]**
Image Credit: theartsdesk.com

As Bellour (2003) describes, the power to slow down film or arrest its pace for textual analysis was once reserved for academics and professionals who had access to 16mm or 35mm flatbed editing tables. Other critics, such as Mulvey (2007), Butcher (2003) and Leighton (2003), have also explored the significance of this power to arrest the image, and they discuss how this pausing function has made video available to forms of critical analysis which have long been applied to still images and photography. By exploring stasis within video through the notion of the filmic 'still' and photographic editing techniques, such forms of analysis overlook the dynamic process by which this interactivity is facilitated and the 'paused' image is constituted.

Art historian Rosalind Krauss (1976) also examines the work of early structuralist video in representationalist terms. Structuralist filmmakers of the 1970s turned the film camera on itself, making films as records, rather than representations of an event of the film's own making. These avant-garde practices produced abstract films that purposefully framed and amplified the properties of both film and camera: grain and scratches, pans and zooms, saturation and exposure, weight and counterweight. Rather than analysing the process involved in the production of this type of work in relation to other media, such as film and photography, Krauss (1976) focuses on its relation to psychoanalysis. Krauss's (1976) theorising of video's reflective function serves as a useful counterpart to the notion of diffraction, which I use to examine the work of contemporary video artists. Her interpretation of video practice as a neutral facilitator of self-introspection, and thus her bracketing out of the material and physical elements used in the production of the video image, is challenged by video practices which use diffraction as a method to affect embodied forms of viewing.

At the time of Krauss' (1976) writing, scholars and curators were apprehensive of

allowing video, as a new medium, full access to the art historical canon. During this period medium specificities separating artistic practices were starting to blur, and Krauss (1976) suggests that the rift between video and other visual arts points to the structural condition of video as being psychological rather than physical in nature. Krauss (1976) describes how in regards to early video art, the human body and the simultaneous use of recording and transmitting devices to produce an instant feedback (a mechanism specific to the medium of video) were both frequently used. These works exploited the closed circuit, real-time perception of video, a feature that distinguishes it from film, which as a photographic medium has to be processed before it can be screened; in contrast, the video image is instantly recorded and playable (Hanhrdt, 1985). Krauss (1976) notes that in these early structuralist video works the body is often featured between two machines (the monitor and the camera), which in combination, re-project the performer's image with the immediacy of a mirror, and she argues that these situations of spatial closure or self-encapsulation were constructed in order to promote a condition of self-reflection. By bracketing out the text (or past) and substituting it for the mirror reflection (an instantaneous present), the works' present a body or self that is understood to have no past, and no connection to any external object. As this mirroring function of video feedback involves a process of bracketing out the object, Krauss (1976) suggests that it is inappropriate to discuss video in terms of the medium's physical properties, and instead suggests that the objects involved in video art or installation, i.e. the camera and monitor, are merely apparatus which facilitate the manifestation of video's 'real' medium, the psychological dynamic whereby attention is withdrawn from all external objects and reflected back onto the subject to be invested in the self.

Representational analyses, which view video in terms of other media and practice, overlook the processual specificities of the medium by bracketing out the material processes, machines and bodies used that produce the video image. This bracketing out

of the material processes involved in the production of the image is only possible in the detached analysis of artworks. Once engaged in the practice of making, the medium's performative aspect becomes apparent. Von Dohnanyi (2016), one of the participating artists, discussed how his painting practice engaged with digital imagery.

> *LVD: I'm using a lot of digital marks in my painting at the moment.*
>
> *ASB: You said previously that you were making those brushes that could create marks or effects that we would recognise as 'digital'?*
>
> *LVD: Yes, I'm trying to get those sorts of effects. I'm going to try it and see what happens, to see how the paint behaves.*

By translating the digital forms across media and into paint, Von Dohnanyi (2016) experimented with the effects created by their diffraction, and he described how he was interested in the agency of the medium, '*how the paint behaves'*, how it changes and is changed by the digital forms (Von Dohnanyi, 2016). This can be understood as a form of diffractive practice, attending not to the difference between painting and digital, but to the effects of difference created by their intra-action. The relationship between painting and the video practices that I examine in this chapter is of note, as painting is no longer primarily a recording device, having long been superseded by photography, and subsequently film and video. As Von Dohnanyi's (2016) practice demonstrates, no longer encountered in these representational terms, other potentialities of the medium of paint can be explored. In order to examine the processual and pedagogical aspects of contemporary video practices, new conceptual frameworks are required that do not project representational analysis onto works, but which can be used to consider embodied relations to the images. As I now examine, such frameworks enable an understanding of how subjects can think, not about, but *with* video.

3.3 Diffractive Video Practices: The Immanence of the Image

In contrast to dominant film criticism's exclusive concern with issues of form, meaning

and ideology, Shaviro (2000) foregrounds the visceral and affective responses of the viewer, and in his filmic analysis he argues that as film is a vivid medium it is important to discuss how it arouses corporeal reactions of desire, fear, pleasure and disgust, fascination and shame. These considerations have led Shaviro (2000) to criticise and reject the psychoanalytic model within the academic discussion of film theory, and more specifically, its obsessive focus on invocations of 'lack', 'castration' and 'the phallus'. Shaviro (2000) argues that the psychoanalytic model for film theory is now redundant and needs to be discarded altogether, suggesting that semiotic and psychoanalytic film theory is largely a phobic construct, and that in this analytic framework images are kept at a distance. Such theories characteristically attack the emptiness and impotence of the image, its inability to support the articulations of discourse or to embody truth. Shaviro (2000) argues that images are condemned as bodies without souls or forms without bodies, they are flat and insubstantial, devoid of interiority and substance, and unable to express anything beyond themselves. In this psychoanalytic reading the fundamental characteristic of the cinematic image is therefore said to be one of lack.

Silverman (1988) similarly describes how, since its inception, film theory has been haunted by the spectre of a loss or absence at the centre of cinematic production, a loss which both threatens and secures the viewing subject, and she describes this as primarily one of 'the absent real and the foreclosed site of production' (p.2). As Silverman (1988) notes, this creates the idea that images are false since they have been separated from the real situations which they claim to represent, as well as the material conditions in which they have been produced. This conception relies on an understanding of film, or indeed any visual image, as purely referential, as a restaging of a 'real' event or situation. In relation to my own drawing practice, by translating drawn forms across different media I understand this re-activation of the image as a 'becoming live' of the visual information.

I also consider the interpretive act, the secondary production by the viewer who remakes the image in their own term, to operate in this way. It is this 'becoming live' of visual material in the viewing process that I want to consider in relation to diffractive video practices, and specifically how in relation to representational analysis, if one considers the viewing process to be a 'becoming live' of the visual material or an event in itself, this lack of the image gives way to an affective excess.[16]

Barad (2012) argues that 'theorising, [is] a form of experimenting, [it] is about being in touch' (p.1). Barad's (2007) thinking remains outside human-centred perspectives and in this way thought experiments are material matters, as thinking has never been a disembodied or a uniquely human activity. In relation to the work of video artists who use filmic techniques, I explore how affect takes on a pedagogical function and how the materiality of the work is therefore implicated in the learning process. I suggest that these practices can be described as collaborative forms of research or diffractive modes of analysis. If to theorise is to be in touch, then in the case of the artists' work that I now examine, this is carried out through affective and embodied engagements with the materiality of video.

In Cory Arcangel's video work *Colors* (2005) (Figure 17) the artist breaks down a film by Dennis Hopper, into shifting strips of colour.[17] Arcangel developed a computer program to recode the cinematic images of this film and abstract them by playing the video one horizontal line of pixels at a time, starting at the top of the screen and working downwards. Each line of colour was stretched to fill the screen, resulting in the work's

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[16] It is such excess that Shaviro (2000) suggests fosters a fear towards the filmic image. He suggests that it is not the lost object of the image that makes it troubling; it is not the emptiness of the image that these theories fear, but rather its strange fullness. In other words, it is not the impotence of the image that induces fear so much as its power.

[17] *Colors* is a 1988 American crime film starring Sean Penn and Robert Duvall, directed by Dennis Hopper. The story, which takes place in Los Angeles, centres around an experienced Police Department who try to mitigate violence between two street gangs.

animated bands of colour.[18] Arcangel developed *Colors* (2005) out of an interest in slit-scan, which was a process originally used in static photography to achieve blurriness, and a mechani
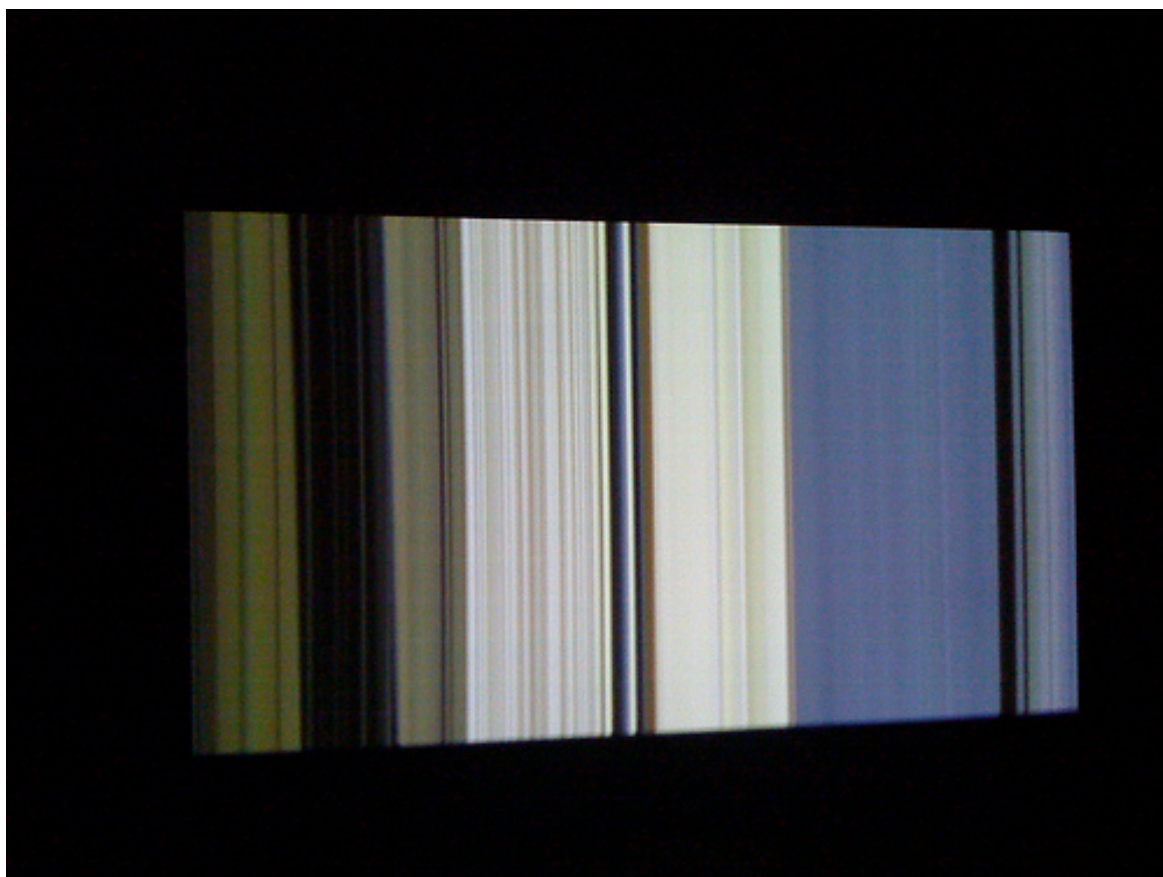
Figure 17: Cory Arcangel, 2005, Colors, **[instillation view]**
Image Credit: flickriver.com

Similarly, although through the physical use of a camera rather than a computer program or editing techniques, British filmmaker Steve McQueen's video *Catch* (1997) (Figure 18 & Figure 19) draws attention to the video's physical production through moments of disruption in the recorded sequence. *Catch* (1997) features footage taken by the artist and his sister while tossing a video recorder back and forth in his garden. In this work McQueen (1997) elevates the experiential conditions of the physical use of the camera over any visual impression that might obscure the signs of its own production. When installed, increased in scale and projected onto a wall, the video produces the physical effect of disequilibrium in the viewer. Unlike conventional forms of disembodied and virtual cinema experience, McQueen (1997) renders the viewing space both haptic and optical, as the viewer's embodiment emerges through a consciousness of observation

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affected by a dis-identification with the projected image. In this way both the represented subject and the viewer are 'displaced'; the subject of the video is disarranged through the camera's erratic movement and partial shots, whilst the viewer is estranged from the action due to this perspective, which makes them conscious of the video's architectural frame and their embodied experience within it (Demos, 2005).

Figure 18: Steve McQueen, 1997, Catch, **[video still]**
Image Credit: artslant.com

Figure 19: Steve McQueen, 1997, Catch, **[video still]**
Image Credit: artslant.com

The video works by McQueen (1997) and Arcangel (2005) both create sites of disruption

within the recorded action through the incorporation of filmic techniques. Arcangel's *Colors* (2005) disrupts the videos' diachronic flow by isolating and repeating a synchronic element (one pixel line of the visual narrative information), whilst McQueen's *Catch* (1997) renders the cinematic 'cut' visible through the literal act of throwing the camera back and forth, thereby dramatising in real time the absence of breaks between the recorded action, and in doing so he performatively incorporates the absent filmic interval within the video recording. It is the effect created by the incorporation of this filmic element that causes the work to be experienced in haptic and optic terms; by throwing the camera, rather than 'cutting' instantly between the alternating viewpoints, the video's visual coherence is disrupted. The distorting effects to the figures, and the disorienting effects caused by the motion of the video camera in flight, prevent the viewer's identification with the images or subjects featured within it. In this way the video effects created by the literal performance of the filmic interval affect a consciousness of viewing, as the viewer becomes increasingly aware of their physical setting and their embodied experience within it. The incorporation of filmic techniques in the video works can therefore be understood in terms of diffractive analysis, as a material and embodied investigation into the effects of difference created by the superposition of film and video. Video practices that use filmic techniques to disruptive effect, re-materialise video spectatorship and present a challenge to such de-materialising representationalist approaches. Such video works can be conceived as forms of analysis, rather than objects to be analysed in relation to other practices and media.

The affects of disruption enabled by this process of layering or combining of mediums can be elucidated by accident as a method, which I use in my own practice. When making a drawing projection in my studio I was working into the area of light by taping over some of the lines projected onto the wall from acetate scans of my drawings. As I walked across the studio

projector's front surface mirror to move down, shifting the light image that was on the wall downwards and misaligning it with the taped lines (Figure 20). This chance encounter allowed me to consider the potential of the projector's mechanism differently. Up until this point I had been working into the image by faithfully overlaying already existing lines in the projected drawings to give a defining effect; however, rather than taping over or working into the projected lines, I became aware that the projector could be used as a tool to cast the light-image temporarily into space. The disruption or 'misalignment' redefined the relations between the elements in my studio: body, projector, tape, and wall, producing all of them differently. This encounter produced the projector as a stencil, enabling me to make new marks and to approach the production of my work in a new way; it became a learning encounter affected by a process of disruption in my practice. In the context of Arcangel's (2005) and McQueen's (1997) diffractive video practices, it is the effect of difference or disruption caused by the superposition of film and video which generates affective learning encounters, in which the viewer learns by experiencing themselves, their environment and the work differently. Deleuze's (1994) discussion of the self as an emergent rather than fixed entity is useful in delineating how affective video practices are able to change how we feel about ourselves, through allowing us to re-experience our bodies as other, traversed by affect or pre-subjective intensities.
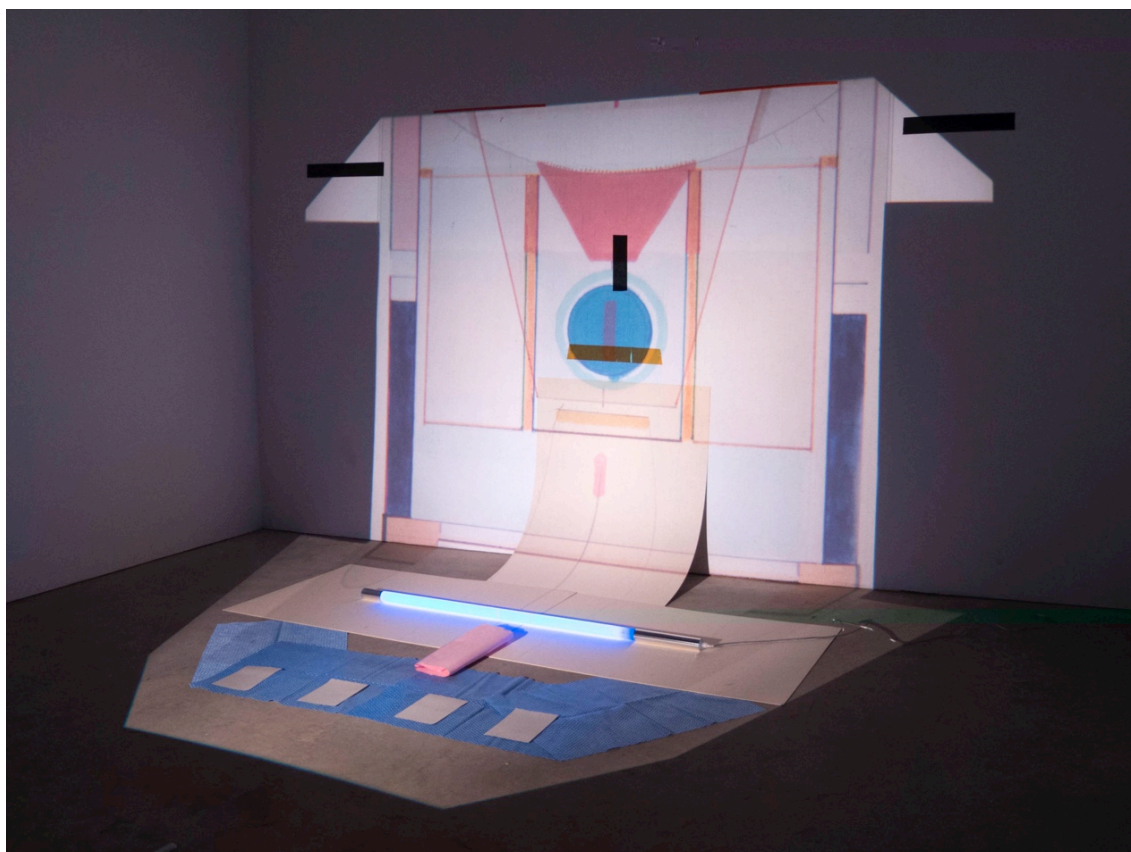
Figure 20: Amba Sayal-Bennett, 2016, *Moreye* **[installation]**
Image Credit: Amba Sayal-Bennett

3.4 Sensational images: A New Materialist Theorisation of Video Practice

In Deleuze's (1994) view, the individual does not possess a 'self' which exists as a separable entity with a stable ego, and he argues that people are not divisible into interior and exterior components, nor do they process internal will or agency to motivate external action, as to think so is an illusion derived from enlightenment rationality (Coleman & Ringrose, 2013). Instead Deleuze (1994) proposes that subjectivities are multiplicities which are characterised by flows of forces, intensities and desires, and that individuals are continually being formed through a process of 'dynamic individuation' from which the changing 'self' as an assemblage, or connective multiplicity, emerges. Deleuze (1994) uses the term 'becoming' to refer to this process of dynamic individuation, whereby becoming is first and foremost a material, sensible, intensive and embodied process, enabling us to experience life as a radically immanent fleshed existence motivated by

desires and flows (Braidotti, 2002). Deleuze (1994) sees becoming as immanent to all of life, human and non-human, and becoming, difference, change, and variation, are the hallmarks of life. Matter and mind are not separate for Deleuze (2001) but rather productively inextricable. In his *Cinema* books, this anti-essentialist, anti-dualistic philosophy is used to think with cinema to consider how it has enabled new ways of conceptualising our connection to the world, generated new modes of perception, and changed how we feel about time(i) -2(s) 91978 386 c(w)4 ((nkT Q q 0.2 0 0 0.24 9.6378 625.8765

sensation, perception, and listening. Latour (2004) has linked the problem of affect to a reformulation of bodies as processes rather than entities, and invites us to consider not 'what is a body?', as if the body can be reified as a thing or an entity, but rather 'what can a body do?' This shifts our focus to consider how bodies are always thoroughly entangled processes, and importantly are defined by their capacities to affect and be affected, with these capacities mediated and afforded by the practices and technologies which modulate and augment the body's potential for mediation (Wegenstein, 2006). Through this lens I want to consider how video practices which incorporate filmic techniques operate without the reification and invocation of viewing bodies as dumb matter or relying on understandings of the viewing subject which are rationalist, cognitivist and importantly, disembodied.

I use the term affect to suggest that which escapes or remains in excess of the practices of the speaking subject (Blackman & Venn, 2010). As Massumi (2002) notes, affect is produced as intensities which are located outside the discourse of emotions or representation of feelings, while Manning (2010) argues that the body is always more than human, and affect is always collective. The concept of individuation, rather than the individual, is this creative process at the centre of becoming (Blackman & Venn, 2010). A paradigm of co-enactment, co-emergence and co-evolution assumes from the outset that we are dealing with thoroughly entangled processes that require a different analytic and conceptual language (Blackman & Venn, 2010). In this sense, bodies are always being 'undone' and remade, and it is the notion of bodies as process in the affective artistic encounter which I now examine.

Arcangel's video work *A Couple Thousand Short Films about Glenn Gould* (2007) (Figure 21) brings together two contrary starting points: Bach's *Goldberg Variations* of 1741 (works belonging to the standard repertoire of a concert pianist) and the contemporary phenomenon of music videos featuring amateur musicians uploaded onto

YouTube. Archangel (2007) arranged the first movement of the *Goldberg Variations* and audio-visualised the composition by re-appropriating and reinserting YouTube videos. Curator Raphael Gygax (2009) has described the work as a 'hysterical kaleidoscope of the most varied musical instruments and practices, an overstimulation of the brain visualised in the tradition of a flicker experimental film' (p.1). With little representation, flicker films operate by channelling light into the eyes in short bursts that alternate with darkness, and by fragmenting normal viewing and preventing retinal adjustment, the flicker film is the image which becomes imperceptible (Powell, 2007). Such strobe films are typically aligned with structural cinema illustrating a formalism in film which moves away from the romantic exploration of psychological subjectivity to mount a minimalist challenge to perception (Curtis, 1971). This focus on sensations and affect in the viewing experience offers a more productive framework with which to examine modes of perception facilitated by Arcangel's *A Couple Thousand Short Films about Glenn Gould* (2007).

Figure 21: Cory Arcangel, 2007, A Couple Thousand Short Films about Glenn Gould**, [installation view]**
Image credit: migrosmuseum.ch

Insight into this work can be gained through comparison with McQueen's film *Western Deep* (2002), where in one particular scene two rows of miners perform a step exercise following a steady rhythm provided by a loud buzzing noise, a collective movement that is synchronised with the flashing of red lights. In this sequence, the miners submit to a regime of mechanical regularisation; however, as a buzzer begins to sound irregularly, their serial movements gradually spin out of control. McQueen's (2002) editing of the film causes the sequence to break from its rhythmic tempo, with lights flashing chaotically as sound and image become detached from each other. The effect of this disruption extends to the viewer, releasing them from the regimentation of spectatorship and from obedience to the mechanisation of the image (Demos, 2005).[20] Arcangel's *A Couple Thousand Short Films about Glenn Gould* (2007) is not a film but a video, and like McQueen (2002), his rigorous editing process intervenes with the flow of the images. However, as Arcangel (2007) does not disrupt a chain of images with discrete breaks between frames (film), but a constant flow of images that are interlaced by electronic scan lines (video), this editing process works to different effect. Whereas McQueen (2002) employs a de-mechanisation of the filmic image to disrupt its relation to the constant flow of chronological time, Arcangel (2007) employs a mechanisation of the video image to interrupt the constant flow of contiguous images. The discontinuity between the appropriated YouTube clips, which form the 'notes' in Arcangel's (2007) rendition of the first section of Bach's Goldberg Variations, creates a visual lacuna that stresses their dependence on sound for their sequential coherence. By making the conditions under

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[20] Demos (2005) suggests that in the case of *Western Deep* the image recalls late nineteenth century experiments that integrated the body into the photographic syntheses of movement and time, observed in the chronophotographic routines executed by Murray and Muybridge. He also suggests that the sequence evokes 1970s endurance performances, such as Vito Acconci's *Step Piece* (1970), in which the artist tested his physical stamina by stepping up and down on a stool as many times as he could in a single period every day over the course of a month.

which the projected video is experienced coherently, both somatic and optic (the experience of sound is primarily a somatic experience), the viewers' embodiment is materialised in the act of observing. This is realised through a visual dis-identification with the image that is carried out by its audio-visual coherence;[21] the viewer is dislocated from the image, distanced from any illusionistic clarity.

Like *Catch* (1997)*,* Arcangel's (2007) video calls to attention the viewer's physical experience in the space and allows the outside into the work by making it necessary for its internal coherence. This somatic encounter disrupts the video's fluid circuit to affect an embodied viewing that returns the corporeal to a medium that typically encourages a disembodied form of spectatorship. In film, the constant break between frames creates repeated yet imperceptible gaps, which allow the outside into the filmic image, whereas with video the continuous flow of constantly changing digital images necessarily excludes this corporeal inclusion. Artistic video practices, such as Arcangel's (2007) and McQueen's (2002), utilise affect as a way to reinstate a bodily or somatic relation to the image and to create imminent modes of viewing. Within a digital paradigm such works explore the point whereby mediation becomes modulation: actualisations of the virtual by affecting and affected bodies. They are able to change the viewer's orientation to images, from a representational to an embodied register through operationalising the affective potential of the medium. These video practices facilitate altered states of viewing and engender shifts in consciousness through material encounters that change how the viewing subject experiences themself and in doing so they can be understood as forms of affective pedagogy.

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[21] This was amplified by the display of the work, and Cory Arcangel (2013) notes how the size of the projected video was crucial to the success of the work, as the appropriated flashing imagery was intended to produce an uncomfortable effect in the viewer.

3.5 Altered States and the Tactile Image

Deleuze and Guattari's (1993) concept of rhizomatics describes a philosophy which operates by following heterogeneous and multiple connections that are also characteristic of brain processes, a concept which is also interchangeable with their method of schizoanalysis (Pisters, 2012). In *A Thousand Plateaus* references are made to the brain in order to define this concept and make use of the distinction between short and long-term memory (Deleuze & Guattari, 1993). Rhizomatic thinking is led by the short-term memory and works under the conditions of the multiple, collective and discontinuous process that includes forgetting (Pisters, 2012). In Arcangel's (2007) work it is not visual memory which is called upon to make sense of the sequence of images, instead their connection or coherence is only carried out by sound which connects the disparate images. As I explain in relation to Arcangel's (2007) work, as a process different audio-visual experiences produce subjects in different ways. Music therefore offers a key to subjectivity as performing and listening to music, forms and produces subjectivity in different ways.

In his article 'Music and Identity', Frith (1996) proposes a view which reverses normative conceptions of music's function or role:

> The issue is not how a particular piece of music or a performance reflects a people, but how it produces them, how it creates and constructs an experience- a musical experience, an aesthetic experience- that we can only make sense of by taking on both a subjective and collective identify. The aesthetic, to put this another way, describes the quality of an experience (not the quality of an object): it means experiencing ourselves (not just the world) in a different way. (p.109)

Frith (1996), like Deleuze and Guattari (1993), argues that identity is mobile, a becoming and not a being, and he therefore suggests that the experience of music (both performing and listening) is best understood as this mobile self-in-process; just as dancing is a way

of becoming-music of the body (Frith, 1996), affective encounters facilitated by these contemporary video works can be understood as the mutual becoming of images, sounds and self. I am interested in the ways in which art practice can extend subjectivity, and I therefore want to focus on how affective artistic practices are able to develop new sensibilities, facilitate new modes of thought by creating spaces and moments where such orientations are possible, and materialise the viewer in different ways through the experience (and simultaneous making) of the artwork. Massumi's (2002) notion of affect can be used to elucidate this process, whereby affect is primary, non-conscious, pre-subjective, a-signifying, unqualified, and intensive, while emotion is derivative, conscious, qualified, and meaningful, a 'content' that can be attributed to an already constituted subject. The focus of this chapter is to carry out a cartographic project, to map how affect operates in artistic assemblages and participates in pedagogical becomings, a learning that happens through the subject experiencing themselves as other, traversed by affective intensities.

3.6 Affective Cartographies

For Deleuze and Guattari (1993), maps are not static representations but rather tools for negotiating and intervening within social space. A map does not simply replicate the shape of a territory; instead it actively inflects and works over that territory. My own practice and the work of the aforementioned video artists can be regarded as affective maps which actively participate in the making and remaking of bodies. In my own artistic practice ideas about possible works are generated from my everyday experiences, such as material (typically urban) instances that I find intriguing (whether amusing, disconcerting, aesthetically pleasing etc.), the shape of a discarded metal frame, a flattened plastic bag lying across white road markings, peach scaffolding against a grey sky, which I note in written or photographic form. The camera on my mobile phone serves as a quick and easy way to capture or document such experiences, and an album

containing only digital photographs of this subject matter serves as a primary source of reference material in the conceptualisation of my installation works (Figure 22). Stewart's (2007) book *Ordinary Affects*, an ethnography on the affective dimensions of everyday life, is useful in delineating the logic of this practice due to its interest in affect and the everyday, mundane and habitual, specifically because it brings to life a particular method of understanding the world around us, a different modality of being.

Figure 22: Amba Sayal-Bennett, 2015, [source photos]
Image Credit: Amba Sayal-Bennett

Stewart's (2007) account of the everyday is twofold. First, she suggests that everyday life is affective, and that the ordinary can be understood as a shifting assemblage of things that happen and are felt in impulses, sensations, expectations, daydreams, encounters, and habits of relating, suggesting that these things that occur are intensive, immanent, palpable moving, potentials, and that they exceed or evade meaning and representation. Stewart's (2007) method is not to start with 'a totalised system' (p.4) into which characteristics of the everyday can be identified, but rather with a 'live surface' (p.4), what she describes as the sensations, intensities and textures through which ordinary life is experienced. Stewart's (2007) methodology can be situated within the context of ethnographic research, something that she devised in order to attend to ordinary affective moments as they are experienced in everyday life, and that as an ethnographer led her to find new ways of examining the fractious, multiplicitous and unpredictable, and

portraying the affective.

In my installation works I am not concerned so much with the portrayal or examination of the affective in the way that Stewart (2007) outlines, but rather with interrogating its productive potential through the translation, filtration and restaging of affective moments that I have experienced. I abstract and simplify affective moments of the everyday to their most basic, fundamental formal elements: shape, form and colour (Figure 23). In this process of de-contextualisation, carried out through the translation of these moments into different media, I aim to increase their affective capacity by releasing them from the representational constraints of functional recognition. For example, in lino cut-out (Figure 24), the basic form of the object was generated from a discarded, flattened, white cardboard box. In simply incorporating a card box, or indeed the actual cardboard box into the installation, I felt that the associations generated by the recognition of the function, purpose and value of this discarded object, would obscure the affective dimension of the material instance in which I was interested. My interest lay not in the object in isolation, but rather the way in which its material situatedness came together to produce a certain affective experience. This was not due to the power of the object alone, but how it gained agency through its connection to its material environment. By restaging this experience, in different media and scale, I aimed to stifle these representational associations without completely effacing them, and I use restaging as a method of de-territorialising experiences of the everyday in order to open them up to new and multiple connections, instead of creating entirely new experiences by divorcing them from their origin.
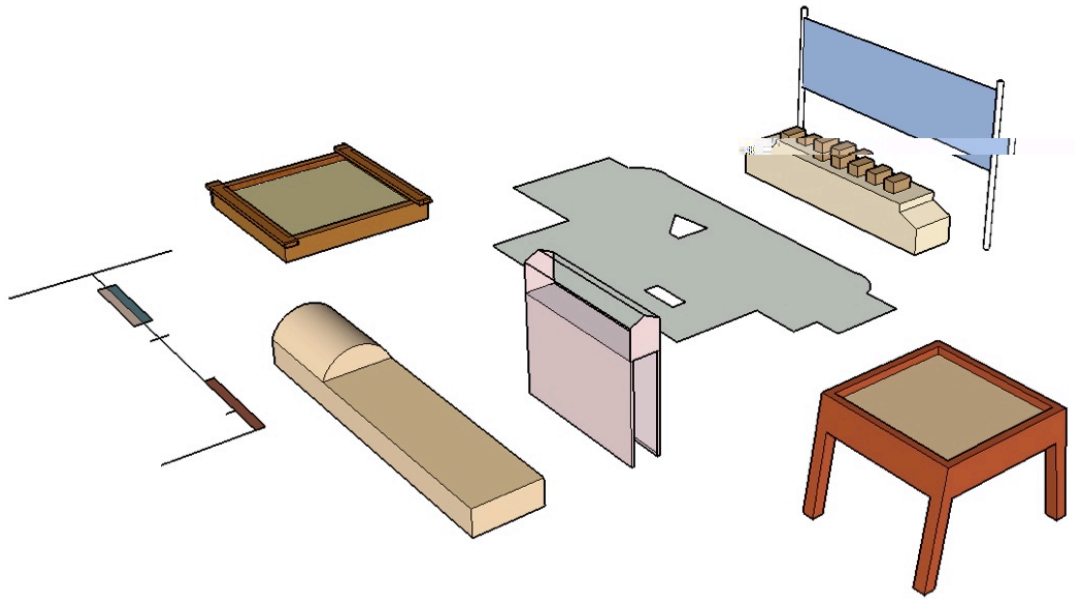
Figure 23: Amba Sayal-Bennett, 2015, [SketchUp drawing]
Image Credit: Amba Sayal-Bennett
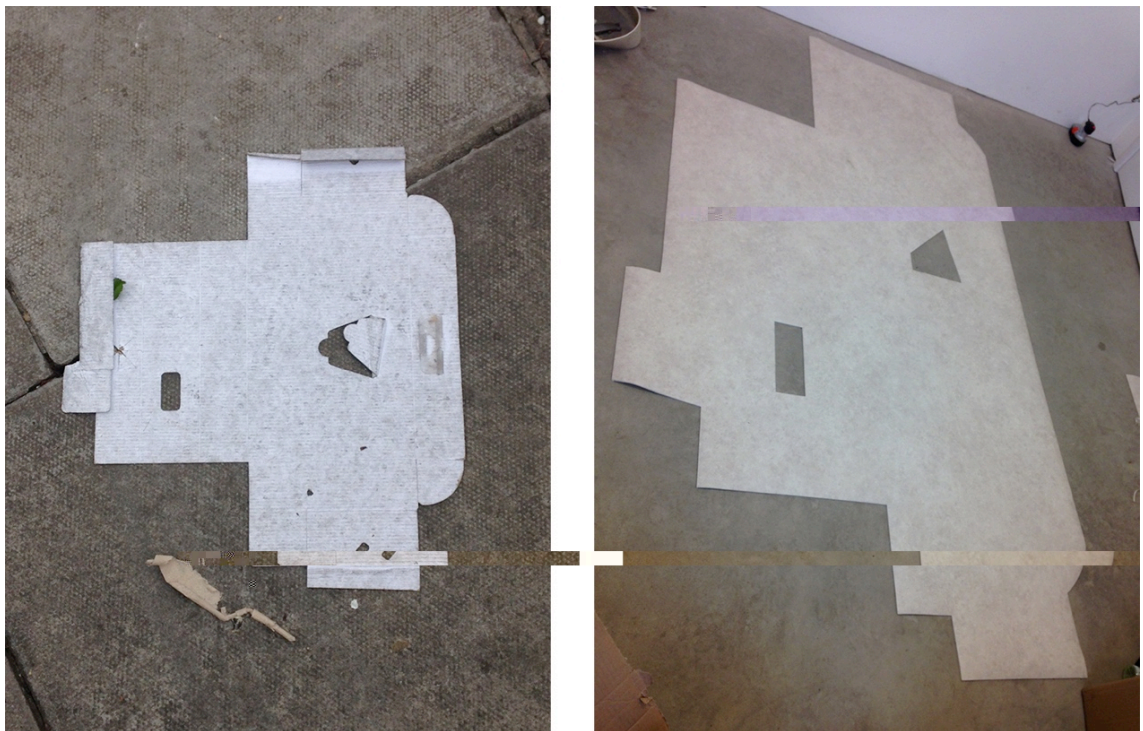
Figure 24: Amba Sayal-Bennett, 2015, [box and lino cut]
Image Credit: Amba Sayal-Bennett

The methods of translation, filtration and restaging enable me to generate material objects or forms derived from everyday affective experiences. These objects are used in the construction of the installations and three-dimensional imaging programs, such as a

Google Sketch Up, which enable me to mock-up rough designs for layouts, and to establish possible relationships between the various objects produced by this method. However, such plans are by no means concrete, and when the realised objects are brought together, often in the context of my studio, unexpected relationships between the material elements drives the reconfiguration of the work. I think of this space as, to borrow Stewart's (2007) term, a 'live surface' (p.4), where the assemblage of different material elements and objects produces different and unexpected affective intensities and sensations. In this space I am drawn into a dynamic field of action, where I respond to affective moments that facilitate different affective modalities; the studio context becomes a performative site, or de-territorialised space, where affects can travel between bodies (human and non-human) in new ways.

In Deleuzian (1990) terms, this can be described as a non-striated space, a smooth space imbued with a haptic rather than optic visuality, where my actions map sensorial becomings. As in my drawing projections, I think of this method of practice as an affective learning or affective pedagogy, where the material practice enables and teaches me to experience the relationship between my body and the material environment in different ways. When additional new or found objects are incorporated into the assemblage, existing relationships are reconfigured, changing the direction of its development. In *Thanet Calvino in Ramsgate Blue* (2015) (Figure 25), prints of digital collages, which I had already made, were incorporated into the installation, and so design in my process of making is therefore never a fixed or definite plan of action, but merely a way to generate forms, objects or material elements, and facilitate new relationships between them.

Figure 25: Amba Sayal-Bennett, 2015, Thanet Calvino In Ramsgate Blue, **[installation]**
Image Credit: Amba Sayal-Bennett

The de-contextualisation, translation, and restaging of affective experiences in my work, aim to disrupt hegemonic symbolic mechanisms by preventing material elements from being subsumed under existing concepts. I intend to create an interstice where the material assemblage can be encountered in a way in which dominant representational modes of perception are disrupted. Through my material negotiations I have come to understand how representation operates by means of reduction; it reduces an experience with multiple aspects into a single concept by privileging one aspect of that experience through means of a narrative that bestows meaning. The representation, which was derived from the original experience, displaces it by having none of its original experiential qualities (experiential qualities are somatically and temporally experienced, representational significance is not). Deleuze and Guattari (1993) note that natural perception is never raw

or immediate, instead it is always already subordinated to a double articulation,[22] which is a principle not just of linguistic systems but all forms of what they call 'stratification' (p.19), hierarchical ordering, coding, and territorialising of previously multiple and heterogeneous forces. If cinematic perception differs from 'natural' perception, this is because the insubstantial flicker of moving pictures cannot easily be contained within systems of stratification. Images on the screen are violently torn away from external horizon or context, as from any actual presence (Shaviro, 2000). Benjamin (2009), Dziga Vertov (1984) and Deleuze (2001) were fascinated with cinema's capacity to free perception from the norms of human agency and human cognition; film dislodges sensation from its supposed 'natural' conditions, which is to say from the anthropocentric structures of phenomenological reflection (Shaviro, 2000).

In relation to the video works previously discussed, this idea of an altered state of perception links to Deleuze's (2001) notion that American experimental film sought to express direct perception as it is in things or in matter, rather than being limited to the constraints of a disciplined subjective vision. Brakhage, an American experimental filmmaker, similarly wanted to remove obstacles to the free flow of vision between extensive and intensive worlds and to record this process (Powell, 2007).[23] Unlike perception, which seeks to identify and quantify external stimuli, affection is qualitative,

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[22] In *A Thousand Plateaus* Deleuze and Guattari (1993) describe double articulation as the process that makes up each layer of strata. In the first articulation substances are combined into forms, and substances are 'unstable particle flows, metastable molecular or quasi-molecular units' (p.40), a type of matter. Form is a type of regulation, especially a regulated process of becomings, imposed upon substances. The second articulation creates stable forms in which these processes of becoming are actualised. Each articulation has a form component and a substance component. The second articulation is the articulation that provides 'overcoding, unification, totalisation, integration and hierarchisation' (p.41), and they caution that although it is tempting to read the second articulation as the molar expression of the molecular first articulation, this is not the case, rather it is the sum of the two articulations that produces structure, or strata. Double articulation is particularly notable in the Deleuze and Guattari oeuvre for its binary aspect in what is otherwise a system reliant on multiplicity, but it is important to recall that this binarism is not reductive, but key to the development of complexity and self-organisation of systems.

[23] In *Dog Star Man* (1961-

acting by the intensive vibration of a 'motor tendency on a sensible nerve' (Bergson, 1911, p.56), and rather than being geographically located, affect surges in the centre of indetermination. In the diffractive video practices I have discussed, affect is produced by the formal grammar of video working through the medium of images moving in time. The effects of difference created by the combining of video and filmic techniques create what has been described by Powell (2007) as 'affection-images' (p.2), as they foreground affects over representation. Such images can be understood as 'pure singular qualities or potentialities, as it were, pure "possibles"' (p.2). It is this dislodging or freeing of sensation from natural referents that I explore in my own practice. With regards to the video works previously discussed, such practices of de-contextualisation or deracination affect embodied and material encounters that foster new modes of perception or altered states. In this process they destabilise positions regarding the subject as a stable and fixed entity, and these practices can be understood in new materialist terms due to their privileging of the experiential, embodied, material and affective conditions of display over referential or representational clarity.

Audio-visual recording apparatus radically de-originates sounds and linguistic utterances, as well as visual images (Shaviro, 2000). This process of deracination, the freeing of sounds and images from their referents, is what psychoanalytic theories consider when they compare film to language and describe it in terms of lack, absence and castration (Shaviro, 2000). In contrast, Shaviro (2000) argues that the de-territorialising and de-originating force of the apparatus leads directly to the visceral immediacy of the cinematic experience, something I try to facilitate in my own installation work, albeit the visceral immediacy of affective experiences of the everyday. Video images and sounds can no longer be equated with, or reduced to, their representation, as sounds and images are 'reactivated' multiplied and intensified, precisely by being cut off from their source or origin. As demonstrated in the example of Arcangel's *A Couple Thousand Short Films*

about Glenn Gould (2007), the radical discontinuity that editing makes possible is able to further dislodge the spectator and simultaneously undermines any notion of a fixed centre of perception. As Deleuze (2001) puts it:

> The frame ensures a de-territorialisation of the image' because it 'gives a common standard of measurement to things which do not have one- long shorts of countryside and close-ups of the face, an astronomical system and a single drop of water. (pp.14-15)

Shaviro (2000) argues that cinematic perception is primordial to the extent that it is composed of the unconscious epiphenomena of sensory experience. The dematerialised images of film are the raw contents of sensation, without the forms, horizons, and context that usually orient them, and he suggests that that this is how film crosses the threshold of a new form of perception, one that is below or above the human. This new perception is multiple and anarchic, non-intentional and a-subjective; it is no longer subordinated to the requirements of representation and idealisation, recognition and designation, and is affirmed before the intervention of concepts, without the limitations of the fixed human eye. This can also be applied to video, a recording apparatus that opens the door to a 'base materialism', a direct experience of raw heterogeneous phenomena. The notions of representation, identification and lack need to be abandoned if we are to map out the affective lines of force and resistance that inhabit and animate the works I have discussed in this chapter. By facilitating affective experiences such video works reflect Pisters' (2012) notion that contemporary culture has moved from considering images as 'illusions of reality' to considering them as 'realities of illusions' that operate directly on our bodies and therefore as real agents in the world. I want to suggest that the pedagogic potential of such practices lies in the way in which they are able to affect new realities in the form of altered states of perception, affective and transformative learning encounters, where the viewer becomes in new ways by experiencing themselves as other. As previously discussed in relation to Deleuze (1994), subjectivities are multiplicities that are

characterised by flows of forces, intensities and desires, and by understanding individuals as being continually formed and reformed through a process of individuation, I have demonstrated how such aesthetic practices are able to extend subjectivity. By considering the self as an emergent, rather than stable, entity in a constant state of becoming, I have explored how affective experiences can be regarded as pedagogic in their reconfiguration of learning bodies in artistic encounters.

3.7 Conclusion: Becoming Other - Alterity and the Artistic Encounter

Affects are sensations of becoming other, while affective becomings are confrontations with the virtual where individuals' identities are lost. Experiencing images in this way and participating in artistic assemblages as an artist or viewer, changes how we feel about and see our bodies (Shaviro, 2009). According to orthodox psychoanalysis, the subject is stabilised and rigidified by means of its identification; however, as I have demonstrated in these affective artistic practices, the subject is made more fluid and indeterminate in the process of artistic participation (Shaviro, 2009). As discussed, affective encounters within my own studio practice have changed my relationship to my body and the materials at hand. The capacity to be moved and transformed through encounters with the non-human in the form of affect has enabled me to think *with* matter in my consideration of McQueen and Arcangel's video works. By negotiating relationships with alterity and exteriority in the form of affect, I want to position prosthesis as an articulation of the connections and slippages between myself and the non-human or material other that have arisen in my practice-based research. Affective, material encounters formed confrontations with the un-thought, enabling the total cognitive capacity of my research assemblage to exceed my individual knowledge. Matter took on a pedagogical role, teaching through its resistance to dominant discourses and affecting new ways of being, while resistant matter (Hickey-Moody et al., 2015) in the form of diffraction phenomena, showed me the limits in my understanding of my practice, with current understandings of

tertiary-level art education. I do so to consider the central role of affect and material agency in artistic learning processes. By reintegrating embodiment and materiality into accounts of new media art and studio pedagogy, I consider the means by which this learning occurs and the studio as a context of emplaced knowing.

Chapter 4 - Cyborg Practice: Material Agency in Artistic Learning Encounters

As the title of this chapter suggests, I am now going to focus on how material agency operates to pedagogic effect in artistic encounters, and the pedagogical importance of embodied investigative methods within studio art practice, both my own and that of the participating artists in this research. This is in order to respond to informational accounts of new media art and a conceptual turn in UK tertiary-level art education which calls into question the need for a studio space or material site of production. I explore the co-emergence of artist and artwork in artistic learning assemblages through the notion of the hybrid cyborg, an entity that can be defined as having both organic and mechanical parts. Much has been written about the relation of the body to virtual reality in the context of dance and theatre studies (Benford & Giannachi, 2011; Chatzichristodoulou & Zerihan, 2012). However, within the context of contemporary art greater focus is placed on the social and political aspects of artists' experimentation with digital media (Kholeif, 2016). Within artistic discourse the intersection between the virtual and the physical is theorised in 'interactive' terms (Broadhurst, 2007). Interaction denotes a relationship whereby the viewer engages with an artwork on pre-programmed and predetermined terms;[24] in other words, the user's input never meaningfully alters the artwork itself (Dixon, 2007).

In the practices examined I explore how embodied methods enable the transformation of both artwork and artist through the artistic encounter. This is in response to one of the main research questions of this project: how can we conceptualise a new materialist studio-based pedagogy as a practice that is both relevant and sensitive to artists' experiences of making, which is attuned to their embodied processes of knowing, and that

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[24] This was the case in Stelarc's work *Prosthetic Head* (2003), whereby the audience could ask a virtual copy of Stelarc's head questions and respond to its replies, not by spoken language but via the use of a keyboard interface.

takes into account the productive potential of material agency in the creative process? I suggest that these practices are indicative of a burgeoning interest in the materiality of digital culture, as demonstrated through their innovative, affective, haptic and tactile methods. They demonstrate how what is learnt cannot be separated from the medium in which it is contained and how participating in different artistic assemblages determines the potentials of what and how something can be known. By investigating accident and error in making processes and considering it as a de-territorialisation of artistic methods, I explore how material agency can lead to new working practices by changing the relations between an artist and their materials, producing their practice differently. I do so to consider another main research question of this project: can artistic practices that mobilise affect and material agency be viewed as forms of posthuman pedagogy? By considering the central role of material feedback as a cybernetic system in the artistic learning process, I delineate a framework for an aesthetic learning through making, where knowledge rooted in experience is produced through an assemblage of human and non-human components, a thinking with materials which surpasses perceptual limits.

I draw upon my own experiences of making to demonstrate the material specificity of signifying practices, and more specifically, how meaning is produced as an experience of phenomena resulting from the intra-action of a form and a material site. This discussion is situated within the current 'post-internet' context, referencing the experiences of artists whose studios I have visited to explore how learning from material practice involves an internal process of redefinition and feedback that affects both artist and artwork. I also examine early iterations of cyborg art, as created by ORLAN and Stelarc, to contrast their passive view of the body in relation to 'intra-active' works by contemporary new media and participating artists, which also engage with technology and the digital. I focus on the role of material agency in these practices, how error operates to de-territorialise logics of practice, and how material resistances enable materials to become pedagogical.

4.1 Informatics and the New Aesthetic

The relationship between digital technology and materiality has been subject to cultural media theories for the past decade (Leonardi, 2010; Magaudda, 2011; O'Riordan, 2017). Among the most illuminating, Pink and Ardevol's (2016) anthology presents a body of work which explores how the human, digital and material can be brought together to intervene in the world at a time when the distinction between the virtual and material world is becoming increasingly blurred. Bruno (2014) also investigates the place of materiality in contemporary culture, and argues that materiality is not a question of the materials themselves but the substance of material relations, focussing on the space of those relations, and examining how they appear in different media, on film and video screens, in gallery installations or on buildings and people. Despite these very recent interventions, the relationship between digital technology and materiality has been explored largely through a technology-oriented discourse, which has concerned itself with the immaterial and disembodied conditions of information (Hayles, 1999).

This problem is explored by Hayles (1999) in her seminal work *How We Became Posthuman*, which considers what has to be excluded in order to conceive of information as a disembodied entity. Munster (2006) defends an embodied sense of information aesthetics by considering the body in physical relationship both with, and to, information technology, arguing against the perception of materiality as a carrier for that which is considered ultimately more essential, i.e. information. In line with these new materialist accounts, I want to propose a more dynamic way of understanding artistic relationships to digital culture through an elaboration of methods that forge an embodied engagement with digital processes. In line with Hayles (1999), I suggest that information cannot be separated from the material in which it is contained, and this is something I have experienced though the initial material investigations that have informed the development of my practice and provided insight into my artistic practices.

The de-coding of information from language can be understood as a shared contract and performance of an arbitrary and predetermined set of rules. When I began my first material investigations during my undergraduate degree, I experimented with the material specificity of signifying practices, and how this informed the de-coding of signs. At the time I was extremely interested in forms of notation, specifically how phenomenological experiences could be reduced to the basic terms of form, colour and line. I filled a notebook with taped lines which collectively had the feel of an alphabet or glyphs (Figure 26), and I became aware of how, despite having no external referent, the taped lines had a strong calligraphic resemblance. The 'non-language' or 'signs' that I had created, by existing in a certain format, evoked strong associations of a private visual, symbolic system, a system whose meaning could not be accessed. What I have termed the material specificity of signifying practices can be defined as the way in which the experience of 'sign' is produced as a phenomenon resulting from the intra-action of a form and a material site, such as the taped lines and my paper notebook.
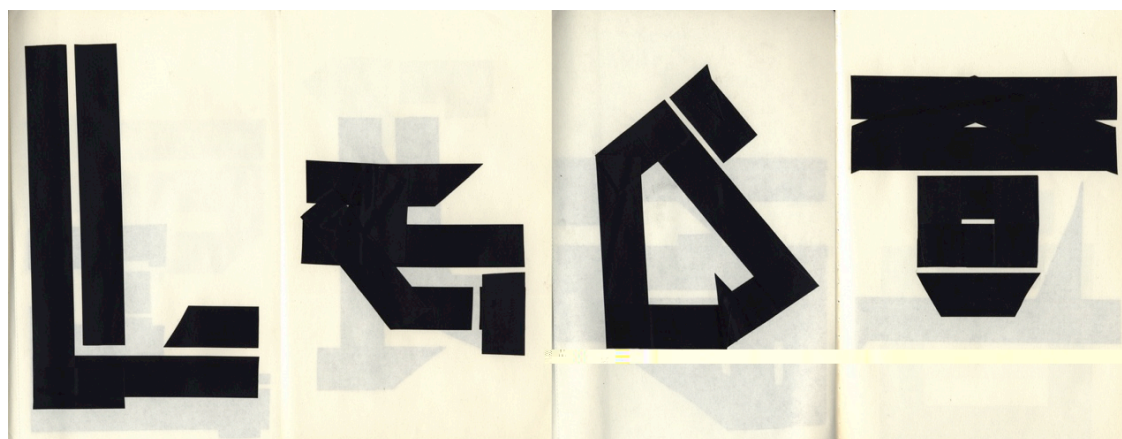
Figure 26: Amba Sayal-Bennett, 2012, [tape drawings]
Image Credit: Amba Sayal-Bennett

This became even more apparent when I experimented transposing the taped lines out of my notebook onto different material sites where they functioned with different effect, appearing to take on new meaning. I felt that whereas in my notebook the symbols

resembled a writing system or alphabet, when increased in scale, taped onto white fabric and collectively hung in the corridors of my art school then they evoked religious and political connotations, and appeared as banners for a particular social or spiritual movement (Figure 27). When transposed onto a set of boxes they seemed like part of a game, and when taped directly onto walls they activated the space in different ways (Figure 28), presenting a new a way to navigate or interact with the space, dividing it up and creating micro-territories though the intersection of lines and demarcation of space. Through the investigative method of translation, I encountered the material specificity of semiotics, how the medium invariably affected the perceived meaning of the form, in this case the tape.

Figure 27: Amba Sayal-Bennett, 2012, [installation]
Image Credit: Amba Sayal-Bennett

Figure 28: Amba Sayal-Bennett, 2012, *Untitled*, **[wall drawing]**
Image Credit: Amba Sayal-Bennett

This phenomenon is apparent in the work of contemporary artists who also experiment with how translation across media can modulate form. Chan (2014) notes how this mode of enquiry seems prevalent in the work of post-internet artists who seek ways to concretise virtual elements. I am not interested in how these artists seek to concretise the virtual, so much as how experimenting with concretising virtual forms changes themselves as artists. I consider artistic practices that forge new embodied and material relations to virtual elements, and how this process takes on a pedagogical role as it provides greater insight into the agency of the mechanisms with which they engage. I explore the type of learning that takes place through their investigation of the changing state or transformation of elements, and how translation as a method produces new possibilities as a mode of experimentation with and through the body. I draw upon my own methods and experiences of artistic enquiry to delineate how contemporary artistic practices which facilitate an embodied relation to virtual images constitute pedagogical practices, whereby artists learn through making and artworks are forms of experimentation in contact with the real. Making work at a time in which digital technology is prevalent, the

participating artists and myself were constantly engaged in a project to position our practices within this post-internet context.

The term post-internet was introduced in 2008 by Olson (2008), who employed it to describe the indispensability and influence of the internet on everyday life, and subsequently art practice.[25] The syntactic and semantic qualities of 'post' are interchangeable with its usage in postmodernism to mean 'in reaction to', 'after', 'in the style of' or 'an extension of' the internet (Kholeif, 2016); however, the term post-internet does not maintain that the internet is obsolete. In fact there are many overlapping interests between internet art, post-internet art, and the 'new aesthetic', ideas that have developed conterminously due to the artistic use of the internet as a mass medium and the translation of its underlying ideas into physical space (Kholeif, 2016). The term 'new aesthetic' was coined by Bridle (2013) who used it to refer to the increasing appearance of the visual language of this vernacular in the physical world, and the blending of virtual and physical that this has affected.[26] Similarly, Chan (2014) sees the new aesthetic, post-internet and expanded practices all as terms that have one overlapping goal: the artistic use of the internet and the translation of its content into physical space. I consider new media art to exist as a larger genre that encompasses art practices taking place at the intersections of technology that were once considered 'new', from radio and analogue video, to interactive installation and internet art. If post-internet art can be understood as the application of the dynamics and practices of the internet, then the new aesthetic can be understood as contemporary arts' assimilation of the visual language that characterises digital technology and the internet.

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[25] Though it appeared in Manovich's post-media aesthetics in 2001, post-media logic can be captured by Vierkant's (2010) treatise on the variable digital file as an idea with unfixed and multiple modes of presentation in the 'The Image object post internet'.

[26] The phenomenon of post-internet art has existed a significant period of time and been referred to in different forms, for example by cultural theorists such as Klein and Hertz (1990). Bridle (2013) articulated the notion through a series of talks and observations, and the term gained significant traction in the cultural sphere in 2012.

This type of work has received a critical reception in recent years. For example, the Art Monthly event at Frieze London 2015 entitled 'The End(s) of Post-Internet Art', a panel discussion between Richard Grayson, Morgan Quaintance and Maria Walsh (2015), focused on whether post-internet is an aesthetic that has relinquished all criticality, and why this trend has become so popular in recent years. Quaintance (2015) described his boredom with this pervasive aesthetic and commented that what seemed relevant in 2004 now seems pastiche, and this sentiment also seemed to be reflected in the artist studio-visits that I conducted, as the emerging artists used post-internet as a reference point to position their own practice. Rather than engaging only with the new aesthetics of the internet, the artists sought a more tangible relationship to its operations and mechanism. This suggests that the way in which we understand how we relate to images has changed, and that contemporary artists are seeking a more embodied rather than semiotic approach.

Nikoljski (2016), a painter, expressed a desire to make carved works and he raised this interest during a conversation we had surrounding post-internet art. Nikoljski (2016) said that his issue with the post-internet aesthetic was its indifference to materials:

ASB: Do you enjoy working with the wood?

FN: Yes, I really do.

ASB: It's funny, I was talking to Milly [Peck], and she's doing a lot of routing, making reliefs almost. She says it's the closest you get to drawing because you are in control and at the same time not that in control of the jigsaw, so it's not perfect which is why it becomes interesting, but it's still immediate line-making because the saw is not going all the way through. It's not a cut, it's an indentation. She was saying she's using MDF because it's easy and cheap, but ideally if she could have another material that would take the same form, with the same crisp and clean edges, then she would use that. Is it like that with you? Are you using wood just for the material properties of the medium?

FN: No for me it is actually the material itself, as opposed to Styrofoam. With the wood I feel like even when I colour it it's still different from MDF and foam. I

actually want to work with chiselling the wood. We just had this big Picasso sculpture show; he had things cast out of plaster and made out of metal and wood basically.

ASB: I guess casting is the opposite- you are filling an empty space rather than starting with a solid mass? Like taking away the negative space.

FN: It is but you have to create the shape in the first place.

ASB: Ah yes, but you can do that out of anything, which is much easier than carving. You can make it out of clay, create a silicon mould and then cast it.

FN: Yeah but I don't know, afterwards it feels so… it's completely hollow. You have the form but it's hollow.

ASB: Do you want the feel of it being solid?

FN: I mean it's just I feel like nowadays with this whole post-internet aesthetic, it's really literally an aesthetic of the signs, of symbols. Pure image. Where it really doesn't matter, it doesn't matter what the means are to create that thing, to have it if it's three-dimensional as long as you have it. And I guess I don't know what I think about that. Maybe I'm too conservative thinking still that the material matters somehow…?

ASB: Have you heard of Morgan Quaintance? He's a curator from London who curated a show at Cubit called Software Hard Problem. It was about being exhausted with the whole topic of post-internet art. At Frieze he spoke about being bored with the term post-internet. He was talking about Ryan Trecartin, how things have moved on and how those works seem tired now. Things that would have been relevant in 2004 and are now cliché and pastiche.

FN: I feel like last year it really caught a big climax. Last year I saw it everywhere.

ASB: Yeah, like installations with videos.

FN: Yeah, I mean it depends what you connect with that term. What I associate with it might not be the actual definition. But there is a feel to it.

ASB: I guess with post-internet I associate it with the way the artwork references Internet aesthetic or different types of modern user interface. It might have multiple references, it might be interactive; it has the logic of the mechanism, aesthetic or use of the Internet.

FN: Definitely in terms of the conceptual part. In terms of the physical part it has

this very clean aspect, as though no hand ever touched it. And also, in terms of the colouration, it's very much these bright colours. I've been thinking about that actually today in terms of its aesthetic. Still one of the predominant post-modern assumptions is that since everything has an aesthetic, in the past and right now, you can copy it and it means nothing. That it's just another way of doing something. Whereas I was thinking, this is like an old school kind of theory, I feel like with a fruit even, to make a weird example, if you have a fruit you could copy it, the outside, how it looks, but you didn't copy the fruit because the fruit is the principle that gave rise to the fruit.

ASB: So you think it's a lot of abstractions?

FN: Abstractions in what sense?

ASB: So you are talking about the way in which the initial practice generated a certain aesthetic which is now being used in a way that is divorced from the original way of working that actually created the aesthetic? Now it's more just like a common trope.

FN: Yes, we see everything as tropes because it's copyable. Assuming that, at least

everything seems to be homogenous almost? It's very true what you were talking about. What seems relevant today seems like a very certain type of critique of the system.

Nikoljski's (2016) issue with post-internet aesthetic, as he identified it, was that it lacked a certain medium specificity, or concern with material altogether, and in this type of work he described how materials are treated in a flattened way and almost function as images. This observation came as a response to my asking if the material of wood mattered in his practice or if he was using it purely for practical aesthetic reasons. His response was clear, although he joked about perhaps being conservative in his thinking materials still matter. A discussion about my own practice highlights shared understandings with regards to this position.

> *FN: The aesthetic- you have a vocabulary of forms you keep using a lot - is that true or have I not seen some other work that is completely different?*
>
> *ASB: The projections now seem like a repetition of a process I am familiar with. I think I'm interested when there is feedback, when I am learning from what is going on with the work. I feel like if the work isn't helping me to develop how I'm thinking about the practice then it's not moving forward.*
>
> *FN: So what I would ask is what for you is the most exciting part?*
>
> *ASB: I think it's the self-generating process, when I'm working in a way where material situations create these encounters that cause me to work in a different way. I get the most excited when I feel I don't have total control over the work. When I feel like I'm making the work in a way I have worked before it can start to feel like a demonstration of a technique.*

The material is crucial to the way its resistances can point to new potential methods and ways of working with the medium, and it matters when there is material feedback which develops working practices. In the studio visit, Nikoljski (2016) and I spoke about how an original practice can give rise to an aesthetic. The aesthetic in question here was that of post-internet art; however, this also applies to my own practice and other artistic

practices more generally. As I explained during this studio visit, working with overhead projectors and transferring my drawings into spaces enabled me to intra-act with my drawn forms in new ways. This engagement and material feedback simultaneously developed new working methods and my aesthetic, and the material learning and the aesthetic that resulted were entangled in my process of making. However, once a series of investigations in a similar vein had exhausted the learning potential of the material process, I felt that the resulting work was more a demonstration of a technique than a unique learning experience. This relates to the sentiment of boredom or disinterestedness that Nikoljski (2016) expressed when discussing the pervasive aesthetic of post-internet art and its apparent indifference to materials and detachment from its methods of production. He experienced this as an empty aesthetic, as it did not explore the new possibilities of the materials, nor question the initial practice that generated this style; rather it just existed as more of the same.

The entanglement of learning, material enquiry and aesthetics created what Nikoljski (2016) and I experienced as a quality of authenticity and integrity within the artwork. The unexpected nature of this process and the associated feedback contained a learning principle; through the negotiation of new possibilities in the materials, the artist learns from material encounters by both experiencing and responding to them, and such encounters change the artist and also their methods of practice. This is what removes the arbitrary feeling that Nikoljski (2016) and I were struggling with regarding post-internet art. The authenticity of the work that I experienced was therefore derived from the meaning it had to me, namely its pivotal role in the development of my overall practice. This ultimately came down to a question of what I can only describe as a form of embodied loyalty, an understanding of the work that was produced through material and embodied relations of co-emergence: the artwork's, my practice and my own. My understanding of the work was located in the relation between all three, and the rationale

or logic for certain decisions within the practice were rooted in my experience, rather than dictated by a secondary source. Works that I experience as authentic therefore do not participate in the reproduction of an aesthetic but have a central role in my practice as an emergent process. This became apparent when Hughes, another artist I had been conducting studio visits with, questioned me about my practice (Sayal-Bennett, 2016):

> *EH: You have this confidence in the drawings, why do you think you don't have the same confidence in the sculptures?*
>
> *ASB: Because I physically made them. With the sculptures I haven't fabricated all of them so I feel like I can't defend them in the same way. It's a weird embodied loyalty to something that I've created.*
>
> *EH: I totally sympathise with that and you should definitely try and make something big because you can do it. You can go to a metal workshop and maybe that would instil something that's in the drawings?*
>
> *ASB: If I start working big I will probably develop a new language. I am totally aware that the language I'm using is dictated by the medium I'm working in. Maybe this is why I haven't come back to painting for a long time? With the bigger stuff, it's a transferal of an aesthetic onto a different medium. I'm more interested in looking at how the medium modulates the form and how that impacts on me and my practice.*

Through the process of translating forms across different media, and the inevitable and productive failures that resulted, I learnt how the medium not only sets certain parameters of engagement but also thinking. It demarcates the potential of what can be experienced and therefore what can be thought. When realising the three-dimensional SketchUp drawings it became clear how much the material aspects of the program influenced how the form was realised, and having translated a drawing into the program, the final MDF piece more closely resembled the digital version of the form than the original graphite and ink drawing. I realised then how much the medium dictated the method and artwork, something that might not be assumed to be the case.

engagement with the materiality of digital culture presents a case for the primacy of embodied investigative methods within the context of the dematerialisation of UK tertiary-level studio art pedagogy. As this chapter outlines, the importance of material experimentation and the pedagogical role of material agency in the art making process resides in its power to generate learning encounters. This focus contextualises contemporary new media practices that appear to operate within virtual or disembodied realms. Earlier iterations of artistic engagement with technology have contributed to this understanding by asserting that information is a disembodied entity, and examination of these practices elucidates the problematic nature of this supposition.

4.2 Stelarc/ ORLAN: Early Cyborg Art

The work of Stelarc and ORLAN exemplify a type of cyborg practice that exists on the boundaries of the technological and human. In Stelarc's work the body is coupled with a variety of instrumental and technological devices that become part of the performer's body, altering and recreating his experience in the world. Such performance practices occupy the margins between the physical and virtual, and explore the tensions that exist within the liminal spaces created by this interface of body and technology (Dixon, 2007). In Stelarc's performances there is a direct cybernetic connection between performer and media, and his work is significant within the history of early digital performance (Zylinska, 2002). In a number of different performances during the 1990s including, *Fractal Flesh* (1995) (Figure 29), *Ping Body* (1996), and *ParaSite* (1997) Stelarc connected his body via cables to a computer (Dixon, 2007), and through different interface systems, signals sent via the internet remotely stimulated muscles in different parts of his body, activating what has been described as a macabre physical performance (Dixon, 2007). In *Fractal Flesh* (1995), audiences in Paris, Helsinki and Amsterdam simultaneously used touch-screen computers to activate different areas of his body, and in *Ping Body* (1996) the live flow of internet activity was used as physical stimulation.

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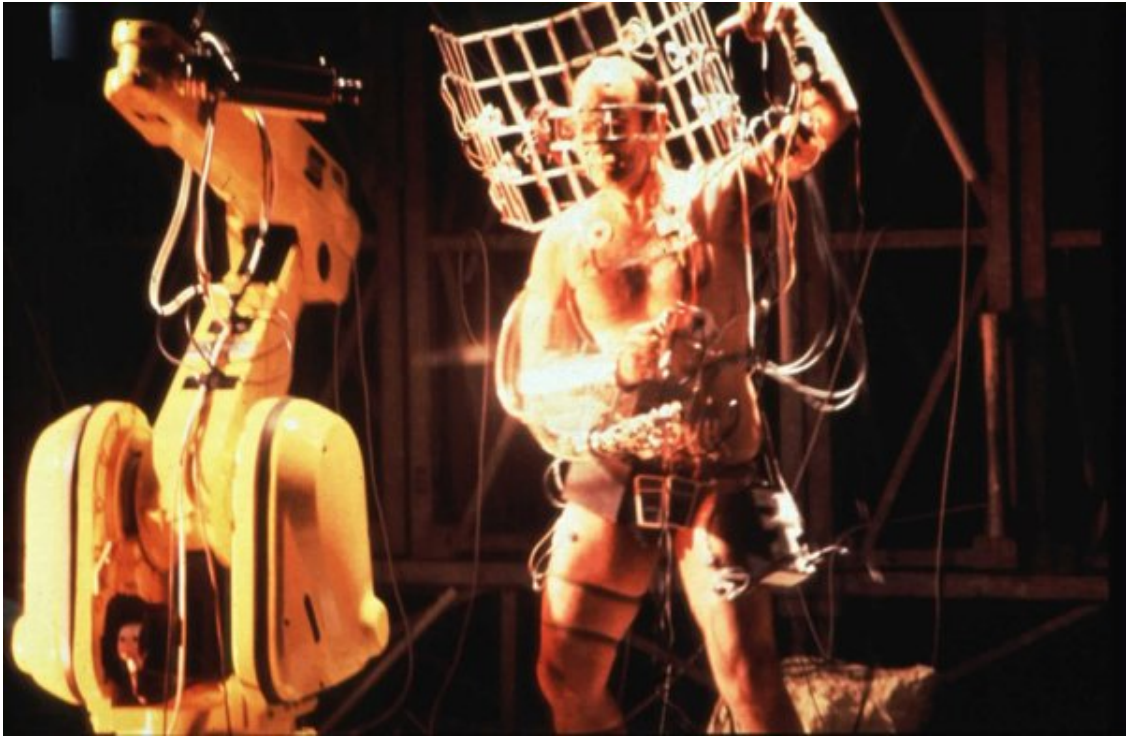
Figure 29: Stelarc, 1995, Fractal Flesh, **[performance]**
Image Credit: Amba Sayal-Bennett

Stelarc is not the only artist who has connected his body to feedback systems. For example, Laurie Anderson worked with electronic mutations of her voice and with digital image projections and loops in *United State Live* (1984) and *Home of the Brave* (1986). Eduardo Kac implanted computer chips into his own body, and West Coast new music composers, such as Pamela Z and Letitia Sonami, have performed with data suits and sound gloves. As Broadhurst (2007) notes, it is within these tension-filled spaces that opportunities arise for new experimental forms and artistic practices. During Stelarc's performances of *ParaSite* (1997), a customised search engine scanned the internet retrieving medical and anatomical pictures of the body, and then mapped the jpeg images onto his muscles to induce involuntary movements. As the performance took place Stelarc's movements were also fed into a VRML (virtual reality modelling language) space at the venue, and onto a website. In these works, Stelarc's naked body jerked in an involuntary response to electrical impulses that were sent via the internet. Stelarc (1999) later noted that in *ParaSite* (1997):

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> The cyborg body enters a symbolic/ parasitic relationship with information… the body becomes a reactive node in an extended virtual nervous system… the body, consuming and consumed by the information stream, becomes enmeshed within an extended symbolic and cyborg system mapped and moved by its search prosthetics. (p.57)

Stelarc (1999) considers matter as passive compared to that which he regards as ultimately more essential, information. Rather than understanding the body as transforming the information that is fed into it via electrical impulses and internet feeds, Stelarc views the body as an organism that 'feeds' off the information stream. He regards this relationship as 'parasitic' as the body gives nothing in return, i.e. is unable to change the information flow that enters back into the system.

Stelarc (1999) uses the term 'obsolete body' to denote how the unmodified organic human form cannot operate effectively in the technological terrain that it has created. This exemplifies a conception of art as an interface or a facilitator of an interactive relationship between information and the body. This is in contrast with the contemporary new media practices that I go on to examine, which discount the obsolescence of the body and material methods of investigation in the face of digitised culture. These practices facilitate embodied relations to virtual images in order to create new perceptions and orientations, and this contrasts with Stelarc's performances that emphasise the redundancy of the strictly organic body in the technological age as he pushes its objectification to the extreme.

Renowned for the objectification of her body, French artist ORLAN's (1990-1995) plastic surgery performances similarly explored this relationship of the body to technology. In her piece *The Reincarnation of St ORLAN* (1990-1995) the artist underwent nine plastic surgery operations in an attempt to rewrite Western art on her own body. One of the operations altered her mouth to imitate that of Boucher's *The Rape of*

Europa (1734)*, another changed her forehead to mimic the protruding brow of Da Vinci's *Mona Lisa* (1517)*, while another altered her chin to look like that of Botticelli's *Venus* (1484-86)*. In ORLAN's (1990-1995) surgical performances the body became a type of 'virtual' body, characterised by the same malleability and potential for metamorphosis that we recognise in contemporary digital images of the female human form. *The Reincarnation of St ORLAN* (1990-1995) valorises the dematerialised, surgically enhanced, posthumanist body (Dixon, 2007). As has been examined, some practices focus on the dematerialisation and disembodiment brought about by new technologies; however, cyborg aesthetics need not necessitate an objectification or dematerialisation of the body.

As Dixon (2007) notes, the speed and ease with which ubiquitous digital airbrushes can enhance, adjust, montage and falsify has challenged notions of 'truth' and 'authenticity' that have clung to the already shaky status of the old analogue photograph or the electronic video image. Despite its potential for artistic creation and unlimited effects, many resist digital technology's inherent artificiality. The perception of digital images' lack of authenticity has intensified in recent years, as more and more people use sophisticated software packages, including image applications such as Photoshop, which were once only used by artists and designers. Artists such as Cindy Sherman, Constant Dullaart, and Cécil B. Evans are constantly negotiating the body's relationship to images. Despite the virtualisation of the human form being interrogated by artists working with new media since the 1990s, I want to suggest that increasingly, the work of contemporary artists dealing with digital culture is shifting from a social and conceptual relation, to an experiential and embodied relation to digital images.

Rather than exploring the ways in which technology has enabled an increased plasticity of the human form, as discussed in relation to ORLAN (1990-1995) and Stelarc's (1999) work, some contemporary artists have moved away from a desire for dematerialisation or

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sublimation of the body, towards a physicalisation of the virtual. Instead of using technology to manipulate the human body, whether physically in the case of ORLAN (1990-1995) and Stelarc (1999), or virtually as in the case of ubiquitous image editing programs, many contemporary artists are creating work that forges an embodied relationship to both digital images and virtual processes. To achieve this they do not try to empty the body out of its material/corporeal content, to engage with the virtual on its terms, but rather they stage specific physical encounters to develop new relations to modern technological processes.

4.3 Locating the Dispersed: Dancing with Technology

Data (2015-6), which explored issues surrounding the rapid data conversion of the material world. The works included in the show were intended to raise questions surrounding the acceleration of this data explosion, i.e. how we understand our relationship to data, its meaning and its implications for our future.

The first work featured in the exhibition was a work entitled *Internet Machine* (2014), a multi-screen film (Figure 30) by artist by Timo Arnall, which revealed the physical reality and invisible infrastructures of the internet. The six-minute work placed the viewer inside the whirring rooms and sterile corridors where the machines that transmit and transform data exist, and revealed the hidden materiality of data by exploring some of the machines through which 'the cloud' is transmitted and transformed. The film documented one of the largest, most secure and 'fault-tolerant' data-centres in the world, run by Telefonica in Alcalá, Spain, and the viewer is led through noisy rooms, racks of servers, and fibre optic connections routed through multiple paths across the building. In the labyrinthine corridors of the basement the cables are shown to be connected to the wider internet through holes in rough concrete walls, while power is supplied not only via the mains, but backed up with caverns of lead batteries, managed by gently buzzing cabinets of relays and switches. The outside of the building is a facade of enormous stainless-steel water tanks, which contain thousands of litres of cool water in case of fire, and on the roof of the building is a vast array of shiny aluminium ventilators that filter and cool the air going into the building. Arnall (2014) explores these hidden architectures using a wide, slow-moving camera.

Figure 30: Timo Arnall, 2014, Internet Machine, **[video still]**
Image Credit: Timo Arnall

By experiencing these machines at work, we start to understand that the cloud is not completely immaterial, and instead appreciate it as a very distinct physical, architectural and material system. Viewing the materiality of these cold, hard, digital spaces refutes the idea that they are incorporeal. Watching Arnall's (2014) film made me feel that something I had previously experienced as weightless, ubiquitous, effortless and even ethereal, was in fact being laboriously sustained on an epic mechanical scale. Although its workings spanned a great distance, there was something comforting about knowing that its source could be geographically located, perhaps due to a perceived familiarity with mechanical processes rather than virtual digital networks. There was even something endearing about witnessing the complexity and collaboration of all the machines, and from watching the film it seemed logical that something that had been created and sustained by a network of inter-connected machines would produce an entity that had the same connective function. This allowed me relate the cloud's processes of production to its use.

Another work featured in the exhibition was TeleGeography's *Submarine Cable Map*

(2015), which exposed the network of fibre optic internet cables that lie deep below the sea enabling digital data to be transmitted around the world. Both these works highlight and engage with the materiality of the internet and express a desire to both physically and geographically locate something that we experience as virtual, ubiquitous and dispersed. Stelarc (1999) and ORLAN's (1990-1995) practices may have focused on the obsolescence of the physical body in the face of technology, but as these works demonstrate, some contemporary practices are working to, as Nam June Paik (1969) put it, both 'humanise' (p.124) and materialise. Technology has challenged bodily boundaries and spatial realities, profoundly affecting the relations between humans and machines (Birringer, 2005). Bolter and Gromala (2005) note that in relation to the digital, artists' explorations of the relationship between the virtual and the physical help to combat the myth of disembodiment, suggesting that digital artists in particular invest in the materiality of their work and do not abandon or disparage the ways of knowing that the senses give us. As explained above, digital artists engage with the ways in which their embodied existence is redefined and reconfigured by cyberspace.

New media artist Jacolby Satterwhite also experiments with possibilities occurring in virtual worlds, and his works exist as an intra-face between the analogue and the digital, where through their encounters both are produced in different ways. Satterwhite's practice demonstrates how artistic methods stage scenes of entanglement that can be understood as modes of experimentation with the real. In *Submarine Cable Map* (2015) and *Internet Machine* (2014), artistic practices worked to 'humanise' or concretise virtual process. A discussion of Satterwhite's work, and the practice of the artists with whom I conducted studio-visits, will help to elaborate how these embodied relations to virtual subject matter can facilitate new methods of learning and modes of understanding. Such works move away from a conception of artwork as an inter-active facilitator, bridging the gap between the real and virtual, to a notion of art as intra-face, blurring this binary

distinction and transforming the artist/viewer, work and working methods. I suggest that this artistic impulse to physicalise the virtual, or concretise the digital, is not to get a more 'real' version of what they seek to understand, but to understand it through its transformation.

Satterwhite's feature length cinematic work *En Plein Air: Music of Objective Romance* (2016)(Figure 31) featured in the Whitechapel exhibition *Electronic Superhighway* (2016), a survey show that brought together over one hundred artworks to explore the impact of computer and internet technologies on artists from the mid-1960s to the present. Scored in collaboration with Nick Weiss, from the electronic music group Teengirl Fantasy, the film's genesis originated from the one hundred and fifty songs by the artist's mother, which had been produced between 1994 and 1998 on a consumer-grade batch of cassette tapes and a K-Mart recording device (Kholeif, 2016). On these original analogue forms were acapella vocals, with a pencil acting as percussion, collectively evoking genres of gospel, folk, R&B, new age and country music. Satterwhite (2016) and Weiss mixed and sampled these vocals into an extended dance music track using computer technologies, and this formed the backbone of the three-dimensional animated film. In this work Satterwhite's digital avatar occupies a territory that is taken over by cyborg performers that portray a global warming narrative about our impending future.

Figure 31: Jacolby Satterwhite, 2016, *En Plein Air: Music of Objective Romance,* **[video still]**
Image Credit: data-editions.com

Kholeif (2016) suggests that Satterwhite's work is part of a re-constructive practice that relates analogue material to processes that have been enabled by digital technologies. In this work sound samples meet digitised drawings as Satterwhite's (2016) avatar performs and dances through virtual spaces.[27] The artwork becomes an intra-face as the potentials of the digital medium, in this case a three-dimensional rendering program called Maya, and the nature of the analogue element, the recorded acapellas, are both realised in new ways through their entanglement. Both are produced differently through their encounter within the artwork; the acapella is transformed into an eerie quasi-dance track and the program a tool to reengage the analogue samples. This merging of the human with the technological in the realisation of drawings is something that I have explored in my own practice, and specifically, how the process of transformation from analogue to digital

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[27] Satterwhite's practice has largely involved the rendering of many drawings by his schizophrenic mother into virtual spaces within which he dances and performs. In order to make three-dimensional worlds out of his mother's graphite work, he begins by taking her linear drawings and individually hand-tracing them with a cursor or stylus in Maya, a three-dimensional rendering program. He then places the drawings within a larger virtual landscape, pairing them with family videos, photographs, dance, and performance (Kholeif, 2016).

format enables different kinds of material performativity.[28]

This hybridity of methods in which artworks develop with multiple authors, both human and non-human, can be understood as a form of cyborg aesthetics. The examination of this process in my own practice, and that of the participating artists, facilitates an elaboration of how such cyborg practices are able to augment artistic practices and methods. I postulate that through the feedback loop that results from unexpected encounters or 'errors' within a work, affected by processes of translation, matter is permitted to be a participant in the development of both the work and artist. I do so to propose that cyborg practices impact and transform artistic methods as they generate new potential in different media, enabling them to be encountered and used in new ways. I suggest that allowing greater material agency in the making process cultivates new modes of perception, habits of relating and learning.

4.4 Embodied Cartographies

Initially I started using the free modelling program SketchUp in my work to translate drawings I had made using pro-marker, ink and graphite, into three-dimensional forms that I could use to create physical objects from. The program allowed me to consider the virtual forms, to take correct measurements, and easily adjust the design, for example increasing or decreasing the size of a structure, erasing and adding parts, and altering the colouration; however, I struggled in translating these virtual drawings into physical forms. I made the forms out of MDF and matched the colours using car spray paints, before asking a car sprayer to paint the pieces according to my colour codes and design (Figure 32 & Figure 33). I felt that these works lacked an affective quality because I was not able to respond to the medium during the making process. The work was made by

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[28] The artist Paul Kaiser (2000) similarly describes attempts to bring the process and quality of drawing into the digital. His work is concerned with how a three-dimensional world could be modelled with the logic of drawing, and how to enable the feeling of movement that drawing facilitates.

decisions that took place before the fabrication and painting process began, and due to the scale of the pieces, specifically the difficulty in moving the parts around by myself, I experienced them as static and fixed.

Figure 32: Amba Sayal-Bennett, 2016, Interpunct Sands, **[installation]**
Image Credit: Amba Sayal-Bennett
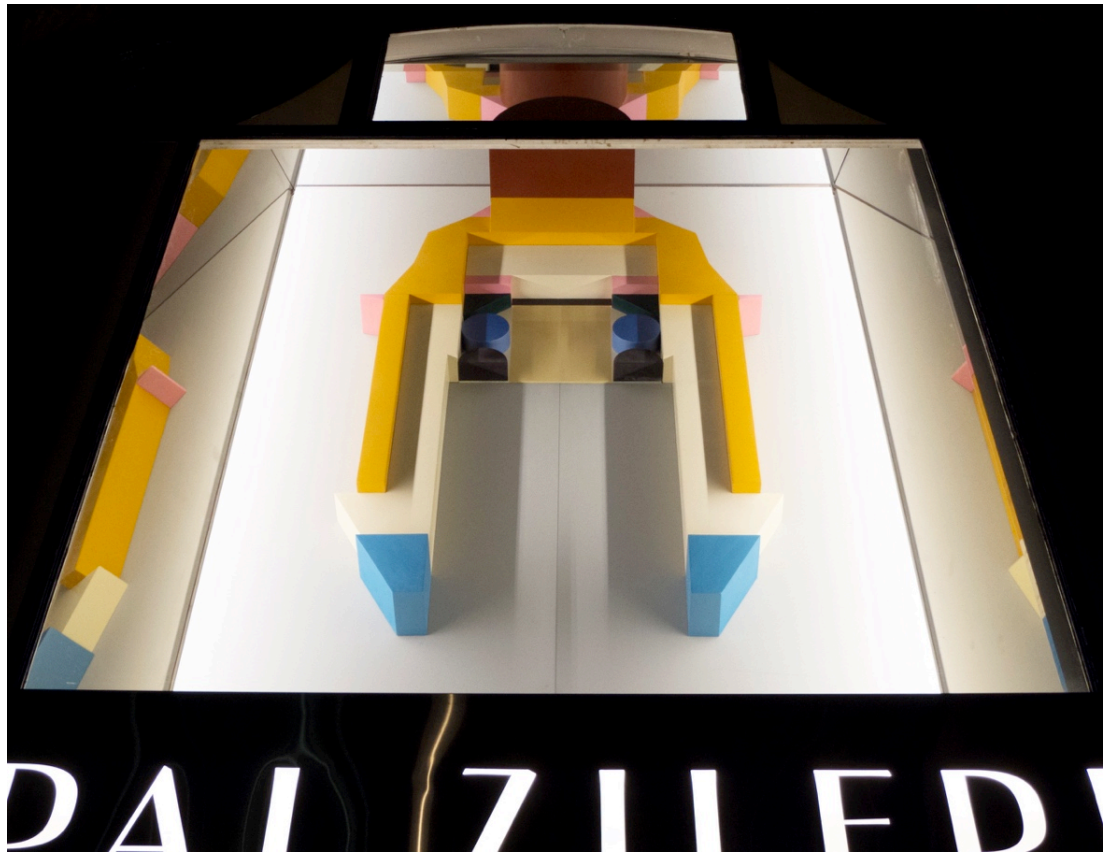
Figure 33: Amba Sayal-Bennett, 2015, Muon Cript, **[installation]**
Image Credit: Amba Sayal-Bennett

As I was totally removed from some aspects of the making process I could not respond to the changes and allow iterative development, and when starting work on new sculptural three-dimensional drawings (Figure 34 & Figure 35) I did not feel a sense of excitement and anticipation from engaging with the forms. When I am engaged in the production of the work at all stages, unexpected relationships between materials cause me to alter the assemblage of objects that make up the work, and it is these unexpected moments which arise during the making process that give me ideas about potential configurations or re-configurations, causing me to alter the piece in specific and responsive ways. The pieces therefore develop iteratively, as my methods adapt to the work as it is produced. As I did not paint the larger three-dimensional works, I could not glean new ideas about how to apply the colour, informed by the quality of the paint and how it related to the MDF surface. As I was removed from the making process the ideas for the work did not come

from the m
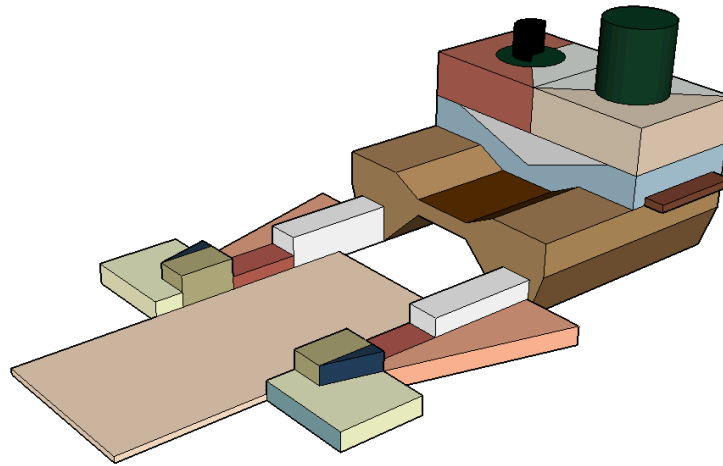
Figure 35: Amba Sayal-Bennett, 2016, [SketchUp drawing]
Image Credit: Amba Sayal-Bennett

The configuration of the work when assembling the individual pieces took place according to a diagrammatic plan that I had devised before the piece was made (the SketchUp drawing), and I was not excited about engaging with the larger three-dimensional forms because the idea generation had already taken place. I did not view the materials as contributing to new ideas which would in turn inform the works' production. This sense of excitement that I often experience in the process of making I therefore understand to be rooted in discovery; a discovery of the new: new knowledge of material processes and new ideas and concepts regarding their use. In one of our studio-visits Nikoljski (2016) sympathised with this difficulty in 'scaling up' work:

FN: I like certain things as drawings, but then when I make them into three-dimensional form, sometimes they become very unsatisfying. It's like being fascinated by ice- you want to pick it up and hold it, and then it slowly melts; it's this impossibility. I started to notice that some drawings are better as drawings, and some things don't look so good as drawings, but as time goes on, you get a sense that this might look better in three-dimensions even if the drawing is not great. But in terms of what you said about whether the material excites you, whether the interaction with it starts, not to dictate, but more influence, whether there is a feedback to it. I'm trying to think of that in terms of my own work. It definitely changes the work, not in the basic outline, but details change a lot, certain lines

change a lot.

ASB: When I have made the large pieces they become like three-dimensional images. There has been no pause or time for me to reflect on the process and adjust it. The thinking for me really happens in the making.

FN: But this is something we all know. And from this you start to see those people who pretend otherwise. It's not like you can be thinking of a Marxist dialectic while you are carving.

Nikoljski's (2016) ice analogy succinctly describes both his and my respective experiences of attempting to manifest drawings in different scale and media, and more specifically, how in this process the strength in the drawing that made us want to realise it in the first place, slipped away. We both experienced first-hand the illusion of the virtual and transferable quality of the drawing, and the strength that we identified in the paper versions was due to a set of relationships that existed, not just between the lines, but also between the materials. It was only through the almost literal translation of the SketchUp forms that I became aware that the strength in the ink drawings was in the way the materials and methods used facilitated slippages and variation in line, tone and colour. By trying to transfer this quality, even to amplify it, we experienced the illusion of essence in a platonic sense, as the 'virtual' quality that we were invested in failed to be translated across mediums. In fact, this failure exposed the 'essence' of the drawings to be exactly the opposite of virtual: that is, constructed of a specific set of material relationships (paper-line-ink) that existed in the works. 'Translation' would therefore be impossible, as it could not be extracted from the material specificity of the work in that medium and format.

Translating the drawings into SketchUp had created new potential engagements with the forms due to the capabilities of the program, and I responded to this and allowed it to guide the manipulation of the forms. As previously discussed, this was not a neutral process and I had not simply created virtual three-dimensional rendered versions of real

drawings, but reproduced these drawings differently in response to the parameters of the medium, in this case the computer program. The SketchUp drawings had a strength of their own, independent and different to the paper version upon which they were initially based. When reproducing the virtual renders into three-dimensions out of MDF and paint, they were less successful, and the reason for this can be elucidated by means of Deleuze and Guattari's (1993) distinction between the map and the trace.

The trace 'like a photograph or X ray…begins by selecting or isolating, by artificial means such as colorations or other restrictive procedures, what it intends to reproduce' (Deleuze & Guattari, 1993, p.13). The three-dimensional versions were reductive, and more importantly did not bring anything new to the forms. In contrast, a map never operates by means of resemblance (O'Sullivan, 2006), and always functions in relation to something beyond itself, engaging in those relations as a set of potentialities that are never predetermined and that can in turn effect changes upon the images and objects they come up against (O'Sullivan, 2006). What distinguishes a map from a tracing is that it is entirely oriented toward experimentation in contact with the real (O'Sullivan, 2006). A map is susceptible to constant modification, and crucially, has multiple points of connection, as opposed to a tracing, which as Deleuze and Guattari (1993) note, always comes back 'to the same' (p.12). Consequently, the three-dimensional works that I made from MDF, but which were based on the three-dimensional SketchUp drawings, can be understood according to this logic of tracing.

The making process did not allow the forms to be available for 'constant modification' or to be produced experimentally, and instead the rationale for the methods always remained the same: referencing the SketchUp image and not developing with the piece itself. In contrast to this, engaging with my drawings in different physical terms through another process of translation (projection) facilitated a practice of mapping. In the realisation of my projection works I conducted experiments that engendered printed

images of my drawings with the capacity to stretch, expand, enlarge, distort and diffract, and through projecting printed digital collages I had made using an overhead-projector (Figure 36) the images gained a new kind of material agency. They were able to change in ways previously not possible; the material objects (paper, card, tape) placed in the projected area of light, and over the projection bed, became a physical way to alter the image. By drawing on these observations from my material experiments it became clear that the materials' potential to transform was enabled through their coupling with another material/technological system (in this case the overhead projector). The intra-action of the overhead projector and the printed drawings created new possibilities through my engagement with both; I could now walk into the drawn forms which were being projected as light images and interact with the overhead projector by obscuring areas of the projection bed to alter the area of light. This method of translation provided a way for me to map onto the drawings, and facilitated new forms of engagement as unexpected material instances generated ideas for new working methods.
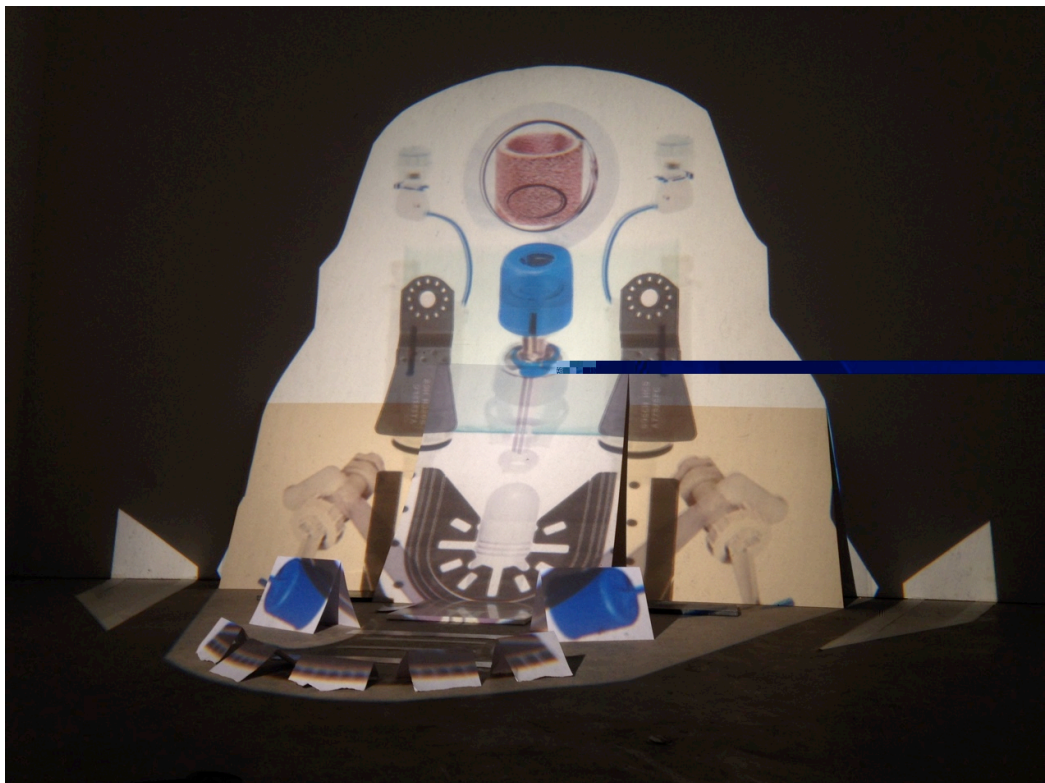
Figure 36: Amba Sayal-Bennett, 2016, Phylum, **[installation]**
Image Credit: Amba Sayal-Bennett

For example, having taped over projected lines on the wall of my studio I accidentally brushed past the projector head, causing the image to slip and misalign with the taped lines. This accidental encounter introduced a new working method, using the projector as a stencil, and the accidental encounter, or material situation, redefined the materials I was using through the invention of a new methodology. The projector became a stencilling tool, allowing me to make new marks and approach the production of work using new methods. In this way the materials and equipment contributed to the work's method of production, they had agency in the making process. This way of working created a performative system which foregrounded the agency of materiality in its evolution and development, and also created a new type of embodied relation to digital prints of my drawings. The room for error enabled a more equal exchange between the materials and myself, as I responded to the new material situation rather than shaping it to fit within a preconceived logic.

New affective experiences caused by these unexpected material encounters redefined the making process by creating new opportunities and a potential means of re-engaging the work. This brought unpredictability back into my making process, something lacking in the larger three-dimensional pieces due to the trace-like nature of their method. This new logic of practice can be defined as a 're-mapping', as it enabled me to encounter the work differently, creating new territories in the process. What I experienced in these two distinct practices (realising the SketchUp drawings in MDF and in the projection works) was that translation as a method could produce either a map or a trace; the determination of which resided in whether the materials took on a pedagogical role by enabling me to surpass my own perceptual and conceptual limits, to produce the relation between myself and my materials anew.

4.5 Intensities and Becomings

In his writings on cinema, Deleuze (2001) claims that new affects are created through new technology and new possibilities for perception are produced. As discussed in the previous chapter, Deleuze (2011) suggests that cinema represents a challenge to perception, and rather than offering a theory on cinema philosophy he responds to the new perceptive forces resulting from this art form. New possibilities for perception are also produced by the images created by many digital practices, and the art practices of participating artists with whom I held studio discussions are forging new ways to engage with these ways of seeing. Deleuze and Guattari (1993) argue that art exposes the spectator to a flow of life that is experienced rather than conceptualised, positing that 'Art thinks no less than philosophy but it thinks through affects and percepts' (p.66). Unlike concepts and experience, affects and percepts are produced through art and art making.

Affects are not feelings but are pre-subjective intensities registered in and by the body (Massumi, 2002), while percepts can be understood as sensations received, images, sounds or touch, and are not the same as perceptions as they are independent of who is experiencing them (Deleuze & Guattari, 1993). The validity of both percepts and affects therefore lie in themselves. Deleuze and Guattari (1993) suggest that rather than the spectator constructing a work of art as an effect of their own perceptions and feelings, the spectator is no more than 'a compound of percepts and affects' (p.75), and this conception of the spectator demonstrates the potential of artworks in the reconfiguration of subjectivity. I am concerned with how the application of this idea impacts on conceptions of learning with regards to artistic subjectivity. I consider how affective and perceptive moments in the making process are able to reconfigure subjective positions, teaching by changing how the artist feels and become *with* the work. This notion can be elucidated with reference to the artist studio conversations that I had with Peck (2016) and Von Dohnanyi (2015).

Von Dohnanyi (2015), a painter, was preoccupied with the relationship between painting and digital, and during our studio visits he talked about his practice in relation to the history of the medium. Specifically, how within its historical canon there have been moments when technologies have informed practice, for example the camera obscura and the Albert Dürer machine that enabled artists to transcribe perspective onto a flat surface. Von Dohnanyi (2015) was interested in how, throughout history, tools have been invented to aid painting and wanted to explore how digital technology could inform the language of this medium, its marks and processes. The way in which tools used within the creative process delimit the quality of the marks that can be made was discussed, and responding to this notion, Von Dohnanyi (2015) had made different painterly tools to experiment with the different possibilities of mark making:

LVD: I think the tools that we still use to approach painting have been quite stagnant. Even though there have been so many advances in technology, nothing much has changed in terms of tools. I mean I'm still using a ruler, paint and pallet knife. I want to play with this idea a bit, to keep using oil on board but to try and create new tools to create new effects in my paintings.

ASB: Yeah, I think that's really interesting, the idea that the way in which the materials or tools you use really delimits what kind of marks can be made and then what kind of paintings you can make. It's definitely a different process to just trying to copy effects, it really gives the tools a bigger role in the making of the work.

LVD: In the history of painting there have been all these moments where technologies have informed practice, like the camera obscura or the Albrecht Durer machine which allowed painters to transcribe perspective onto a flat surface. You can see in work made after their invention that there are more distortion effects and curved lines in paintings. Digital drawing has informed things like architecture, but I guess I'm interested in how it can inform painting, not in a literal way but in its language. I've been reading something by Heidegger which talks about capturing the world through the picture. It made me think about how new technologies make things visible that were invisible before, things like microscopes, heat vision, things that translate the world around us. I think as a picture culture

all this has been neglected by painting. Painting hasn't taken on digital things like glitches for example.[29]

Von Dohnanyi's recent work aimed to create a hybrid form of painting that incorporated digital elements from this neglected 'picture culture' he described. Von Dohnanyi (2015) described how he experimented with incorporating digital marks into the work by creating large patterned areas on the computer, which he then printed on paper using a laser printer.

> *LVD: I just found this trick that I'm going to start using. I just bought a laser printer and you know how it works with powder so that the laser just the heats areas of pigment so that it sticks to the printed surface, so the trick is if you print on paper and turn the inked surface down to any material, let's say wood, and you iron over the back, it transfers the pigment and therefore the image. I've been making these digital files of check patterns, the kind of things that you can't paint. I mean you can, but you can't get the same amount of accurate geometry. So I'm going to use it as a strange under layer of may paintings.*

> *ASB: Are you using any other digital processes in your painting? I know you mentioned making different tools to make new marks?*

> *LVD: Yeah, I've also bought a vinyl cutter, which I'm quite excited by. I'm going to use it to cut card to make digital stencils I can use in my paintings. It means I can create intricate stencils that would be basically impossible, and extremely laborious, to cut out by hand.[30] I'm keen to find this very literal translation from a digital image to something I can use in oil painting, so these are the closest ways to reproduce digital effects without making them by using a machine.*

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[29] The artist Jon Rafman also makes work relating to the new visibilities proliferated by digital technology including his famous project *The Nine Eyes of Google Street View* (2009-ongoing), named after the nine lenses mounted on a Google street view car that photograph absurd realties accidentally. Selections include images of prisoners in the back of police car, road accidents, as well as muggings. This, like many of Rafman's other projects, exemplifies the artist's enjoyment in exploring the endless possibilities of distant or virtual worlds created or enabled by the internet. Rafman's work demonstrates that technologies, virtual communities, and subcultures are emerging as a new mine of material for artistic practice.

[30] Von Dohnanyi also replaced the blade on the cutting machine with a pen so that he could create digital drawings using traditional media, such as graphite, pen and paper. He wanted to sketch some parts of the drawing by hand and then tape over the hand drawn parts so that the computer-controlled arm could be used to draw over the paper to create a hybrid drawing; the drawing would then be made by two different processes, one human one robotic.

Both the vinyl cutter and the laser printer offered Von Dohnanyi (2015) the opportunity to make digital drawings and literally translate them into tools that he could use in his making process. This use of the digital as a tool in painting, which is an analogue process, allowed different tangible marks to be created from a form that previously only existed virtually. This intra-action of analogue and digital processes therefore created new potentials in both media, as Von Dohnanyi (2015) was able to create new painterly marks and engage the vinyl cutter in ways other than its intended function, i.e. cutting out signs and stickers. Von Dohnanyi (2015) articulated the rationale behind his painting from digital source material and why it seemed important to paint from the images and not to create another composite image from them:

> *LVD: All the patterns in my more recent paintings are hand painted. Every line has a different quality, if you use a stencil it might have a messiness, if you paint with a ruler, it looks different. It all looks slightly different. On some level I like that crispness, but on the other level it makes for really boring painting if it's too slick. There is a certain level of mistake in the post 50's or post 20's paintings you can see. If you look at Daniel Richter or Neil Rauch they have this quite nice quality where the paint does something. The paint can be used to have these really nice effects. I don't want to lose that quality because that is quite unique to painting, and I don't want that to go away. Otherwise I could just print huge images.*

> *ASB: But would it be different if you could introduce that room for the material itself to do something in digital processes, or if you could create room for mistakes?*

> *LVD: Yes, mistakes ideally. I'm also not entirely sure I want the materials I use to be traditional. Because if I start using spray paint and the next thing I'm using screen prints, and then the next thing I'm using is... then the natural conclusion would be to stop painting and start printing them. Because all those forms originate on the computer, you can have it with a stencil, you can have it with a vinyl cut-out. They're all stepping-stones towards using the printer. So I'm saying no I don't want to use the printer, I don't want to make digital paintings on my computer and print them at a large scale.*

> *ASB: I guess if you start using digital images as a reference image and then you work in paint, it's by translating it across the mediums that you allow different*

possibilities to happen in the work?

LVD: I never want to straight up copy a certain effect. The reference images I'm using are these sort of electro-microscopic worlds. Like how you have this cellular structure and there is a high element of repetition in the physical shape. I think that's why I'm keen to not copy these images. I can take a picture of that and just paint it. But you don't really want that… I think at the moment I'm looking to distil certain visual aspect of the things that make up those images. There are certain aesthetic things that make you think that this is close up of something. Or like when you look at images after photography, some have a certain number of aesthetic effects that are unique to the medium of photography that you can then use in the medium of painting to paint those effects. Before the invention of photography if you would look at certain portrait, you would quite rarely have a portrait of someone smiling in a certain way. When the photograph came about, because you would use it as a reference, certain movements and certain moments that could be captured using photography translated into painting. You have a certain aesthetic effect, like you have these weirdly framed images. Renaissance paintings rarely ever have a figure that is cut off, like the legs being cut from the torso.

ASB: Yeah, that is such a photographic trope because you are limited by the frame. If you are making a painting you put things in the frame. It's the other way around.

LVD: With painting you compose, and with photography somehow it's a little more accidental…. With photography you would have certain effects that are new, say you photograph against the light and you have these rings or something. Certain visual effects are unique to the medium of photography, and every type of visual aesthetic convention has somehow added to the language of what you have as an aesthetic reference. If it exits it might well creep into your work. It's interesting, as a recording medium, painting has been made completely obsolete by the invention of a photograph and now Photoshop. If you wanted a picture of Jesus in space it was hard to do that in the 1920s but basically you can now make these collages that look so real, and in that way, painting is obsolete. So [painting] gives you that sort of platform to reflect on aesthetic things.

ASB: It's interesting to look at artists working at the intersection of painting and digital.

LVD: Yeah, when I try to find painters whose work deals with that, most of it is really kitsch stuff: Over-dramatised action shots, lines going left to right, and then

a face which has lots of contours around it.

ASB: So they are painting in a kind of photo realistic way, or a kind of digital realism?

LVD: Yeah, it's kind of tacky even if it stays within its medium but it becomes super tacky if it's in painting.

ASB: Because it's just reproduction.

LVD: But that's what is dangerous about what I'm painting, you don't want to step into the kitsch trap. It's interesting because how do you use the effects that these things give you, because there is a sort of language and there is something quite interesting about it. I find it a worthy thing to acknowledge because it has been so widely ignored by painters.

Von Dohnanyi (2015) said that he never wanted to 'just copy' the digital effects, but rather to see what happens to them when handled in a painterly medium, and described how there had to be an element of accident in his work, and how this is what elevates the images. In this way the very act of painting can be understood as an encounter; Von Dohnanyi (2015) wanted to engage with digital images by examining how they changed when negotiated in a different medium and he learnt about both digital picture culture and also painting in this process through their mutual transformation. Von Dohnanyi (2015) described how since painting has lost it function as documentation it is constantly engaged in the process of its own redefinition, and has therefore become a 'platform to reflect on aesthetic things'. I want to suggest that this reflection is not a purely conceptual process but is a form of learning produced by the embodied investigation that painting facilitates; the learning is gained by an experience of the material encounters that take place in the act of painting.

As previously discussed in relation to my own practice, unexpected instances, errors or slippages allow artists to think with materials, as these encounters push past perceptual limits and demonstrate new ways a medium can be engaged, fostering not only new habits

of relating but new perceptual modes. Von Dohnanyi (2105) described how other painterly practices that engaged with the subject of digital images appeared kitsch. Such works, which employed a digital realism in their aesthetic, operated much like traces of the virtual forms that they sought to concretise in paint. In contrast, Von Dohnanyi's (2015) practice uses digital cut-outs to map onto the surface of his paintings, and rather than copying the digital effects and attempting to minimise how they changed in this translation across mediums, he uses them as tools, enabling the digital forms to be transformed through their application in paint and to transform the potentials of the paint simultaneously. Peck (2016), another artist whose studio I visited, also discussed how the performativity of materials featured in her practice, and she expressed how a tactile engagement with the materials she uses is at the forefront of her methods.

MP: I've been talking to people recently about how having a tactile engagement with the material probably becomes before other things, it's at the forefront of what I want to do, and that you learn the direction that the work is going in by how materials react to what you're imposing on them. I think also for me it's quite important to use manual tools because I think there's more automated things like CNC machines have really little room for error, unless its artificially imposed error, but things like a router which I've been using lots, are basically like an extension of your manual hand, so errors can be transferred and exaggerated from your difficulty in using them.

ASB: Laszlo [Von Dohnany] was talking about this, but he was using a lot of digital reference material and he was composing paintings using the computer but was then questioning why he was not producing a digital image or what his need to paint was. He was talking a lot about the way painting gives you that room for error that comes into the work.

MP: I think a lot of the imagery I use is taken from advertising but often the kind of things that have a reference to the natural world, something human or like a human gesture or an animal or something like that. So thinking about how something natural is converted into something digital like a logo or a graphic and then trying to bring it to another stage to bring it back to something more physical.

Peck (2016) described how she learnt the direction of her work as it iteratively evolved, by responding to how the materials reacted to what they encountered, for example how the wood reacted to the router which enabled the transfer of human errors into the cutting process. The importance of using manual tools was discussed, as more automated tools like CNC machines leave little room for error, unless artificially imposed. In contrast, the router functioned as an extension of her hand, and in this way errors were created and exaggerated within the cutting process, errors which arose from her unfamiliarity with the machine. Unpredictability in gestures, marks and lines are an important feature in her work, and Peck (2016) described how with manual tools the more you use them the better you get, and that she wanted to keep hold of a looseness in the making process by maintaining the freedom to make a mistake or not to draw something out first but to 'just go in free hand'. This room for accident in a work, or the resistance of the materials is a way to enable their becoming-pedagogical. By encouraging the materials to resist her total control the errors or inaccuracies that resulted, as Von Dohnanyi (2015) noted, enabled the materials to 'do something'. This process opened the work up to the new and allowed her to make different decisions as the artwork developed, rather than devising a rigid plan before the making process started. The work developed iteratively and Peck's working process was therefore emergent rather than preconceived, and she noted: *'I feel like in general, in thinking about how I make things, it is always that each step informs the next rather than having an idea of exactly what I want it to look like and carrying it out'* (Peck, 2016). Both Peck (2016) and Von Dohnanyi (2015) discussed the need to leave room for 'error' in their work, to allow for slips in human accuracy and to explore this possibility for accident, or deviation from design, productively.

In the context of both of their practices, and my own methods of making, 'error' can be understood as a material agency which has a de-territorialising function; these 'errors',

or unexpected and unplanned instances, can be understood as learning encounters that push the artist beyond their current perceptual limits. The intra-action of various materials within the making process produces 'errors' as material phenomena that result from specific material arrangements. For example, in my projection works, slips of the projector head and the misalignment of taped lines overlaying the projected area of light, in Peck's (2016) work variation in line and form in her cut-out works, and in Von Dohnanyi's (2015) practice the agency of the paint as it encounters digital imagery. Deleuze and Guattari (1983) use de-territorialisation to describe any process that decontextualises a set of relations, rendering them virtual and preparing them for more distant actualisations, designating a freeing of labour-power from a specific means of production (Deleuze & Guattari, 1983). For example, in *Anti-Oedipus* they discuss the process of psychic de-territorialisation, and while Deleuze and Guattari (1983) praise Freud for liberating psychic energy with his idea of libido, they also criticise him for re-territorialising libido onto the terrain of an Oedipal drama. In addition, a distinction is made between relative and absolute de-territorialisation: relative de-territorialisation is always accompanied by re-territorialisation, while positive absolute de-territorialisation is akin to the construction of what they term a 'plane of immanence' (Deleuze & Guattari, 1993).

In the context of the material practices I have discussed, error can be understood as a relative de-territorialisation. The function of de-territorialisation is defined as the movement by which one leaves a territory or a 'line of flight', and these unexpected moments de-contextualise the existing set of relations between materials, that is the current organisational process or the artists' methodology. New potential forms of engagement with the materials that the error has rendered identifiable enables an artist to create new working methods, a re-territorialisation of initial lines of flight. An artist learns, not by conceptualising the error, but by relating to it through its re-

with examining corporeal, material and embodied relations to digital images and image-making practices. This is not to suggest an indifference to the meanings and associations generated by the work of the artists discussed, but to highlight the way in which material intensities and unexpected instances operate to pedagogic effect within their practice. The practice-based research that I have outlined in this chapter presents a new materialist re-examination of the relation between the virtual and the material within contemporary new media art and practices that engage with digital imagery. I have demonstrated how unexpected and material encounters within studio practice that engages with digital imagery re-produce artistic assemblages and their working methods in new ways in order to highlight the importance of sites of material experimentation within the context of the dematerialisation of the studio within UK tertiary-level art education. I have examined the experience of making as learning with the body and have used cybernetics as a framework to consider how material agency operates within artistic learning assemblages. I have focused on artistic engagements with technology, but as I explore in the following chapter, the notion of cybernetics within art practice does not only need to be limited to artists working with new media as it can also be used to elucidate the means by which learning operates in studio pedagogy. I therefore examine how the cybernetic approach to studio learning that I have outlined in this chapter connects to a posthuman understanding of artistic-learner subjectivity as mobile and in process.

Chapter 5 - Posthuman Pedagogy: Learning Through Human-Material Intra-Action in Studio Art Practice

'[T]he need to understand the effects of the extensions of man [sic] becomes more urgent by the hour.' (McLuhan, 1994, p.4)

A cybernetic understanding of art practice need not be limited to artists that engage exclusively with new technologies. Instead, as indicated by the title of this chapter, I suggest that the artistic process itself and the intra-actions that take place between the artist and their materials constitutes a cybernetic system, which develops through a process of non-human engagement and feedback. I consider the prosthetic nature of art practice, and focus on the fluid boundaries of the artist-learner in the making process in order to address the two main research questions of this project: how do artistic practices alter and extend learner subjectivity, and can artistic practices that mobilise affect and material agency be viewed as forms of posthuman pedagogy? Following Zylinska (2002), I recognise that the project of 'extending humanity' (p.3) undermines the inviolability of the boundaries of the human self and the non-human other, as learner subjectivity does not emanate from the human alone but arises as a phenomenon through their intra-activity with the material world. This chapter is situated within an emergent discourse focusing on the transformative capacities (or pedagogy) of matter (Hickey-Moody & Page, 2016), and this focus can be contextualised in the wider debate within UK tertiary-level art education which questions the need for a material site of production on undergraduate and graduate courses. This dematerialisation of the studio can be partially attributed to a conceptualist trend within studio-based art practice (McHugh, 2014), and as examined in the previous chapter, to artists increasingly engaging with digital images. Within this system art has been organised around the primacy of ideas and images, rather than material relationships (Tavin, Kushins & Elniski, 2007). Responding to this ontological bias, and in line with Hayles' (1999) feminist political project, I demonstrate the primacy

of embodied sites of learning. I consider how learning is not a disembodied process, but instead is produced by specific material assemblages.[31] I begin by exploring the relationship between cybernetics and posthumanism, and how they are employed within the focus of this chapter. I then examine the relationship between myself and the participating artists to our materials and tools of practice in order to consider the role of material engagement and feedback in studio learning experience. Finally, I conclude by detailing how the thinking that happens through making in the studio can be understood as a form of posthuman Critical Pedagogy (Freire, 2000; Giroux & McLaren, 1994; hooks, 1994), and suggest that this pedagogy closes the gap between teachers and learners, and presents a new materialist reformulation of how artist-learners are conceived within processes of making and studio art practice.

5.1 Cybernetics and Posthumanism: Reassembling Subjectivity

Although some examples within this chapter highlight the cybernetic aspect of the posthuman, it is important to recognise that the construction of the posthuman does not require the subject to be a literal cyborg. Whether or not interventions have been made on the body, new models of subjectivity emerging from fields such as cognitive science imply that even a biologically unaltered human can be considered in posthuman terms (Hayles, 1999). The defining characteristic involves the construction of subjectivity rather than the presence of non-biological components. I do not examine artistic practices which necessarily feature technological extensions of the human body, as discussed in reference to Stelarc (1999) and ORLAN's (1990-1995) work in the previous chapter, nor how technological extensions can extend bodily capacities in artistic contexts, rather I am

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[31] Hayles (1999) argues that at the inaugural moment of the computer age, the erasure of embodiment is performed so that intelligence becomes a property of the formal manipulation of symbols rather than the enaction in the human life world. She suggests that in a push to achieve machines that can think, researchers performed again and again an erasure of embodiment that conceptualised information as an entity distinct from the substrates carrying it and argues that a defining characteristic of the present cultural moment is still invested in this belief that information can circulate unchanged among different material substrates.

concerned with the way in which material actants in the art making process have a central role in the formation and reformation of learner-subjectivity. Hayles (1999) sees this moment as a critical juncture for interventions to be made to keep disembodiment from being rewritten into prevailing concepts of subjectivity. My engagement with both the concepts of the cyborg and the posthuman is committed to keeping embodiment on the agenda within studio-based art pedagogy, and it is therefore pertinent to delineate the nature and terms of the relationship between 'cyborg' and 'posthuman'.

Cybernetics was as new approach to scientific theory and practice developed during and following World War Two by scientists including Shannon (1948) and Wiener (1948), who coined the term from the Greek word *kybernein* meaning 'to govern'. The system of cybernetics, from which posthumanism draws some of its ideas, emphasised a move away from purely mechanical models of technology and engineering towards communication and control systems that could extend the boundaries of physical objects and spread across multiple entities (Hayles, 1999).[32] The concept of interconnection between different physical entities propounded within cybernetics has led it to be linked with ideas within poststructuralist theory and to related conceptions about the human body where the skin is not regarded as a boundary but as a permeable membrane (Hayles, 1999). For example, cyberneticist Bateson (2000) questioned whether a blind person's stick could be considered part of them, and while in biological terms this would not be accepted it could be as part of a cybernetic system, together with a hearing aid or a voice synthesiser, as these constitute part of a single information flow and feedback system.

Haraway's (1991) figure of the 'cyborg' mounts a radical reconfiguration of subjectivity, not as a closed system but as emergent, connective and hybrid in form. I consider the

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[32] Cybernetics branched out to explore many disciplines, such as biology and psychology, but the digital computer remained its prime focus of interest and experimental development, and terms such as 'input and output and feedback' which were adopted in Wiener's (1948) writings, have since become common terms within computer parlance (Hayles, 1999).

artist-learner in these terms: as a boundary creature, composed of both organic and material parts, produced by the artistic assemblage that exists as an entanglement of both. I consider how learning in studio-based art practice takes place through an on-going process of human-material engagement and feedback. As with Bateson's (2000) example, in these artistic assemblages, human and material forces combine to form an information feedback system that directs how the assemblage develops. For example, in my own practice, which translates forms across media, unexpected material instances demonstrate new potentialities in the medium, fostering new working methods and forms of engagement. This informational feedback system can be understood as a form of praxis: an on-going process of material negotiation and feedback that results in learning that contributes to changes in the assemblage. The learning that takes place during the making process is not the sole result of myself as a human subject but is enabled by my participation in the material assemblage. This necessarily alters and delimits what can be learnt and how I as an artist-learner become. I draw upon the notion of the cyborg to question why learning bodies should be thought to end at the skin and I go on to discuss how my practice-based research challenges dualisms present in normative pedagogical practices in novel ways, dualisms which separate bodies from information, and material processes from the formation of subjectivity. I offer an alternative account of how non-human agency operates in artistic learning processes, and demonstrate how matter has an active role in the formation and development of artist-learners. Embracing such a theory may also involve accepting the proposition that the artist has become posthuman.

Posthumanism critically questions branches of humanist philosophy which claim that human nature is unified, autonomous and capable of free will (Halberstam & Livingston, 1995; Hayles, 1999; Stone, 1995).[33] The posthuman is therefore not a defined individual

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[33] The term 'posthuman' was coined by Hassan (1977), although this concept then lay dormant for two decades before Hayles (1999), Halberstam and Livingston (1995) and Stone (1995) revived it.

but exists in a state beyond being human and is characterised by an emergent ontology. The posthuman view considers consciousness, regarded as the seat of human identity in the Western tradition, as an epiphenomenon (Hayles, 1999). The posthuman subject is an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction (Barad, 2008; Haraway, 1991; Hayles, 1999). As Hayles (1999) notes, posthumanism transforms the subject into a collectivity, whereby 'I' transforms into the 'we' of autonomous agents operating together to make a self. The 'post' in posthuman therefore refers to the way there is no longer an *a priori* human subject.

When applied to the context of studio-based art practice, the power of this thinking complicates notions of individual agency in the making process. Rather than retaining a conception of art practice as a method whereby the artist gives form to otherwise passive materials, art practice is transformed into a distributed or collective agency and the practice has a performative dimension, as it produces artwork, artist and practice in different ways. This view was supported by the practice-based research that I conducted and was particularly evident in the artist studio visits. The visits were not constructed as sites to gather information about the artists' practices but existed as spaces in which the artist and I could both critically reflect on their experiences of making.

5.2 Breaking Habits in Painterly Practice

Farrar (2015), one of the artists whose studio I had been visiting, discussed how tools had an active role in the direction and development of her work, and she explained how changes within the material process of her work had altered not only the type of marks she could make, but also the way in which she approached her painting practice and conceptualised potential works:

ASB: I'm interested in looking at the way materials affect how one's practice

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develops.

MF: That's kind of why you come to an art school and you have tutors that tell you things which make things possible. For example, this bucket that I got two weeks ago made it possible to paint large areas without getting them muddy, because you can't wash brushes of this size in anything other than a bucket like this.

ASB: Is it for oil?

MF: Yes, it's for oil. Have you seen anything like this before?

ASB: No. Is it metal?

MF: Yes, it's wire. So the chicken wire lifts the brushes out of the paint sediment. You brush it before you go home and leave it overnight and all the sediment sinks to the bottom so when you come in the next day the brushes are soaking in clear sprit ready to paint with. You don't have to clean it out, you can just siphon off the sediment. Without it, it's impossible to do things. Recently I started covering the whole canvas, suggesting space rather than drawing anything in, and that's only possible when you use a really clean, large brush.

Farrar (2015) described how the introduction of the bucket into her studio to clean her paintbrushes had changed her practice, as without it would have been 'impossible' to paint in specific ways. When visiting her studio, I saw that chicken wire was formed into a bowl shape within the bucket and suspended in turpentine so that it did not touch the bottom, which resulted in the paintbrushes being dipped into the spirit, preventing the paint from hardening and rendering the brushes useless. Farrar (2015) described how this gave her the possibility of creating new forms with clearer and purer colours, whilst the size of the bucket allowed her to use larger brushes to cover larger areas on the canvas. The new painterly potentials fostered by the bucket fed back into her ideas for new works. By creating new potentialities in her mark making and painting process, specific material arrangements in her studio drove the development of her practice. The introduction of this new tool had altered her working assemblage and changed the informational feedback system, which led to new working methods and transformations in her practice. Another change in her working process came in the form of a glass palette:

MF: The palette was revelational as well. When I first came here, the Head of Painting told everyone to get a large glass sheet, because unless you can mix paint in a very clear environment you can't make paintings. At first I didn't really believe it, but when I did, painting became a completely different experience.

ASB: I remember having a conversation with Jost about how you can't work in specific ways unless you have the right tools. What were you using before, a wooden palette?

MF: Yeah, it was wood but it was a complete mess. I never used a palette knife. I never cleaned it. So I would only be able to do small sections when I was painting. Now I can really consider painting large parts and it affects the painting. It affects the way you plan out a painting beforehand, because you know there are things you can do when you have a clean palette, and then you start to change. I think it was a gradual process. Even when I got the palette I was still working in the same way as I would have on the wooden palette, but slowly you change. Now I try not to let any paint dry on it because it's really hard to get off. Because this new one is glass, you can completely clean it. With the wooden one the paint kind of sunk in. The palette absorbed the oil and changed the colour of the wood.

ASB: I guess your perception of colour probably changes depending on what it's next to?

MF: Absolutely. Also, you can choose the colours that you want to paint with if your palette is clean, because some colours go well together. For instance, I really liked the cream and the navy blue of the top [in the painting] I was talking about, but you can only do that if your palette is completely clean so you can see the navy and the off-white together. It's the palette that inspires me to do colour. If you use things like phthalo colours, like these two, they go everywhere.

ASB: What are phthalo colours?

MF: It's like a dye or a stain. It's a pigment that sinks into anything, so if you have a wooden palette and phthalo gets in, you just have a green patch or sheen and it's over. The life of the palette is over. So that's another reason you probably want to use glass instead of wood.

Farrar (2015) described how through the use of the palette and bucket '*painting became a completely different experience*', an experience that changed her orientation to painting,

and she described this change as a gradual process, initially using the glass palette to paint in old modes due to repeated habits fostered by her previous wooden mixing palette. Farrar (2015) described how choosing colours for her paintings, and essentially the decision-making process in the construction of the works, was played out on the palette, noting it was the palette that inspired her. The decisions for a work's development took place in the space between her body, the tools and painterly elements: palette, brushes, paint, bucket, canvas. Ideas for the work were generated from the intra-action of body and materials themselves, and in this sense, the *work* of the painting took place in the intra-play of elements that comprised the artistic assemblage. Due to the new material specificities introduced by the tools and by responding and adapting to the changes they incurred, new ways of working began to emerge. The tools and paint intra-acted to produce Farrar's (2015) practice in new ways through the painterly possibilities they created. These material changes in the working context of Farrar's (2015) studio fostered new modes of thought, resulting in a break from the habitual conventions of her painting practice. The learning, or methodological developments, that took place in Farrar's (2015) practice were produced by informational changes in her making process, and this introduction of new tools affected the learning produced by her painting practice, whilst what was learned affected its development. Farrar (2015) described how she no longer painted in the same way following the introduction of the bucket and palette; therefore the tools were not merely instrumental to her painting process, but actually transformed how she made, and thought about making, paintings, and they had a constitutive and pedagogical role in the development of her practice.

Farrar (2015) described how instances like these were the '*kind of reason you come to an art schoo'*; however, despite positing these changes in pedagogical terms, she attributed the material insight to the tutor who had recommended the new tools. Rather than ascribing the learning that arose through the use of the bucket and palette to the materials

and tools, she expressed gratitude to the tutors who imparted practical knowledge like this to students, recommendations *'which make things possible'*. Although Farrar (2015) discussed the revelatory and transformative experience arising through these new modes of making, fostered by the new tools, she significantly identified the tutor as the originator of the insight.

Within the discourse of the art school, where paradoxically students practise and perform this type of material learning on a daily basis, materials are still overlooked as active agents in the learning process. Learning experiences, like the two described by Farrar (2015), intra-act with institutional knowledge and learning structures present within tertiary-level studio-based art courses. In Farrar's (2015) case, they sustained rather than disrupted them, as her material learning experience was reproduced as an insight from her tutor, and her tutor was simultaneously validated as a source of practical knowledge. Experiences like these also highlight the divisions present within such courses regarding expectations of practical and conceptual advice. The insight into using a glass palette and bucket was posited as a practical or technical form of information, something that would usually be aligned with a technician, whereas conceptual advice would usually be expected from a tutor. Material learning encounters do not take place in a vacuum but intra-act with other learning structures that are present within studio-based contexts, both inside and outside institutional settings. Rather than focusing on how these material learning encounters produce and are reproduced by the contexts in which they arise, I want to explore the means by which materials have an active role within artistic learning processes. Deleuze's (1999) notion of 'becoming' (p.8) is useful in delineating this becoming-pedagogical of materials, which was evidenced in Farrar's (2015) experiences.

5.3 Learning to Paint: Pedagogical Encounters

'Becoming', in Deleuze and Guattari's (1993) writing, is a concept that identifies

something extracted from the real, a dimension with a different time, different identities and models of relation, and their description is directed to moments of transition, mutation and metamorphosis. Deleuze and Guattari (1993) explore becoming as a zone of indiscernibility (Bogue, 2015). As an example of the becoming pedagogical of material contexts, Deleuze (1994) considers the process of learning to swim in the sea and presents a story of an athlete who learns to swim by means of 'becoming' (Deleuze, 1994, p.12). A novice athlete struggles against the waves because they face the unknown and un-thought, and not yet knowing how to swim, their movements do not resemble the movements of the wave, nor do they imitate the instructor's movements given on the shore. For an athlete who finds themself in a new situation, there is literally no solid foundation under their feet and the world that they have to face loses its reassuring power of familiar representations (Semetsky, 2013), and Deleuze (1994) states that to learn to swim is to create an interface between the 'distinctive points of our bodies' (p.165) and the singular points of the sea. The physical sea is the object emitting signs and it is a multiplicity of wave movements, while the body's movement does not resemble the sea's movements, but instead forms a heterogeneous multiplicity response to an encounter with the sea as an 'other' heterogeneity. It is within this complex relation between the multiplicities of the body and the sea that the teacher attempts to intervene (Bogue, 2013). The swimming instructor perhaps initiates instruction by demonstrating strokes while standing on the shore, and then having the learner imitate the strokes; however, such instruction is unhelpful since there is no relation between the mock swimming on land and the actual swimming in the sea. It is only when the swimmer's body interacts with the waves of the sea that can swimming begin, and it is the encounter between wave-signs and the responding body movements that does the teaching (Deleuze, 1994). As in the example of learning to make new marks made possible by Farrar's (2015) change in tools, it is the material encounter that teaches, and thus learning arises in the space between

body and matter, in their intra-action.

In learning to swim or learning to paint, whether the signs are emitted by the sea, paints, palettes, or buckets, by the swimming instructor or the art tutor, the signs themselves are the teachers. Farrar (2015) learned not through her tutor's instruction, but through the signs emitted from the material intra-action of the tools and the paint, and the new marks which where enabled by this practice. Farrar's (2015) learning experience was therefore not a reproduction of a gesture suggested by her tutor, but the production of a new way of working generated by the introduction of tools as an 'other' heterogeneity. The learning experience changed her relation to herself and the material situation, and just as the novice became a swimmer through their intra-action with the waves, Farrar (2015) became an artist-learner (an emergent entity) through her intra-action with the tools and paint. Bogue (2013) claims that at first glance this characterisation of teaching may seem to diminish the role of the instructor, or in this case tutor, as the materials themselves do the teaching, while Semetsky (2013) notes that the artist learns by grasping signs in practice within an experimental milieu. Farrar (2015) had to re-invent the concept of what it meant to paint in the midst of her encounter with an unknown problematic structure, which resulted in the act of learning. The new painterly encounters and the information that resulted from them gradually transformed her methods of practice, changing how she thought about the act of painting and how she could paint (her methods). In this instance there was no line of division between the teacher and learner, as Farrar was both.

This form of learning within studio-based art practice can be elucidated by Rancière's (1991) story of 'The Ignorant Schoolmaster'. Rancière (1991) recounts the story of Joseph Jacotot, a schoolteacher driven into exile during the Restoration who devised a method for showing illiterate parents how they could teach their children to read. Jacotot's affirmation was that anyone can learn alone, and the politics of Rancière's (1991) story lies in its assertion of the autonomy of the learner and a subversion of the division between

producers and consumers of knowledge. Rancière (1991) declares that the act of explaining, by its very nature, implies an inequality between a teacher and student based on a narrative of progress.[34] This is a notion of education as transmission that relates to Freire's (2000) criticism of the 'banking system' of education, whereby students are treated as receptacles to passively receive knowledge. In this way practice-based research, or knowledge that arises out of embodied methods, can be understood as a de-stratification of this learning experience. The becoming-pedagogical of materials facilitates an education that is not based on instruction, but rather exists in specific material encounters where knowledge is emergent rather than transmitted. Rancière's (1991) story can be contextualised within the events of May 1968,[35] and can be interpreted as a denunciation of the institution and superstructures that had become absorbed in the reproduction of unequal social and power relations (Ross, 1991). Studio-based art practice that gives greater agency to materials is not involved in producing or maintaining a divide between teachers and learners, and with reference to Farrar's (2015) practice, it closes the gap between them. This is something I experienced during my jarring initiation into art school to begin my undergraduate degree in Fine Art.

Having not taken a foundation course and arriving straight from my prescriptive art A-Level, I found it hard to adjust to the contradictory opinions of tutors, and the lack of what I deemed an objective value system within which to examine my work. I could not compare myself to my peers as they were engaged in very different practices, and without

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[34] In the studio visit to Hughes (2016) we similarly discussed this notion of a narrative of progress that is present in UK art schools, namely the way in which this chronology is traced to affirm a student's development. This often manifests in students' experimentation with different scale and media and Hughes (2016) questioned this trajectory, suggesting that maintaining one way of working and resisting the pressure to diversify one's working methods would be a political act, as the very idea of a narrative of progress functions as a narcissistic way for an institution to affirm its imprint on students that work within its structures.

[35] May 1968 was a volatile period of civil unrest in France punctuated by demonstrations and general strikes, as well as the occupation of universities and factories across France. The unrest began with a series of student occupation protests against consumerism, capitalism and traditional institutions, values and order.

a formal grade system there was only verbal and written feedback. I found it hard to adjust to this working environment with its equivalence of opinion, and for a short while remained over-invested in my tutors' feedback, and I understand this now as being rooted in my desire to reproduce the hierarchy that I had been accustomed to in my secondary school environment. However, due to the tutors and other students' refusal to reproduce this system that I was so invested in, over the course of the three years I developed greater confidence in my own discoveries, and experienced how my own material investigations contributed to the formation of new insights and concepts. This is not to ignore the fact that as on my A-Level course there remained pedagogical structures and hierarchies at play, structures that I was just as implicit in reproducing. For example, in the context of my undergraduate degree, directly asking for advice or guidance from a tutor would have disrupted the structures of the studio-based art education. However, my interest in the undergraduate system is that emphasising heuristic learning enabled materials to have greater agency in my working process. This system, although replacing the previous pedagogical system, closed the gap between my experience of teaching and learning, and through my material experimentation I was engaged in both sides of this process.

Rancière (1991) argues that the Western philosophical tradition is based on the division of mental and manual labour. However, as I have explored practice-based research methods, as demonstrated in Farrar's (2015) and my own practice, present a form of knowing that is rooted in experience. It is, to borrow Barad's (2007) term, an 'onto-epistemology' (p.89), a knowing in being. In these artistic learning paradigms the terms and the objects of reference are created simultaneously, with the way in which an artist comes to understand their material investigations (the conceptual framework) and the object of investigation being instated at the same time. Pre-existing theories are not applied to material problems but instead are generated by them. Artists are constantly involved in the creation of conceptual frameworks to examine specific material problems,

whilst allowing flexibility into these systems, by pushing, pulling and testing concepts through material negotiations and feedback. The type of material practice, as I have discussed in relation to Farrar's (2015) work, can be understood as a form of intellectual emancipation, as she was involved in both the teaching and learning process. I want to advocate the primacy of material sites of learning for this form of emancipated pedagogy within the context of the dematerialisation of the studio, as it is through material feedback within artistic assemblages that pedagogical encounters emerge and are enabled.

5.4 Material Feedback

The participating artists discussed their experience of material feedback in tackling what can be understood as unknown problematics that arose in their making processes. Peck (2016) described how she tested material relationships to investigate her ideas:

> *MP: I was talking to somebody yesterday who thinks of a project and then the work is just a matter of carrying it out, whereas I feel like I have to be with the stuff a lot. Things can move on quite quickly so I find it quite hard to predict what I'm going to make. Some people always know exactly what they are doing.*
>
> *ASB: I'm just not like that at all.*
>
> *MP: Me neither.*
>
> *ASB: Because it always depends on what materials I'm working with, or what I have at the time.*
>
> *MP: Yeah, exactly. I think also in terms of the imagery I use, it's often stuff I come across in an unplanned way, and I think as soon as you start pre-empting that it becomes kind of… I've been talking to a couple of people about this… it becomes a bit contrived. Lizzie was saying that she has something that she is thinking about for the show but she doesn't want to pursue it now because it feels too early, and then you will have peaked too early and get really bored with it. I feel like that, even if it takes me three days to make something I just start to feel so over it.*

Peck (2016) conveys how within her practice materials become idea generating, and the development of a work is not a matter of 'carrying out' a plan, but rather ideas arise in

and through the making process. Farrar (2015) described a similar experience:

ASB: And then what was the decision to translate the drawings into paintings rather than keep them as just linear paper works?

MF: I just wanted to know what would happen.

Farrar (2015) used the method of translation as a type of exploratory process whereby she would discover 'what would happen' to the drawn forms if they were translated, and she tested how the painterly medium modulated her drawings, and how this state change affected her working methods; Farrar (2015) tested how the drawn forms varied through their repetition. Deleuze (1994) suggests that 'repetition produces only the same of that which differs' (p.289), and for Deleuze each performance and each repetition involves different intensities, different flows,

refer to the modification of the artistic assemblage by its affects. For example, when making my three-dimensional works, projections or sculptures, I never have a preconceived idea of what I am going to make beforehand. There is of course an element of both selection and chance involved in which materials are brought into the specific spaces that I work in; however, the ideas regarding how the work develops are generated as affective responses to the intra-play of the context and materials. I respond to these affective moments that impel me to act by altering the work in a certain way. The affective encounters thus determine whether I adjust, add or remove material elements. In the example Farrar (2015) gave, affective encounters resulting from the intra-action of the drawn forms, the canvas and the paint, determined different potentials for her re-engagement with the painting. This method of practice used by Farrar (2015), Peck (2016) and myself increases material agency, as affective encounters caused by material relationships direct the development of the work. This accounts for the iterative and emergent methods that Peck (2016) described.

Van der Tuin's (2004) example of an artist shaping clay can be used to elucidate Peck's (2016), Farrar's (2015) and my own experiences of making within the context of the studio, as she notes that even if an artist approaches a piece of clay with a well-defined idea or form in mind, trying to shape the clay according to a certain predetermined schema, it is in the relation between the clay and the person in the practice of working with the hand, the thumb, the chisel, that the form emerges. Van der Tuin (2004) describes how matter can be understood as an active form, in that matter and form exist in a relation of intra-action. Through this process the subject becomes an artist and the environment a studio, but this causality is not mono-causal (from form to matter), necessary (the piece of clay can remain a mass of earth), or predictable and predetermined (Van der Tuin, 2004). This idea is expressed differently in Haraway's (1997) development of the concept of the material-semiotic actor, where a piece of clay is agential because what is in the

hands of an artist has a great impact on the emergence of the artwork. When Peck (2016) and Farrar (2015) discussed not having preconceived ideas before starting works, as Van der Tuin (2004) explores, they expressed how they understand that artists and materials alike 'invent' through their awareness of the emergent qualities arising in the making process. In this ontology of artistic methods, non-human material agents (paints, buckets, palettes) are as active as human ones, and changes in artworks as they develop are therefore a result of the collective agency of the artistic assemblage.

Deleuze (1990) defines agency as a body's 'becoming active' through its association with other bodies. Deleuze and Guattari's (1993) notion of assemblage asserts that within a given body the relationships of its component parts are neither stable, nor fixed, and instead they can be displaced and replaced within and among other bodies. Material feedback opens up the boundaries of the autonomous subject as flows between the artist, the artwork and materials transform the agency of each through their relations. To use Farrar's (2015) experience as an example, the artistic assemblage would refer to the set or system of relations that existed between the drawing-paint-canvas-artist-studio; as the drawings intra-acted with the other elements, the potentials of those elements were transformed, as was the capacity of the assemblage as a whole, and as the artistic assemblage changes, so too does its capacity for self-production. Consequently, as the assemblage changes through this system of engagement and feedback, the work, working methods and artist-learner are produced differently. This contrasts with representational practices in painting where the decisions of the work would be pre-determined and executed according to a prevailing logic. In iterative and emergent methods of practice, such as the ones I have discussed and practiced, responding to material feedback enables the transformation of the methods with the work itself. The changing logic of the work's production is co-produced by all the agentic elements in the artistic assemblage: drawing-paint-canvas-artist-studio, human and non-human alike. In contrast to representational

practices, changing relations within artistic assemblages, regardless of size, alter the operational mode of the assemblage as a whole. Within artistic systems, rather than the feedback loop existing within the boundaries of an assemblage, i.e. its logic of practice, it functions to transform the assemblage's operative mode.

The material relations within the assemblage affect the methods by which it transforms. I have created Figure 37 to illustrate this idea, namely how both the work and practice are made and re-made through the micro-encounters that take place in the studio. These affective, material encounters facilitate what Deleuze (1989) calls a 'shock to thought' (p.161), an instability that derails habitual thought in creative and constructive ways. By causing the artist to re-encounter the relationships within the assemblage in new ways, the intra-play of materials, their role and the works relation to its context, these 'shocks to thought' engender new concepts and facilitate new working methods. These unexpected material instances can be understood as pedagogical events, as they affect new and embodied forms of learning by facilitating new modes of relation. As Beaumont (2014) notes, thinking through making necessarily involves non-human elements that are implicated in the co-production of both artwork and artist-learner. In relation to the Critical Pedagogy of Freire (2000) and hooks (1994), by responding to affective moments in studio practice, normative pedagogic relations are reconfigured as learning takes place with material collaborators, and rather than operating as a passive process, learning arises through the artist's active participation in specific material assemblages.

Figure 37: Logic of the assemblage
Left: representational methods diagram. Right: Emergent methods diagram
Image Credit: Amba Sayal-Bennett

5.5 Critical Pedagogy: Posthuman Praxis

The artistic practices that I have discussed in this chapter can be understood as forms of Critical Pedagogy (Freire, 2000; Giroux & McLaren, 1994; hooks, 1994) as they counter unequal divides between those who learn and those who teach. In these practices artist-learners are produced and re-produced as part of material assemblages, and what is learned is therefore immanent, situated and emergent, rather than transcendent, acquired or fixed. This contrasts with Freire's (2000) 'banking' (p.

Freire (2000) proposes that this projection of ignorance onto others is characteristic of the ideology of oppression, which negates both education and knowledge as processes of inquiry. In the artistic methods I have discussed, there is no hierarchy between those with or without knowledge, as knowledge is created through the learner's experiences; therefore it cannot be transferred, only abstracted in order to be communicated. In artistic methods of inquiry what is learnt is mutable, rather than static, and reflects the nature of the world in which it participates. I want to present a posthuman reformulation of Freire's (2000) idea to propose that liberating studio-based art education consists of acts of non-human cognition, not transferals of information. As I go on to discuss, creative practices that incorporate material agency affirm the ultimately prosthetic nature of both art making and learner subjectivity. Such practices can be understood as posthuman Critical Pedagogies, as they do not reproduce systems of domination which maintain divides between subjects and objects of knowledge, rather they enable matter to be an active participant in the subject's constant becoming.

In the problem-posing practices I have examined, Farrar (2015) and Peck (2016) developed their power to critically perceive the way they in which they related to their material environment through their practice. To borrow Giroux and McLaren's (1994) term, this can be understood as a type of 'praxical pedagogy' (p.16), a pedagogy which did not have a predefined outcome but empowered both artists to reconstruct their material context in new ways through their engagement with it. Through these realisations both artists redefined themselves and their practice, leading to the development of new working methods. Giroux and McLaren (1994) note that praxical pedagogy is a pedagogy which does not demand learners conform to a specific image of political liberation, but simply that they gain an understanding of their own involvement in the world and in the making of their own future. In relation to the practices of Peck (2016), Farrar (2015) and my own, this awareness was produced through embodied methods, or as Freire (2000)

states: 'critical perception [was] embodied in action' (p.99). This integration of experience and theory can be understood as praxis, a practice that developed through an on-going process of reflection and action or material-informational feedback. In this way critical perception in the making process did not result from the human subject alone, but from their connection to the material surroundings; what was learnt was not *a priori*, there to be discovered, but existed as information in action, a form of experiential pedagogy.

As Haraway (1991) has explained, this form of inquiry is often overlooked in more traditional research approaches, and she writes that within the context of white capitalist patriarchy, an object of knowledge guarantees and refreshes the power of the knower, but any status, as an agent in the production of knowledge, must be denied the object. In short, the world must be objectified as a thing rather than considered an agent (Haraway, 1991). Like Freire (2000), Haraway considers how some forms of pedagogy can serve to reinforce systems of domination. The practices I have discussed in this chapter can be understood as forms of Critical Pedagogy (Freire, 2000; Giroux & McLaren, 1994; hooks, 1994) as they challenge the neutrality of knowledge and affect a critical consciousness that empowers artist-learners by educating them to how, not just humans, but matter, affect change in the world. Learning through making enables artists to understand how they are constantly in the process of becoming, unfinished, incomplete, within a likewise unfinished reality.

hooks (1994) also notes that theory has to connect to lived realities in order to have meaning or to be understood and felt, and discusses how personal experiences can be devalued in the context of teaching environments, such as the classroom (hooks, 1994). The practices I have focused on in this chapter emphasise what hooks (1994) terms the 'authority of experience' (p.89) in theorisation, and emphasise the importance of the lived realities that underpin pedagogical experiences. In both Farrar (2015) and Peck's (2016) practices, lived reality becomes a site of experimentation rather than something to be

'discovered'. Peck (2016) draws upon her everyday experiences and constructs material experiments with appropriated vernacular in her work, whilst Farrar (2015) uses translation to facilitate new potential in the drawings she works with; in both their practices the artists learn through different modes of relation. Learning in their studio-base practice is about being in contact with a lived reality, learning from how it changes through on-going negotiations and relations which in turn produce them and their practice in new ways. hooks (1994) argues that the erasure of the body in educational practices encourages learners to believe the information they receive in these environments is comprised of neutral, objective facts that are not particular to the bodies from which they emanate. In Peck (2016) and Farrar's (2015) practice, what is learnt affects what becomes, rather than being objective and neutral, information in studio-based practice is situated and productive. In the context of the dematerialisation of the studio in UK tertiary-level art education, the pedagogical encounters I have analysed have demonstrated the transformational value in theorising from personal and embodied experiences. Such encounters enable artist-learners to recognise their own uniqueness in bringing new insights into critical analyses, as bodies and processes of embodiment are core to our ways of knowing in being. Such practices can be understood as posthuman pedagogies, as learning is produced through the body's participation in artistic material assemblages. By grappling with affective moments that forced thought during the making process, Peck (2016) and Farrar's (2015) experiences call into question how learning and learners are conceived within studio-based contexts.

5.6 Becoming Other: Art as Prosthesis and the New Image of Affective Thought

Bennett (2010) claims that agency is not the exclusive preserve of human beings. In her book *Vibrant Matter*, she argues that agency should be conceived as distributed throughout affective assemblages of human and non-human 'actants', rather than

something that can only be explained through reference to human will or intentionality. In Bennett's (2010) view, this entails that human and non-human agency should be treated in a symmetrical way and she therefore advocates extending notions of agency to non-human things. I want to draw on this notion to consider the agency of materiality within the context of learning, and more specifically, how matter has agency in processes that are normatively considered solely human. Bennett (2010) understands action or doing to be the product of human-non-human assemblages, where an 'assemblage owes its agentic capacity to the vitality of the materialities constituting it' (p.34). When we consider learning as an action of the assemblage's self-transformation, a posthuman pedagogy begins to emerge, and this is something I experienced in collaboration with an artist who was part of the 'Cypher' collective.

Due to shared sympathies in our practice which we discovered on meeting for the first time in Berlin for the initial *Backdrop* (2016) exhibition, Papworth (2016) and I decided to collaborate on a site-specific work for the London edition of the show. The process of collaboration was not drastically different from how I usually work; I knew Papworth (2016) would bring some material elements with her, as would I, and that therefore the majority of the making process would be iterative and responsive, rather than planned in advance. I wanted to incorporate a material element that would connect together some of Papworth's (2016) smaller plaster objects (Figure 38), such as a floor drawing or lino cut-out (Figure 39).

Figure 38: Emma Papworth, 2015, Untitled, **[installation]**
Image Credit: Emma Papworth

Figure 39: Emma Papworth and Amba Sayal-Bennett, 2016, Aerial Assemblage, **[installation]**
Image Credit: Emma Papworth

We exchanged a few brief messages before the show and she reacted positively to the idea. My methodological approach was very similar to how I usually work, as decisions arose in the context of the exhibition space and in relation to the materials. This process

of object negotiation and placement also features in Papworth's (2016) practice and was one of the main reasons we felt a collaboration would be possible. In the process of placement and re-distribution of materials, Papworth (2016) and I hardly exchanged words, and this was something Graham (2016) and I discussed in our studio visit:

ASB: It was funny because we didn't really talk about [the making of the work]. When I'm on my own and making things in a certain way I'm not having an internal verbal dialogue about how I think things should be. That became really apparent when I was making the same sort of work with someone else. The verbal dialogue seemed sort of redundant. [Papworth] or I would move things and the other person would respond in the same way. It was quite funny. At certain points we found it quite amusing because there was not really much to say about it other than yes or no, and I think it showed that we were on the same page about things. I have never done a collaboration before, or really found someone I wanted to do one with, but I think you have to have a certain level of trust and also an open attitude. I guess any conception of ownership over the piece has to be relinquished. If that wasn't the case it could have been quite an unpleasant experience.

HG: And also you have to think about how the aesthetic judgments you are making can seem really arbitrary, especially when you're not verbalising them. Like it's too heavy, why is it too heavy? Or why does that matter, what are you trying to do, what are you trying to convey?

ASB: I think it comes down to a certain organisational logic. I think it's to do with a mode or operation or approach. I remember [two of our tutors] setting up the degree show and they would do the exact same thing that me and [Papworth] did, of just standing there and placing things, being like yes, yes, no, and then they would agree on the exact same thing.

This experience of shared understanding was not only based on a similar logic of practice but was because Papworth (2016) and I, through our material collaboration, became part of one artistic assemblage and system. We both had no problem working in this responsive manner, as both of our practices engage with material agency and its capacity to have an active role in a work's formation. This is what I referred to when discussing the notion of relinquishing 'ownership' over the work in the studio visit with Graham

(2016). The process of making was no different to how I usually work as during this collaboration Papworth (2016) became another actant. Within the assemblage there was no significance placed on which artist was responsible for which changes, but rather by responding to the changes as the work developed, the agency became proper to the assemblage. As I discussed in the studio visit, this lack of verbal dialogue is indicative of the way in which the work developed through an affective agency. We learnt about how the work developed through our embodied relation to the human and non-human components of the assemblage, and in the round table discussion that accompanied the exhibition, Papworth (2016) and I discussed this performative dimension of the materials with which we engage:

EP: The work I made for the previous show focused around creating a series of interacting parts that could be seen as performing playfully with one another; propping, leaning, holding one another up precariously whilst eluding abstractly to an awareness of the human body. Recently, I've been thinking about other existing spaces of action, how a construction site for example might act similarly to a 'small theatrical arena' within urban environments and controlled city spaces. These sites are one of the few places where processes and material transformations are visible and where random distributions of 'matter' or 'unruly stuff' are tolerable. So I was thinking about that in comparison with the idea of a backdrop being considered a 'tolerable space for action.' The same can be applied to the territory of an exhibition space, it's not an empty shell, blank canvas or neutral space, but could be seen as a 'tolerable space for action.'

ASB: I really relate to your notion of urban situations being considered as 'theatrical arenas'. I think about the 'making' process as a dynamic field of action, and the studio context as a performative site, a de-territorialised space, or to use your term a 'theatrical arena', where affects can travel between bodies (human and non-human) in new ways. I'm interested mainly in how materials take part in the work's form-taking process.

EP: I can relate a lot to this idea of material agency and productive potential within a piece of work. It's an important part in the making process for me. The idea that materials can be thought of as active rather than just merely props, leads me to

continuously try to understand the significance of the agency in materials and art objects. I thought you put it quite nicely with 'making' as a dynamic field of action, and the studio context as a performative site. I think it's quite interesting to think about the pieces as being almost like sub-objects or transition-objects that act between coming into being and leavings. For me they occupy a strange position between activeness and passiveness or of past imminence or future action. Because it's not definitive what they are exactly. I guess that's why it allows them to take on an aliveness or an anthropomorphism as you described it, and alludes to the idea of materials having a certain agency. The artist is just the catalyst in a series of on-going processes.

With reference to Papworth's (2016) and my own practice, Bennett (2010) asserts that the members of an assemblage, whether simple or complex, are all actants in the sense that they individually possess a certain vital force and are collectively able to produce effects, hence the performativity of assemblages. If art practice can be understood as assemblage, then learning through making can be conceived as a prosthetic act. As a concept, prosthesis violates the logic of totality that underlies Western concepts of identify and selfhood, as a prosthetic extension reveals a lack in the body to which it is attached, with the very need for such an attachment indicating an original incompleteness or unboundedness of the self (Zylinska, 2002). Zylinska (2002) notes that contemporary experiments in cosmetic and corrective surgery, organ transplants, genetics and cloning, have brought to the fore the instability of the relationship between nature and technics, and argues that bodily experimentation challenges the possessive individualism that is characteristic of the capitalist model of selfhood, delineating instead the contours for a 'prosthetic culture' (p.217). Zylinska (2002) argues that these conceptual changes have transformed the ways in which we define identity, allowing for the emergence of less bounded and more connected models of human subjectivity, and she interprets this newly emergent view of humans as always 'intrinsically other' (Zylinska, 2002, p.4).

I want to suggest that learning through making can be understood as an encounter with

an alterity that challenges and threatens the concepts of the bounded self. Bodily and material experimentation challenges existing modes of thought by causing the artist-learner to experience themselves and their material situation differently, as changes in the artistic assemblage transform the informational feedback system within the making process producing the artist, artwork and practice in new ways. Artistic practices that give greater agency to matter therefore foreground the broadly enacted performativity of learner-subjectivity, which disrupts notions of the bounded subject and accounts for the way in which learner subjectivity is altered in, and produced by, the making process. Changes in informational feedback systems between different parts of the artistic assemblage necessarily involves a reconceptualisation of this relation to bring both back into comprehension. In this moment learner subjectivity is altered as what is learned about this changed relation, transforms how they understand themselves and their position within the assemblage. This can be understood as a form of posthuman Critical Pedagogy, as materials have agency in the learning process rather than existing as a subjugated object of knowledge. The artist-learner is transformed by what is learned, and rather than passively receiving information, learning within artistic material assemblages is rooted within embodied and lived experiences, a praxical pedagogy that operates without predetermined outcome.

By exploring different ways in which artists negotiate relationships with alterity and exteriority in the form of affect and material agency, I want to position prosthesis as an articulation of connections and slippages between the self and the other. This is not so much an ethical as a pedagogical consideration, which takes otherness or the encounter with the 'other' as a prerequisite for learning. If studio art practice can be considered a form of prosthesis, then it follows that the artist-learner can be understood as a cyborg, made up of both human and non-human parts. The cyborg artist-learner 'thinks' and becomes through changes that enable new internal relationships between the

heterogeneous bodies that constitute the assemblage. For example, Farrar (2015) discussed how she used drawings to plan larger painterly works, describing how, although the drawings were useful to initially work out the composition of the paintings, due to the fact that the medium of paint is so different from graphite, during the painting process she learnt about how the painting could develop from the marks she made, rather than what she initially intended to depict. In this way, Farrar (2015) learnt from the material process itself:

> *MF: I never thought, when thinking about drawing and painting, how useful drawing is. It's just crucial.*

> *ASB: Yeah, I guess it's one of the things I don't do enough. I always feel like any leaps I make are always through drawing. If I don't have enough time to focus on drawing I'll make other work, and I realise actually it's something you should really make time for. I think because it's a real thinking process. You have a kind of attitude towards it where you're not precious about it, which I think is really key.*

> *MF: Yeah, that's spot on. I feel because with drawing you sometimes feel it's going to be a plan for a painting, but actually the language of paint is so different from the subject matter that you are actually learning from the marks. Rather than it being two cups and a bottle, this line has so much more in common with the table than you possibly could imagine. Without reminding myself of the Japanese link I wouldn't be able to do the bottom of that table in that calligraphic way. I think my work is about the variety that oil as a western medium gives to that. In watercolour and ink I couldn't achieve these sort of decisive moments.*

Farrar (2015) explained how different parts of the paintings related to each other through the work itself, and these relations were made within the 'language of painting' rather than through subject matter or preconceived notions of form. Farrar showed me how two lines, one of a table and one of the side of a glass (Figure 40), had *'much more in common than you can imagine'* (Farrar, 2015).

Figure 40: Maria Farrar, 2015, Untitled, **[painting]**
Image Credit: Amba Sayal-Bennett

Farrar's painting practice and experience of line and form within the medium, together with her material knowledge, enabled her to read these two parts of the painting as like terms, and she noted that as the language of paint was so different from her subject matter, she *"actually learn[t] from the marks"*. Farrar (2015) did not view them in representational terms, as two distinct parts of two separate depicted objects, but in the language of the medium the two parts could be connected on new terms, and her perception of the commonality between the lines is a form of rhizomatic thinking. What

joined the two lines was Farrar's (2015) material practice, where specific modes of working or engagement with her materials fostered new modes of thought. Farrar's experience of painting was therefore integral to how she came to learn about and understand her working method, and this entanglement of working methods and thought demonstrates the performativity of artistic assemblages. Farrar's (2015) method of making fostered an embodied logic that was specific to her experiences of painting; understanding the lines as having a commonality resulted in a different experiential understanding of picture making within her contemporary practice. This material thinking arose through Farrar's artistic method assemblage, her coupling with canvas, paint, brushes, drawings, which produced a form of non-human or cyborg thought.

Farrar's (2015) learning experience echoes Lands and Mayer's (2010) ideas on 'threshold concepts' and 'troublesome knowledge' (p.373) as a transformational approach to learning. They suggest that engagement by the learner with an unfamiliar knowledge terrain and the ensuing reconceptualisation may involve a reconstitution of, or shift within, the learner's subjectivity and identity (Land & Meyer, 2010). During this process the learner enters into a state of liminality or in-betweenness, neither there nor here, uncertain and dislocated, and it is in crossing the threshold and leaving this state, that the learner may understand things differently with an altered sense of self (Gray & Burnett, 2014). The process of making concrete things reveals the processes involved in the making of ourselves. Material encounters form confrontations with the un-thought, and by participating in artistic assemblages, the system's total cognitive capacity exceeds the individual knowledge of the artist-learner, producing them in new ways, as unfamiliar experiences foster new conceptual and embodied modes of relation. Cognition is therefore distributed between human and non-human actants, opening up the boundaries of the 'stable' learning subject and re-making them anew.

In 'Difference and Repetition' Deleuze (1994) offers us a new conception of thought in

which thinking is liberated from the human subject and reconceived as what animates the world (Stark, 2015). Deleuze and Guattari (1994) argue that concepts, percepts and affects are all non-human in character, even if they are the product of human activity (Stark, 2015), and their key point is that the human subject is no longer to be conceived as the beginning and end of thought, but rather that thought moves through the human and does not emanate from them as a unique property (Stark, 2015). As Semetsky (2013) notes, Deleuze's (1990) new image of thought is aesthetics, because art thinks no less than philosophy but thinks through affects and percepts, while Simondon (2012) notes that affectivity is precisely that mode of bodily experience which mediates between the individual and the pre-individual, the body and its 'virtual' milieu. Whereas perception appeals to structures already constituted in the interior of the individuated being, in contrast affectivity indicates and comprises this relation between the individualised being and pre-individual reality (Simondon, 2012). As the mode of experience in which the embodied being lives its own excess, affectivity introduces the power of creativity into the sensorimotor body (Hansen, 2004). Affects denote transformations in bodily capacities, and is the capacity of the body to experience itself as more than itself, to be in excess of one's actual state (Allan, 2013). It is the role of this affective excess in the learning process within artistic practice that I have focused on in this chapter.

For Deleuze (1990), genuine education, like aesthetics, proceeds through deregulation of the sense and a shock that compels thought against its will to transcend its ordinary operations, as learning transformations arise in contact with the un-thought. As Semetsky (2013) notes, creativity is always a becoming, a re-territorialisation and an establishment of new affective systems of relation, as it brings into being that which does not yet exist. As has been discussed in relation to my practice research, it is the affective agency of matter that facilitates learning encounters by instating changes within artistic systems, and these experiences and insights can be seen to change how we understand the learning

that takes place through making. As Semetsky (2013) notes, learning is the art of becoming when affects spill over and beyond those who live through them, contributing to their becoming-other. Having discussed the experiential, affective and emergent dimensions of learning in relation to, Papworth (2016), Peck (2016) Farrar (2015) and my own experiences of making, I want to conclude by considering how such practices help us to rethink art, learning and self.

5.7 Conclusion: Posthuman Critical Pedagogy

By examining artistic practices which facilitate greater material agency, I have outlined a critical new materialist reappraisal of studio learning within a broader non-human context. Such practices pose a challenge to the anthropocentricism and conceptualism of the UK tertiary-level studio art pedagogy that I outlined in Chapter One. By engaging with entities that have traditionally been devalued in dominant systems of learning, the non-human focus of this chapter has aimed to move beyond the perceived oppositions between organic/inorganic, animate/inanimate, subject and object. The human has been displaced from the centre of my analysis, and instead I have focused on how the materiality of learning becomes a core part of what is learnt and how the body becomes. I have examined the role of affect and material agency in learning encounters, specifically how, as Hickey-Moody and Page (2016) note, affect validates emergent epistemologies or subjugated knowledges, which often remain silenced within theorisations of education. In practices which mobilise material agency and affect I have demonstrated how artist-learners are not discrete but entangled entities, and how art practice, as a form of posthuman Critical Pedagogy, generates thought that is not exclusively human. I have delineated how what is learnt does not pre-exist the learning encounter but instead exists as a position, an orientation, or a constellation of material relationships which contain specific transformative potential; such practices can be understood as pedagogies of becoming. Giroux and McLaren (1994) suggest that experience has to be situated within

a theory of learning, and the practices I have outlined in this chapter embrace embodied experience as a vital dimension of the learning process within studio art practice.

In the next chapter I explore the implications of a posthuman pedagogy, and focus on how material agency and affect within studio art practice not only affects pedagogical becomings, but also machines worlds and produces potential realities. I delineate how posthuman pedagogy can empower artist-learners to reconstruct their world in new ways, and by focusing on my own work and that of the participating artists, I explore how the artistic practices discussed in the previous chapters contribute to the worlding of new spaces and subjectivities. Unlike utopia, worlding is not the deferred possibility of a new world, but possibility within the present, it is the creation of an 'imminent utopia'. Drawing on the work of Deleuze (1994) and my practice-based research, I explore the internal consistency, or world-building character, of the posthuman pedagogy I have outlined here, through its intra-action with the wider context outside of the physical site of the studio.

Chapter 6 - Beyond the Studio: Worlding and Posthuman Pedagogy

The intention of this chapter is to consider the implications of the posthuman pedagogy within studio arts practice that I have explored in previous chapters. I have demonstrated how artistic practice that gives greater agency to matter can be understood as posthuman Critical Pedagogy (Freire, 2000; Giroux & McLaren, 1994; hooks, 1994), and in this chapter I consider the implications of this process, its performative dimension and active role, in producing both learning-subjects and material environments in order to pose a new relation to the main research question of this project: how do artistic practices alter and extend learner subjectivity? I explore how studio practices, my own and that of the participating artists, which mobilise affect and material agency as forms of posthuman pedagogy, intra-act with the wider contexts in which they are situated. In Chapters Three, Four and Five I presented an alternative, new materialist, feminist and posthuman theory of the epistemology underpinning studio-art pedagogy, and questioned how learning is conceived within the context of the studio by exploring how learners and learning do not pre-exist pedagogical encounters. As the title of this chapter suggests, I build upon these concepts to demonstrate how posthuman learning within studio-based art practice can be understood as a technology of subjectivity, or self-making, and world-building, and I delineate how this practice enables artists to relate to their material environment and to reconstruct their world in new ways.

In what follows I build upon Badiou's (2005) notion of the event to suggest that in the practices I examine, learning through making takes place through a series of 'event' encounters. I take from Badiou (2005) the idea that an event is a break from conventional modes, but rather than a rupture that creates an entirely new world that replaces the old, I focus on how artistic event-encounters generate transient worlds. Drawing on the work of De Certeau (1988), I consider these encounters as forms of interstice, tactical

interventions that temporarily reconfigure material relations, producing the artist-learner and environment in new ways. Such event-encounters can only be written about from a situated perspective, and for this reason I explore my own personal experiences of making, and those of the participating artists, to present an inventory of moments that elucidate this performative potential of posthuman studio pedagogy. This is in order to explore how it manifests in an expanded form, intra-acting with the wider context to enable the becoming pedagogical of everyday experience.

6.1 Performative Practice

Utopia typically designates an imagined place or state where everything is perfect, it is essentially a future oriented concept (Noble, 2009). Classmates, art tutors, and gallery goers have frequently interpreted my drawings in utopic terms, as strange futuristic objects or diagrams (Figure 41, Figure 42 & Figure 43), and there is a connection to architecture, urban planning, and furniture design in the visual aesthetic of the drawings, as they re-appropriate and repurpose these vernaculars. They have also been described as having a 'defunct utopic' or even 'retro-futuristic' aesthetic. In my opinion they appear, like old sci-fi movies, to embody more of the specific aspirations and particularities of a given time than a desired or projected future. However, as I discuss in relation to the practice of diagramming, the utopic nature of these drawings is not derived from their deferral of future spaces, but from the way in which they facilitate a different operative mode in the here and now. I want to suggest that this 'defunct utopic' feel in the drawings does not come from a world out of grasp, but possibilities in the present. An exploration of translation as an operative method in my practice demonstrates this.
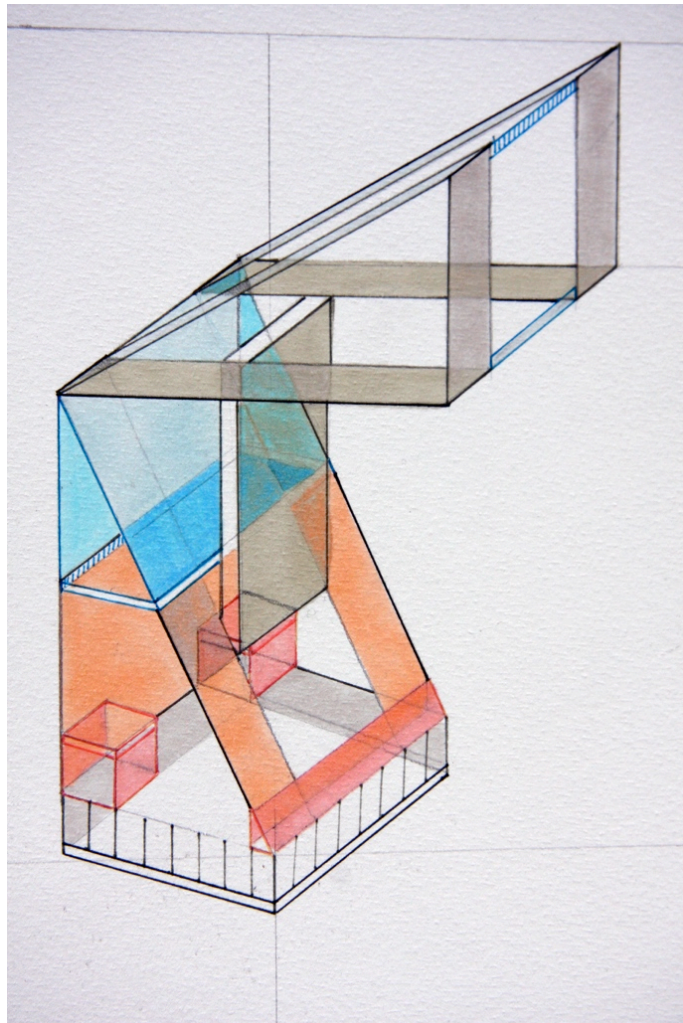
Figure 41: Amba Sayal-Bennett, 2010, *Untitled,* [drawing]
Image Credit: Amba Sayal-Bennett
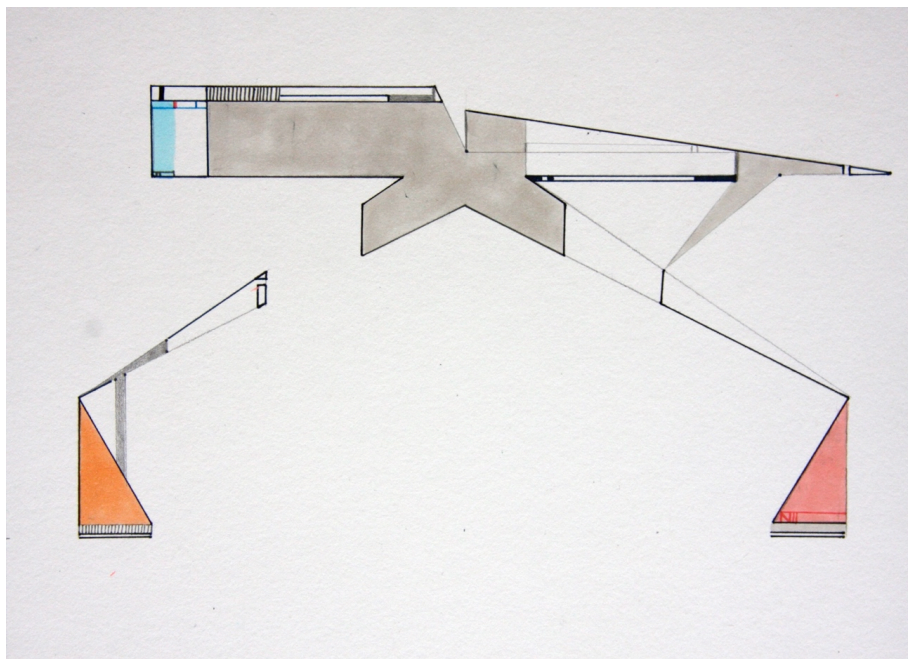
Figure 42: Amba Sayal-Bennett, 2010, Untitled, **[drawing]**
Image Credit: Amba Sayal-Bennett
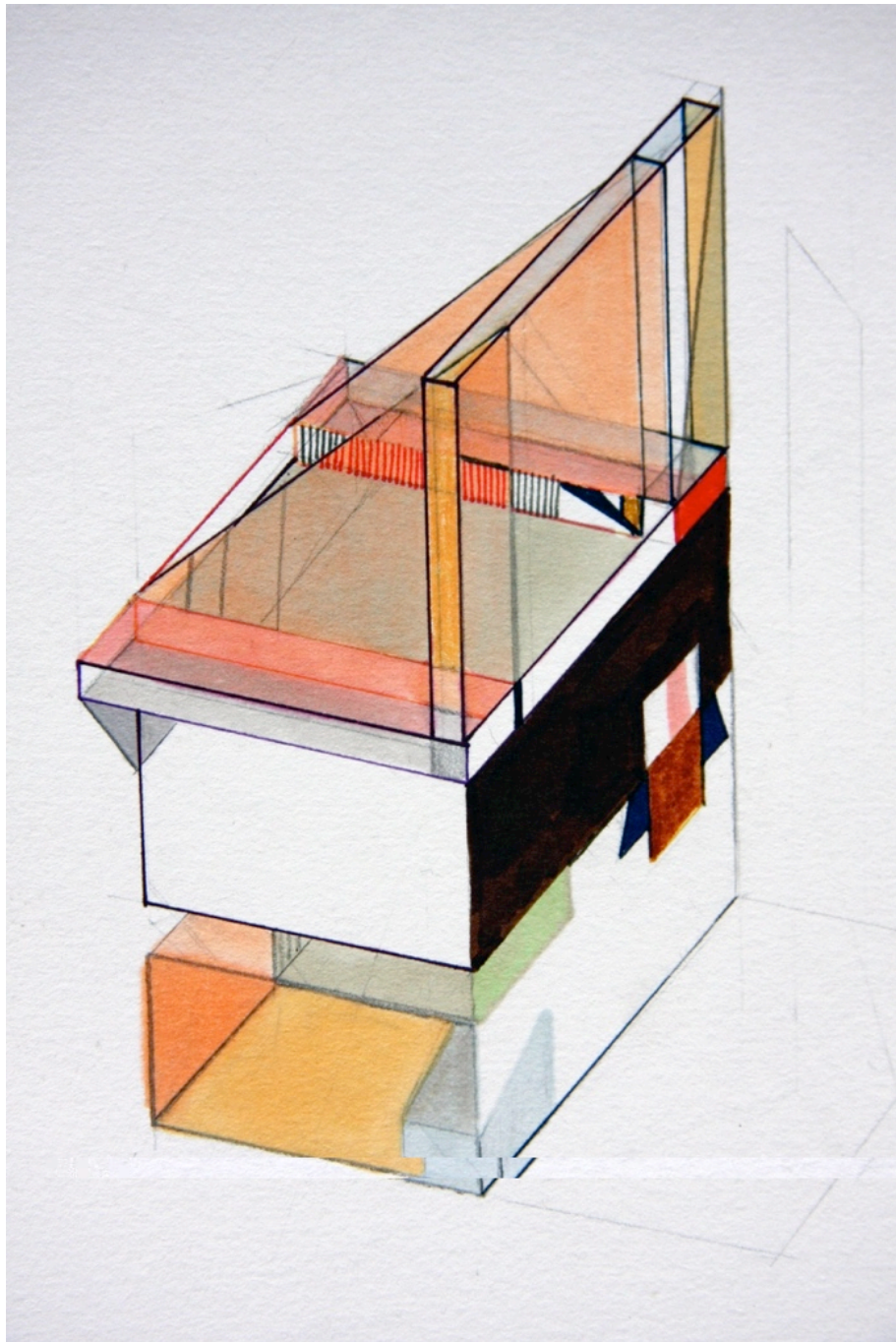
Figure 43: Amba Sayal-Bennett, 2010, *Untitled,* **[drawing]**
Image Credit: Amba Sayal-Bennett

I experiment with translating my drawings across different media, engaging with them in three-dimensional terms or creating other drawings from them. There are two levels of realisation and non-realisation at play here; my drawings are already realised actualisations as they are objects in the world and have a concrete reality, but as drawings they have multiple references, whether the vernacular of urban design, architecture or

language structures. Their scope of reference reaches far outside of themselves and they express unrealised worlds loaded with the potential of endless actualisations and reconfigurings. In 'The Task of the Translator', Benjamin (2002) conceives translation as a creative practice in its own right and suggests that translation can be understood as a form of artistic writing, rather than a secondary derivation of literary art (Benjamin, 2002). For Benjamin (2002), a translation is not a vehicle for the meaning of the original text, but rather recreates its value. He suggests that the translator must differentiate the 'intended object' (p.257) of the text from its 'mode of intention' (p.257), which differs from one language to another (Benjamin, 2002). Although a word can refer to the same object in different languages, it may not have the same connotations or mode of intention (Benjamin, 2002); therefore translation can be differentiated from the work of writers or poets because the intention of translation is directed towards the language. The use of translation in my practice is similarly directed, specifically toward the performativity of linguistic structures.

I explore how the intra-action of matter and form affects, to borrow Benjamin's (2002) term, the perceived mode of intention. For example, as discussed in Chapter Three, certain relationships between form, colour and line in one medium can evoke different connotations and interpretations in another. I use translation as a process to actualise the translated form under a new set of terms, and the new connotations generated by realising something in a different medium, or in the same medium according to a different logic, can be understood as part of the agency of translation. I explore the unexpected and non-intentional productive capacity of the intra-action between matter and language, the performativity of the language itself. Benjamin (2002) suggests that the task of the translator is to 'broaden and deepen his [sic] own language with the foreign one' (p.262). As discussed in Chapters Two and Three with reference to diffraction and accident as method in my projection works, errors or structural dissonances that arise through the act

of translation make visible new potential actualisations within the medium in which I am working. These incompatibilities provide traction against my familiarity with the materials and established working methods, broadening my engagement with the materials, thereby enabling me to intra-act with the medium under a new set of terms. In this process, the 'use' or operationalisation of translated elements, mediates the relationship between 'deferred' signifiers and 'immanent' meaning.

By 'using' or acting on loose references generated by a work, the references are transformed into signs of the work's production. For example in my drawing process, when marking lines on a page in response to linear and tonal forms, formal combinations evoke certain associations, such as masculine, feminine, organic or mechanical, and these associations or signifiers that are generated by the production of the work influence how I re-engage the drawings through the lines, textures and marks that I add. The signifiers, or associations generated by the drawing process itself, are therefore transformed into signs as they gain a material base or 'signified' through my use of them. Such operations of use create an indexical relation to the references, and in so doing create new frameworks of meaning or ways to encounter the drawn forms. In turn, this process generates more new and unexpected associations in the work.

This inward and outward oscillation drives a work's on-going production: on one level in the physical making process, and on another in the viewer's encounter with the work. The associations that the drawings produce have a de-territorialising function, as they create a movement outside of the work, decontextualising the set of drawn relations and rendering them virtual for new actualisations, both in my drawing process, and in the viewer's interpretation of them. These operations of use can be understood as re-territorialisations as they produce the work in new ways, which contributes to a work's ability to connect to multiple and often contradictory references without becoming fixed to any of them. Signification is thus one effect the art-machine produces when coupled

with the subject-machine (O'Sullivan, 2006). The same object 'plugged into' another subject machine will produce another kind of effect altogether.[36] The reception can therefore also be understood as a kind of immanent production, and the drawings become desiring machines that connect to the viewer to produce new meanings, where their significance is nothing more than their connection, as they have no discrete or closed identity.

Deleuze and Guattari's (1983) example in *Anti-Oedipus* of a bicycle can be used to illustrate this point. A bicycle only works when it is connected to another machine, such as the human body, and the production of two machines can only be achieved through their connection, in this case, the human body becomes a cyclist, and the bicycle a vehicle (Deleuze & Guattari, 1983). In the case of the drawings, my artworks become diagrams and the viewing subjects, readers. Associations, memories and specific visual literacies can be brought to the drawings by the viewer, so that the 'work of art' (the set of connecting relationships between the viewer and the drawings) constantly changes, and the drawings are produced or machined in new ways through individual encounters with the marks and lines that produce new readings. The drawings are desiring machines involved in multiple becomings, and rather than existing as passive objects of specular consumption they connect with what they are not, in order to transform and maximise themselves.

In 'The Emancipated Spectator' Rancière (2009) argues against art as spectacle, and advocates practices which close the divide between observers and the objects of their attention, noting that the essence of spectacle for Debord (2005) is exteriority, a

the viewer becomes involved in the production of the work. Rather than existing as a unilateral relationship, by producing a work in their own experience of it, the artwork exists as an interiority, whereby viewer and artwork become entangled. In this formulation the viewer participates in the performance of the artwork by refashioning it in their own way. This is not a mimesis, but the possibility of the new in the present, where the viewer is mobilised in the act of viewing. Rancière (2009) celebrates artistic practices which move viewers from spectators to agents.

In my drawings I do not wish to instruct the spectator, but offer the work up to be remade through their translation of it. Through my work I explore the performativity of interpretive mechanisms and how they have an active role in producing reality in different ways. This becomes apparent when there is no prior referent and various methods of interpretation are operationalised without prescriptive function. In this process the referent is created from the intra-action of a reader and a diagram. In my drawings I appropriate various vernaculars of design. This method of making signifiers which simulate a signified, simulacral drawing which appears to reference concrete objects or physical sites, demonstrates how through the process of interpretation, a referent is created. The referent is not a physical object to which the drawing supposedly refers, but the viewer's *experience* of the perceived referent. When a viewer encounters a drawing and perceives it to refer to an aerial view or building layout, they create a certain experience of the perceived referent, bringing to the drawing their notions and prior experiences of place, construction, architecture, their feelings about occupying spaces, and their personal understanding of how to decode visual diagrams. The drawing does not refer to a building or place, but to the real experience of the viewer created in their interpretation of the drawing. The referent thus exists in the viewer's experience, and it exists in a concrete reality, instated through an operation of use. The referent, or the experience of it (which are one and the same thing), is a phenomenon that results from

the intra-action, or encounter, of the subject-machine and the drawing-machine, and exists only after this relation is formed. In my drawings I aim to productively exploit this temporal distinction, the way in which the referent exists only after it is created through the interpretive process, reversing the chronology of normative referencing. The performativity of the work is therefore not limited to my making process in the studio, but exists in the viewing process as a secondary form of production.

At private views I have often been asked: 'What does the work mean?' or 'What does it represent?' Due to my interest in the connective and productive capacity of the work that I have just described, this question always seems to have a distancing effect, separating myself and the interlocutor from a shared point from which a dialogue around the work can form. This question supposes a unilateral relationship, whereby the meaning of the artwork emanates or is located in my deliberate intentions as an artist, and it also cuts off the work from intra-acting with its wider context. It reactivates the conceptual opposition between object and form, the notion that the artwork is a vehicle for an expression of a meaning that exists independently of the object itself. As O'Sullivan (2006) notes, this is an opposition that sets up the promise that an artwork will mean anything at all, and taking this position actively precludes the viewer from any meaningful engagement with the artwork. In Rancière's (2009) terms it produces the work as spectacle, as the viewer's perception of the object involves searching for a validating concept that exists outside of it. By attempting to understand the work through a set of relationships that exist in an external relation to the object, the viewer cannot become actively engaged in new actualisations of the work through their encounter with it, and the generation of their own meaning is curtailed by their consideration of whether it is the 'correct' or 'incorrect' interpretation. In contrast to the example of the cyclist and the bicycle, the viewer is not actively 'plugged into' the work, and therefore both viewer and artwork are unable to be produced differently through their encounter. The viewer does not become an active and

engaged reader, an emancipated spectator, and the work does not become a text or diagram, as instead, . both viewer and artwork remain discrete and unchanged. Referring to myself as the 'originator' of the work's 'meaning' produces the work as a trace of my experiences of making, decontextualised and therefore irrelevant. As I have demonstrated, artistic encounters in the viewing process have the potential to be performative, producing both artwork and 'reader' anew, and I now want to develop this idea of the performativity involved in the production of artworks by focusing on methods of making within studio-practice. This is in order to delineate how both artist-learner and material environment are produced in new ways through their intra-action and to evidence the transformative capacity of practices that I have described in the previous chapters.

6.2 Close Encounters

'The diagrammatic or abstract machine does not function to represent, even something real, but rather constructs a real that is yet to come, a new type of reality' (Deleuze & Guattari, 1993, p.142). The diagram is the manipulation of chance in order to suggest the emergence of another world; it is also a map of sensation (O'Sullivan, 2006). As O'Sullivan (2006) writes, this new type of reality is not utopian, at least not in a transcendent sense, nor is it endlessly deferred, rather it is immanent to this reality, made of the same 'stuff', or materials. Diagramming or mapping, as explored in Chapter Four, has the potential to enable an artist to relate to the present in alternative ways, changing the world by intra-acting with it differently. This type of relation is not concerned with absolutes or validity, but rather improvisation, using something for purposes other than their normative function. Play is a similarly autonomous act, as it changes the terms by which something is used and encountered, thus is it produces the world differently (Lynch et al., 2017). It gives one the liberty to remake their own environment and therefore radically re-organises one's encounters with the world. I want to suggest that the activity of play is central to diagramming, worlding and the machining of new learner-

subjectivities.

Psychologists and philosophers, from Dewey (1938) to Winnicott (1971) and Vygotsky (1978), have attested to the value of play in learning and creative processes, as have other theorists of creativity (Archer & Kelen, 2015; Rogers, 2010). The contents of contemporary journals, such as the *American Journal of Play* and the *International Journal of Education Through Art,* testifies to the resilience of this view. Getsy (2009) also argues that the presence of a coherent, yet not overly rigid, set of rules acts in an important way to stimulate meaningful play. As discussed in the previous chapters, this is integral to iterative-emergent research methods in studio art practice. In terms of its pedagogical significance, play enables learners to construct frameworks for their activity in which they come to understand their relation to the world differently, and this can be understood as a form of safe pleasure whereby the play activity creates a boundary between improvisational and normative activities (Lynch et al., 2017). The subject therefore understands the activity of play in terms that are different from their usual activities (Getsy, 2009). This is reminiscent of theatre, in which the art form itself generates an alternative way to conceptualise a set of improvisational actions. If we take the example of studio art practice in a university setting, play is re-framed as exploration and investigation. The artist-learner does not know how they can repurpose certain materials, such as plaster or wood, until they have 'played' or experimented with them, and play becomes a way to familiarise oneself with the many potentialities of a medium. It is a learning through making in which the material capacities generate ideas, and is integral to the exploration and actualisation of different virtualities. This is also characteristic of 'events' in studio art practice, where improvisational, emergent and unexpected encounters are involved in the production of different possible worlds.

Badiou's (2005) notion of the event represents a conception of revolution and social change in politics and other domains. Badiou (2005) maintains that reality is grounded

on a 'void' of 'inconsistent multiplicity' (p.25), a state that he suggests is normally concealed by dominant ideology. An event occurs when an excluded part appears on the social scene, rupturing the appearance of coherence and creating space to rethink reality from its basis in inconsistent multiplicity. This rupture changes the rules of the situation in which it appears in order for the event to exist as a multiple of the situation (Badiou, 2005). Until the event, the excluded part had no recognised identity or attributes within the situation, as it is only through an event that it becomes visible (Badiou, 2005), and the event therefore succeeds in representing a previously unrepresented part. For Badiou (2005), this unfolding of new representations from an event produces truths, subjects and new social systems. An event is akin to a rip in the social order or in our very fabric of being, and is traumatic for the mainstream and transformative for participants. According to Badiou (2005), events do not belong to situations, as they are in excess of whatever has been counted or identified within a given situation. Events necessarily rupture the dominant order and make possible another world.

The destruction of the state of the situation (the dominant discourse) does not necessarily entail a revolt, but rather involves the overcoming of prevalent prejudices and habitual assumptions (Crockett, 2013). According to Badiou (2005), an event must consist both of the destruction of the existing order and the definition of a new order. Badiou (2005) does not necessarily believe in destruction in outer reality, rather his key proposal is to subtract or withdraw the structuring of reality so as to reveal its eventual site, and his point is that the event punctures the organisation of reality. Existing hierarchies and value-statements must be destroyed, or falsified, by the event, and such an act is taken to disrupt reality on a material level because the formal arrangement underpins the material structure of a particular reality. It does not change the elements of the situation, but instead it changes the structure of the situation by forcing it to include a new element. This notion of the event can be used to account for the way affective moments in the art

making process, as explored in the previous chapters, contribute to the re-composition of artistic assemblages. As depicted in Figure 37 in Chapter Four, such encounters with the un-thought affect material relations within artistic practice to reproduce it differently. The event can be used to account for the performativity of materials in the making process, namely how in some instances they are able to restructure methods of practice.

Rather than focusing, as Badiou (2005) does, on the event as a destruction and redefinition of a new order, I want to position embodied encounters in studio art practice as 'events' which can be understood as an interstice, moments that suspend but do not entirely efface the order in which they exist. Such encounters create temporary, alternative ways to relate to one's material environment. I draw from Badiou's (2005) notion of the event to signal a break (yet not destruction) and the ushering in of another possible world. Massumi's (2011) writing on the event focuses on its actualisation in experience, and he notes that experience always invents: 'Every perception is a creative activity culminating in the production of an event of change' (p.26). In line with Massumi's (2011) notion, new perceptions facilitated by artistic encounters can be understood as micro-subversions, or personal deviations from dominant perceptual modes. Unexpected material encounters in the making process that I have discussed throughout this text create new sensibles around which new worlds crystallise. Rather than changing the structure of a situation and establishing a singular 'truth', which for Badiou (2005) emerges out of the event's manifestation of the real and cuts through the multiplicity of the virtual, artistic event encounters produce new worlds, or micro-territories, within worlds that outwardly assimilate them. Affective moments in studio art practice function like a 'cut' that shakes us out of our habitual modes of being and puts other conditions into play. For O'Sullivan (2006), this constitutes the power of the event, as he suggests that what is significant about this is that the rupturing encounter contains a moment of affirmation, the affirmation of a new world which fosters new orientations and dispositions. Similarly,

affective moments in studio art practice engender new concepts by changing our habits of relating and they enact new possibilities of thought. Affect and becoming are therefore integral to event-encounters which affect pedagogical becomings.

6.3 Affect and Becoming

Affect is a sensation that has not been organised into meaning and it is therefore in some ways opposite to a concept (Colebrook, 2001). A concept allows us to think of form or connection without any sensation or affective experience. For example, we can have the concept of 'softness' without perceiving any soft thing and in anticipation of further soft things that we may encounter; the concept is not rooted in our experience, but rather gives direction to our thinking. Affect, by contrast, gives power to interrupt this synthesis and order, and is intensive rather than extensive, as extension organises the world spatially into distributed blocks. Everyday vision takes an extensive form, one does not see the world of colours, tones and textures fluctuating from moment to moment, but rather as objects set apart from each other, stable through time and within a single and uniform extended space (Colebrook, 2001). As I have explored in this practice-research and demonstrated in the previous chapters, affective responses to art alert us to the way in which we have reached the limit or edge of comprehension. O'Sullivan (2009) suggests that affective responses to artworks may manifest in the form of irritation or boredom, but this often masks the fact that something has been encountered that has in some way challenged a given subjectivity, and these responses operate as defence mechanisms. Unexpected material encounters in the studio, by presenting singular affects and percepts freed from organising and purposive viewpoints, are able to interrupt and divert conceptual directions of thought. In my own practice, moments such as these provide traction against the organising logic that I use to work with materials. My recent work on a wooden laser cut piece, in the shape of one of my drawings, is an example of this.

I was exploring ways to work on a larger scale but with the same material delicacy as my drawings, and a wooden cut out served as a large support upon which to attach paper sheets, linoleum and other lightweight materials for a collage, which drew on the multiple textures and surfaces suggested by my smaller ink drawings. When fixing the paper to the wood using PVA, the liquid quality of the glue caused the paper to wrinkle, and I was irritated by this effect, having made material decisions about the piece based on the smooth effect created by laying the paper on the wood before it was fixed, with the wrinkled effect rupturing my tentative plan for the work. My affective response to the unanticipated result of the combination of glue and paper was a sign that I had reached a limit of comprehension regarding my conception and plan for the work. The affective moment changed the set of terms with which I encountered the piece, forcing me to generate a new framework to reconsider what I was trying to achieve with these materials, and this affected change in my practice in two ways. Firstly, dissatisfied with the effect caused by the glue, I tore off the paper, which produced a new surface texture from the combination of glue, paper and wood, as some of the paper remained on the surface of the cut out. The affective moment led to a new method of using the glue, not just as a fixative (its normative function) but also as a way to create new surface effects with the paper. Secondly, it made me reconsider why I had used the wood in the first place, as a ridged material support for my collage. It caused me to reappraise the choice of this material and gave me the idea that linoleum, a semi-rigid and lighter material, with the elastic qualities of paper, might be more suitable for the cut out. As I could easily cut the linoleum myself using a Stanley knife, I would not have to pre-design the forms and have them cut using a CNC or laser cutter, and this would allow more spontaneity and material responsiveness in the making process. Affective moments which are caused by disruption in material methods are some of the most productive moments in my making process. As intensive encounters they break and rupture organising modes, allowing for a

reconfiguration of operative methods, generating new considerations and insights.

Affective moments can be understood as event encounters, as they cut through dominant modes of organisation making visible what was previously unidentifiable. Here, it was the new potential use of the glue, what I was trying to achieve with the work itself, and how this might be better achieved using different materials. Affective event encounters in the art making process are portals, access points to other worlds, our own world experienced differently. As Deleuze and Guattari (1994) state, this is ultimately what makes art abstract, the summoning and making visible of otherwise imperceptible forces. A world of affects is our own world seen without the lens of habitual subjectivity (O'Sullivan, 2006). In the previous example, my irritation with the effect of the glue broke through my current perception and altered my relationship to my material situation, allowing me to intra-act with it differently. It fostered a new artistic subjectivity and way to relate to my material environment, producing new forms of perceiving and being in the world. Barad's (2007) concept of onto-epistemology, or the practice of knowing in being, which was outlined in Chapter Two, can be used to delineate the pedagogical and world-building nature of this affective event-encounter.

Barad (2012) argues that theorising is a form of experimentation that involves being in touch with the world, rooted in lived experience. In my affective encounter with the glue, new concepts arose through a change in my state of being, and by invoking a response and transforming my working methods, the affective encounter can be understood as the effect the artwork had on my becoming, as it created a new sensory landscape that enabled other planes of reality to become perceptible. Deleuze and Guattari (1994) suggest that a person who experiences the force produced by an affect can retain this force and be changed as a result of their experience. In this example, the affective experience can be understood as the becoming-pedagogical of the materials. As Barad (2007) discusses, theories are living reconfigurings of the world, in this case, the learning produced from

the affective encounter manifested in the reconfiguration of my perception of, and my actions within, my material environment. As Barad (2007) notes, the way in which the world comes to be, and comes to be known, are entangled processes. The learning which was rooted in my experience of making changed my intra-action with my material environment, producing it and myself differently. The material information yielded from this method of practice therefore had a performative dimension.

In line with Barad's (2007) theorising, this focus on the pedagogical role of affect remains outside human-centred perspectives, as my learning process was not exclusively human. This consideration builds upon my discussion of cyborg thought previously outlined. In the previous chapter I demonstrated, with reference to Haraway's (1991) figure of the hybrid cyborg, how artistic subjectivity can be conceived as an emergent and hybrid form, and how confrontations with the un-thought in the form of material agency and affect are a prerequisite for learning in studio-based art practice. In the example just discussed, material learning was produced as a phenomenon resulting from the intra-action of my body and the paper, glue and MDF, that in turn produced all these parts of the artistic assemblage differently. I was able to 'think' in new ways, not through a solitary consideration of the materials that I was using, but through my embodied relationship to them, namely the way they affected me. This encounter produced a form of cyborg thought, and the learning experience can be understood as a form of posthuman pedagogy.

As I have demonstrated in this exegesis, in line with Barad (2007), Hayles (1999) and Haraway (1991), the artist-learner is an amalgam of heterogeneous components, an entity that undergoes constant reconstruction through affective encounters in the making process. I want to suggest that 'affective-gaps', or 'hesitancy' as Bergson (1911) understood it, play a significant role in the way in which learning-bodies retain affective forces and are changed by them; specifically, how this gap between stimulus and response allows creativity and concepts to arise, something I experience as vital to my own

working method. The break, or gap, allows for a degree of consideration and reflection, whereby the stimulus informs my response and is incorporated into the method assemblage.

This contrasts with my recent experience of making an installation for a show in Spain, where I had great difficulty in understanding the work due to the fabrication methods of its production, and a lack of this affective gap which was precluded from this process. In order to achieve certain finishes, and also due to the scale of the piece, I had to outsource some of the production, such as the carpentry and paint finish. Aesthetic decisions about the work had to be made before the construction of the piece, and therefore certain material conditions of the work did not iteratively inform its development. The making process became more like design, and my position in relation to the work felt removed and external, which did not allow for a productive feedback loop, whereby stages in the work's development would create a new set of terms for my re-engagement with it. Without this creative gap, and with reference to the previous chapter's description of the cybernetic informational feedback system, I felt that formal decisions within the work lacked a robust logic. The decisions regarding the production of the work were not rooted in my experience of the materials but remained outside of the work itself. In this way, I experienced the relationship between form and matter as somewhat arbitrary, based on a set of plans, rather than generated by the materials themselves. There was a lack of material performativity in the making process, as the materials did not have an active role in the construction of the work but were instrumentalised to create a physical rendition of a digital drawing.

I experienced the installation as a trace of the digital SketchUp drawing upon which it was based. Visually, in photographic documentation, the piece even appeared computer generated or digitally rendered (Figure 44).
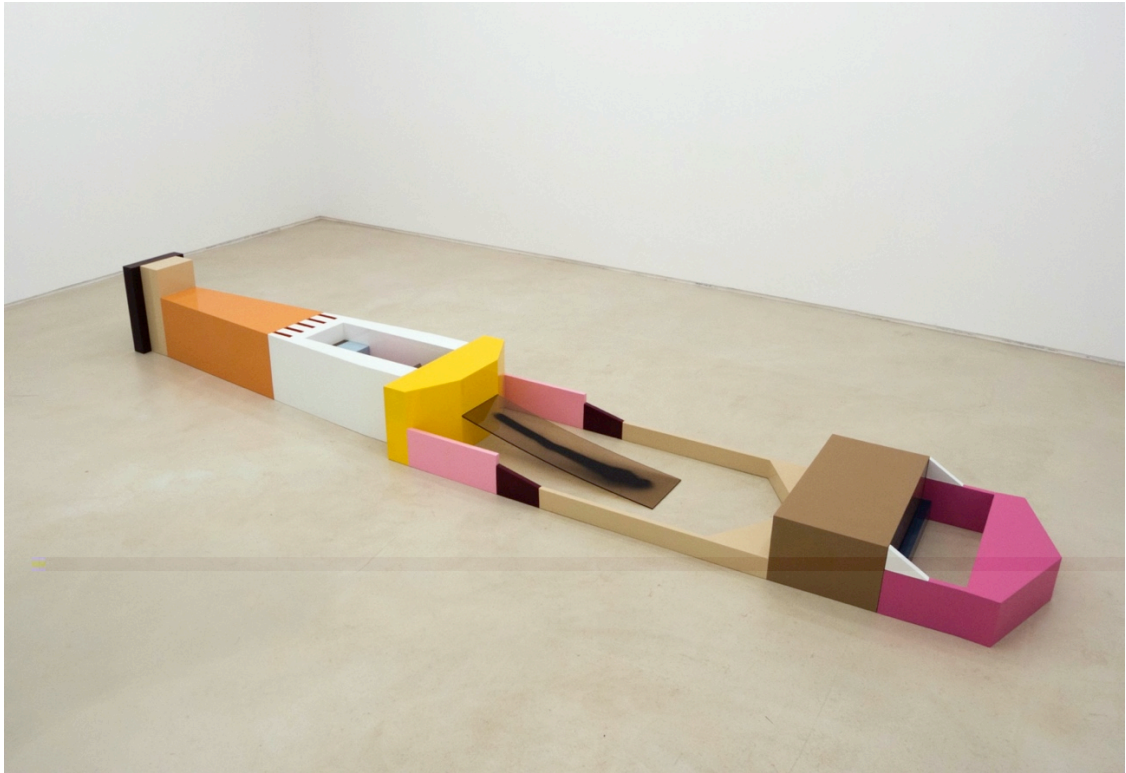
Figure 44: Amba Sayal-Bennett, 2016, *JK Stretch*, **[installation]**
Image Credit: Amba Sayal-Bennett

As explored in Chapter Three, by contrasting my projection practice that operated as affective mapping, and my three-dimensional sculptural works which operated more like traces, the process of producing the installation work for Spain functioned by selecting and isolating formal elements by artificial means. I used these elements, such as colour, dimension and shape, as determined by the SketchUp drawing, in a restrictive procedure that reproduced the drawing in MDF. I use the expression 'artificial means' to designate the way in which these formal decisions did not originate from the materials used in the realisation of this work (the MDF and spray paint), but instead from the SketchUp drawing, a source external to the resulting work. This method of production did not allow for an affective gap in the making process, and therefore for event encounters to suspend normal motor activity and to direct the work's development. The resulting work existed as a trace of the virtual drawing, and could not function or develop in relation to something beyond itself by enabling me to relate affective experiences, that were beyond my comprehension, to my methods of production. The affective gap, or hesitancy, is

therefore an integral part of the pedagogical process in my own artistic practice, and this accounts for the performativity of materials in the learning process within studio arts practice, demonstrating how practices that engage with and respond to materials are able to produce new forms of learner-subjectivity. Drawing upon the experiences of the participating artists facilitates a consideration of how this process affects artists' understanding of everyday experiences outside of the studio context, and how it contributes to their becoming pedagogical.

6.4 A World Within a World: Rendering Realities

Nikoljski (2015), an MFA student in Fine Art at Columbia University, discussed his experiences on a course taught by artist Rirkrit Tiravanija, and described a type of aestheticisation of the everyday that occurred as a result of Tiravanija's teaching method, and how, within this framework, experience was integral to a learning process which cultivated a new awareness.

> *FN: I did this course 'Sculpture Three'; we had it with Rirkrit Tiravanija. Do you remember how we did the criticism of Bishop, calling his work convivial? We were so wrong about him, all the writers they're all so wrong about him, it's crazy. When you talk to him and you get a sense of what he is trying to do you understand they couldn't have been more wrong. It's very different, and it's hard to explain what's going on. The way he was teaching, we never made any sculpture at all, even though it's the last stage, like one, two, three, so three should be for the people that went through all the other classes. Do you know the gallery Gavin Brown? It's a really famous gallery that Rirkrit's represented by. Well anyway, each Monday we had the class for five hours, and we would go to his house from the gallery. Upstairs, in his living room, where his small daughter would play in a corner with her mum, we would cook there in his kitchen. That was the lesson.*

> *ASB: I'm waiting for the bit where you are like: this was mind blowing because…*

> *FN: Yes, sorry I'm doing a bad job of this. It just added up and became mind blowing. You know how weird that is? Imagine any famous gallerist and think of cooking in their living room each Monday. Then afterwards we would go to his*

[Tiravanija's]. For one class we went to his upstate house and we slept over there for two days, sleeping on the floor in the barn, wherever, and we went white water rafting.

ASB: What? Is this meant to be a kind of participatory aesthetics, is it about sharing experiences?

FN: No, the course description is that you learn to make. It's the third level of sculpture. So what was amazing, obviously it's crazy, but there was learning, that was the thing. It happened through learning through experience, because he says you don't learn anything in the studios. Nothing. Obviously he means this in a certain kind of way. And so kind of step by step, and every now and then, you would hear him say certain things about him making art, or his approach, just sprinkled in, never any direct talk. On the last evening in his upstate house, his wife said she used to be a shaman of ayahuasca, so I talked to him about that and all of us were around, and the conversation became very deep. It broke away from this professionalism you have sometimes: I'm the artist, you're an artist, we talk for forty minutes and you leave. It broke away from that, and we spoke like two human beings just happening to share the same space. And many things started to open up in that way. Suddenly all these weird barriers broke away by getting away from this context, going to his house, being in nature, eating, laughing, not talking about anything in particular. You learned way more than you could have in a discussion group from nine to five, and it really touched me in a weird way, it made me very kind of happy.

ASB: I think that's the thing. A lot of educational systems treat people as passive. But what you're talking about is an affirmative experience, something that had a real meaning, a kind of meaning that is connected to you in some way that has changed you. That's a real learning process.

FN: I wish you could be there to experience one class like that. It kind of makes no sense to talk about it from my side, because like you saw, you were waiting for something to come, something amazing, and then -

ASB: No, but when you explained the last bit it made sense.

FN: I wish you could speak to Rirkrit, because honestly I've never experienced something like this. It even makes no sense to describe it, because nothing unusual happened really, it was kind of this cumulative process. Almost like when one drop

falls in a bucket and makes it overflow, like a tipping point, retroactively you understand what's happened. It's just beautiful because in a way you could describe it like [Tiravanija's] practice. One of the things he's interested in is bringing the inside out, or the outside in. So in terms of the gallery structure it would to be to open up these borders, to bring things in that are not used to being in, or to let people look out.

ASB: I guess that's what he was doing with the house, breaking down formal structures.

FN: Exactly, but this didn't happen by hammer and fist, but you know, by just becoming by getting comfortable. And maybe you cannot break it down by this revolutionary vision like I had of the past. Where you break down the literal wall.

ASB: It's a more of a kind of individual revolution, it requires everyone to have those individual experiences and thought processes. The whole point is it's not something you are taught but something you learn.

FN: Yeah, I mean I also used to think about this in terms of spirituality. There are many stringent spiritual practices where you have to question your thoughts, and really work hard and chisel away at things. But I think for me, at least what works better, is a more open ended and soft approach where I don't really try to work in my mind too much like that, but let things happen over a longer time.

ASB: It's interesting. But yes I totally agree, it's that kind of letting things be and reveal themselves rather than trying to figure stuff out.

FN: So in your definition how does experience come into play with learning?

ASB: How I define it? I think that, learning is rooted in experience, and it can only come from an experience; I don't see how they can't be connected. I think people think knowledge can be acquired, but it can't really, it's not something that exists outside of us, it's something that you make yourself. I think that's the key, it's not something that exists externally. It's constantly made and remade. But the weird thing about it is that people don't feel like they have ownership over their knowledge, they have to feel like they have to legitimise it with something external or 'objective'. I think that's really bizarre, because surely the fact you have experienced it is a real thing, you can't get any more real than that.

FN: The problem I think is that experience is everything. Experience is also hearing abstract information.

ASB: But I think you can learn from something abstract by using it. If you activate it in certain way then it becomes something you experience differently.

FN: Can you give me an example?

ASB: I think for a certain time when I was reading de-constructivist theory I got really scared.

FN: (Laughs) Thank you.

ASB: Those ideas weren't rooted in prior experience, but they inflected my experience. I didn't have knowledge of how things were, but I had knowledge of experiencing things thinking that that's how things were. That's something I know now. I guess that's an example.

FN: I think one can go crazy attaching oneself to other belief systems.

ASB: I think that's the thing. If it's theory or it's metaphysical, if it's a world-view, unless it comes from you, I think it can be really destabilising.

FN: Read anything by [Jiddu] Krishnamurti, that's exactly what he says.

ASB: I guess you have to make sense of it yourself and slowly put things together. It's weird because I trust my own experiences a lot more. I think at university when I was reading a lot of that stuff, I didn't know what to think, and it seemed convincing, slick and seductive as theory. I trust my own mundane experiences more as validating beliefs, which is a contrast to how I used to think.

Nikoljski (2015) and I first encountered the work of Rirkrit Tiravanija during our undergraduate art theory module during our BFA in Fine Art, where we came across his work during a lecture on relational aesthetics. A term originally coined by curator Nicholas Bourriard (2002), relational aesthetics was used to describe a trend in art practice which was inspired by or involved human relations and their social contexts. We discussed works by Tiravanija, including his famous *Pad Thai* (1990), in which he rejected the traditional exhibition display of art objects and instead cooked and served food for exhibition visitors. We were made aware of Bishop's (2004) article entitled 'Antagonism and Relational Aesthetics', in which she criticised Tiravanija's (along with Liam Gillick's) work for being 'convivial' i.e. genial and enjoyable for gallery goers to

experience. Bishop (2004) argued that for relational aesthetics to be successful, there had to be an element of criticality within the work, and she stated that in works such as Tiravanija's *Pad Thai* (1990), convivial relations affirmed and maintained a singular demographic of gallery goers and art enthusiasts. The work, Bishop (2004) argued, therefore did nothing to raise questions regarding the exclusionary practices which underpin and maintain the group, as there was no acknowledgement of the constitutional 'other' in the work. Interestingly, the perceived criticality of Tiravanija's work came through Nikoljski's (2015) first-hand experience of its underlying methods. Contrary to Bishop's (2004) perception of works such as *Pad Thai* (1990) functioning to maintain exclusive social groupings, Nikoljski (2015) explains how Tiravanija's work extends beyond the social, to break down barriers of 'inside' and 'outside', life and art. The Sculpture Three course demonstrates how boundaries of institution, everyday life, teacher, student, gallery and learning site, were blurred until finally these distinctions seemed unimportant, and what resulted was a learning experience that fostered a new awareness and profoundly affected Nikoljski's (2015) experience of the everyday.

What was significant about Tiravanija's course was that it reframed everyday activity as having pedagogical potential and affect. As Nikoljski (2015) notes, *'in a way you could describe it like [Tiravanija's] practice'* as it collapsed boundaries between teacher, student, leisure and learning activities. It brought the inside out, reconstructing the site of learning as an expanded field, outside of institutional walls, and brought the outside in, by incorporating everyday life into the exploration and understanding of the student's art practices. As Nikoljski (2015) notes: *'Suddenly all these weird barriers broke away.'* By encouraging the students to participate in everyday activities, such as cooking, socialising and kayaking during the time allocated to Sculpture Three, a course designed to teach students 'to learn to make', their experiences could be reframed as pedagogical encounters. Simply by carrying out these activities collectively, and within a scheduled

university time frame, students were provided with the conceptual space to consider the relation of these experiences to their practices of making.

This can be understood as a form of Critical Pedagogy (Freire, 2000; Giroux & McLaren, 1994; hooks, 1994), which as explained in Chapter Five, is a pedagogical process which empowers learners to derive new significance from their everyday, lived, experiences. As I go on to discuss in relation to the work of De Certeau (1988), this method operated as a tactical intervention within the structures of institutionalised learning on the MFA Fine Art course at Columbia University. It existed within the allocated time of the course, yet suspended its normative methods of teaching, namely discussion groups, seminars, tutorials and individual studio practice. In this way, Nikoljski (2015) describes how his conception of teaching and making changed not 'by hammer and fist', but by a quieter, more personal revolution, noting that in the Sculpture Three course *'you learned way more than you could have in a discussion group from nine to five'*, as the course redefined what practices of making and learning could be (Nikoljski, 2015).

As I discussed in Chapter Five and Figure 37 with reference to the way in which changes in artistic systems transform the assemblage's operative mode, Nikoljski's (2015) learning experience in the Sculpture Three course transformed his conception of art education. Just as artworks constantly participate in the redefinition of an artist's practice, Nikoljski's (2015) experiential knowledge contributed to a reconsideration of studio art pedagogy. Rather than something that took place only in the studio or institution, Nikoljski (2015) described his growing awareness of how his everyday experience impacted on his practice; just as new artworks are involved in the redefinition of an artist's practice, as this example demonstrates, learning encounters also have the power to redefine how pedagogy functions. The Sculpture Three course enabled Nikoljski (2015) to take seriously the pedagogical potential of his own everyday experiences, or life events, and regard them as valid learning encounters, which had the power to change

both him and his work as they had the power to affect. Learning took place through his experiences, rather than through a negotiation of abstract concepts. As we discussed in our conversation, our experiences related in the way in which we had both considered the relationship between knowledge and experience to manifest.

During my BFA, conceptual frameworks (in the form of de-constructivist theory) influenced my understanding of my experiences (frameworks which were not created by my experiences), and the dissonance between the two produced feelings of discomfort and confusion. This was due to the way in which I tried to understand my experience through frameworks which were not rooted in them, rather than allowing them to generate their own modes of thought. As Nikoljski's (2015) learning encounter demonstrates, we come to know the world through our relation to it, and Tiravanija's course therefore embodies Barad's (2007) notion of onto-epistemology, namely the entanglement of knowing and being.

When reflecting on this conversation I realised how it highlighted my own educational preconceptions, biases and expectations. When Nikoljski (2015) described how much he had learnt from the course, and explained that each Monday the lesson involved cooking in Tiravanija's gallerist's house, I could not initially see how this activity would have been educational, or what kind of learning would have taken place. Ironically, within the context of this research it brought to the fore certain prejudices I held regarding spaces, places and types of learning. As Nikoljski (2015) notes, it makes no sense to describe this learning experience, it is something that has to be experienced in order to be understood, much like the process of learning itself. Richmond and Snowber's (2009) concept of 'living aesthetically' (p.65), a term which denotes an attentiveness to the extraordinary in the ordinary, can be used to describe Nikoljski's (2015) altered perception fostered by the Sculpture Three course. In our studio visits Farrar (2015) similarly spoke about how aesthetic modes of perception, cultivated by her practice, extended outside her studio

context into everyday life.

> *MF: You are always really susceptive to visual information you can use in the studio. I feel like with studio practice, when you go out you are still in the world, but also in the studio a bit still. You are more susceptive; your eyes are open for things that you can bring back. Not literally, but visually stuff that you can think about when you come back to the studio, for example with your screen shots of the materials. I don't think you'd be able to do that unless you had a studio. Because you have a place for production, you can be susceptive to other information when you're out.*
>
> *ASB: Yes, I guess having a physical space or context where you can activate those things is really important, because otherwise they wouldn't have any relevance.*
>
> *MF: I mean, you see them with excitement, things which would have been really boring.*

As Farrar (2015) and Nikoljski (2015) attest, through sustained material practice, one's environment becomes imbued with a new relevance, as objects, situations and environments are no longer encountered in functional or prescriptive terms, but rather become charged with new significance. As Farrar (2015) describes, in my art practice I take photographs on my phone of everyday material situations in my urban environment that I find interesting. For example: crushed leaves on tarmac, spray paint on the pavement, and torn plastic covering on scaffolding, which all serve as reference material for my artistic practice. As Farrar (2015) notes, I, like other artists, am *'susceptive to visual information [to] use in the studio.'* My material practice cultivates a specific aesthetic awareness that changes my perception, causing me to navigate my environment outside of the studio for *'things that [I] can bring back',* and my material practice causes me to inhabit my material environment differently.

This aestheticisation of everyday life, which alters the perception of my surrounding environment, is cultivated by research trajectories within my studio practice. Things which may often be overlooked or deemed uninteresting, in Farrar's (2015) words, are

seen 'with excitement'. My practice imbues my surroundings with new potential and significance, as embodied encounters inform the realisation of new works. Like Nikoljski's (2015) experience of Tiravanija's practice, Farrar's (2015) discussion of this distinction between places of artistic and quotidian activity demonstrates how one's studio practice is an operative mode of being that transcends prescriptive physical contexts and their respective appropriate activities. Engaging in material practice affects one's relationship to their surroundings, and Peck (2016) similarly discussed how preoccupations in her practice caused her to perceive her environment differently.

ASB: Is it concrete (Figure 45)?

MP: Yes it's concrete. I was thinking about the skin, and thinking of urban examples that have a natural reference to something in a kind of clumsy way. I saw this little wall that had been made between two shops as a sort of divider. It was below eye line and a weird shape. It was rendered out of concrete and then had these decorative stones. It was painted in that sort of green, stones included. It just looked really bizarre and really dinosaur-like, but it also used a group of decorative materials like paint and stone. I liked the clunkiness, so I wanted to draw on these associations to think more broadly about that overlap between decorative outdoor stuff, and how those effects are borrowed or plucked from the natural world, but in a very artificial way.

Figure 45: Milly Peck, 2016, Untitled, **[sculpture]**
Image Credit: Amba Sayal-Bennett

Peck's (2016) practice, like Farrar's (2015) and my own, affected her sensibility to her surroundings. The wall became of interest to her through its connection to a research trajectory she had been pursuing in her material practice (the artificial re-appropriation of the 'natural' in advertising and utilitarian design). In this encounter, the materials of which the wall, comprised of paint, stone and concrete, intra-acted with the research trajectory generated by her art practice to produce her perception and experience of her environment differently. This aestheticisation of Peck's (2016) everyday surroundings,

the way in which she encountered the material assemblage of the wall in a non-normative mode, produced her practice anew, as she incorporated similar materials into her methods to make new work as depicted in Figure 45. Her practice became a site of embodied and material exploration of this relationship between the artificial and natural within her surrounding environment. It became a Critical Pedagogy (Freire, 2000; Giroux & McLaren, 1994; hooks, 1994), an arena to probe her experiences of the everyday and engage with their conceptual potential. Branigan (2015) also discussed how his practice made him perceptive to material situations which he may have previously overlooked, and the central role of these encounters

more source images but I can't find them. I had one that's based on two intersecting circles like Richard Wentworth's bucket piece.

ASB: I had a methods course last year and the topic of artist as ethnographer came up. Wentworth's pictures of incongruous, enigmatic objects (Figure 49 & Figure 50) was used as one of the examples.

RB: The problem with his photos is that he can't take them any more because they exist on Tumbler and Instagram. The whole interest of those images was to do with the format of the photograph. There was a longer process from taking the photo to producing it, so even mildly interesting objects become highlighted in a completely different way.

Figure 46: Rob Branigan, **2015,** Vitrine Study (Cigarette Packets- Blue), **[installation]**
Image Credit: Rob Branigan

Figure 47: Gabriel Orozco, 1994, Yogurt Caps, **[installation]**
Image Credit: beachpackingdesign.com

Figure 48: Gabriel Orozco, 1993, Home Run, **[installation]**
Image Credit: greg.org

Figure 49: Richard Wentworth, 1999, from Series Making Do and Getting By, **[photograph]**
Image Credit: gupmagazine.com

Figure 50: Richard Wentworth, 1999, from Series Making Do and Getting By, **[photograph]**
Image Credit: gupmagazine.com

Branigan (2015) describes how observing trapped air caused by the cigarette packets'

plastic packaging related to his practice and the consideration of what he termed 'void

spaces'. When pulled up, the plastic wrapping maintained a rigid rectangular shape due

to the vacuum formed by the air pocket inside. Branigan's (2015) practice, and its

negotiation of this notion of the void space, fostered a specific interest in the effect of the

vacuum, and rather than overlooking it as an un-noteworthy side effect of opening the

packet to smoke, his practice enabled a new kind of engagement with the physical effect, causing him to perceive the air pockets as 'little vitrines', sculptural forms created by an everyday use. Branigan's practice, as with Peck (2016), Farrar's (2015) and my own, resulted in an aestheticisation of his material environment by affecting his perception. This way of perceiving the world created a new operation of use, a different way to intra-act with the material components of which the cigarette packet was composed, and a learning encounter that impacted the development of his work. This perception imbued the packets with new 'potential', something that Branigan (2015) noted is 'integral to sculpture', as he attributed strength in sculptural works to their potential for future actualisations. The cigarette packets were not encountered as the container of a consumer product but as a sculptural form with the potential to create and demarcate new space. During our discussion we explored Branigan's (2015) cigarette packets in relation to Wentworth's (1973-2007) photographic series *Making Do and Getting By,* which captured humorous instances in mundane, urban environments.

Wentworth's (1973-2007) practice has since been made ubiquitous with the advent of digital photography and the introduction of cameras on hand held devices, such as mobile phones and tablets. Wentworth's (1973-2007) method has become generic and has been further developed by social media applications such as Instagram. In the earlier part of his series there was not only, as Branigan (2015) notes, a *"longer process from taking the photo to producing it"*, but also a smaller and more selective audience which would have had to visit the photographs in an exhibition or gallery setting. Applications such as Instagram have been appropriated by artists to record and share curious everyday encounters, and many of the participating artists in this research incorporate this into their methods. Instagram is a virtual and performative space in the sense that it is not only used in the documentation and sharing of everyday experiences, but has also resulted in trends such as choreographing and staging situations to capture and upload onto the visual feed.

Instagram is an evolving aesthetic sphere, the exploration of which demands significantly more space than this chapter can accommodate. However, the connection I want to make between artistic material practice and this application, is that as aesthetic arenas both affect the organisation of the material world as they not only impact on our perception of it, but are actively involved in producing it in new ways. As I have demonstrated, studio art practice that facilitates greater material agency affects learner-subjectivity by transforming everyday embodied experiences into pedagogical encounters. By exploring the significance of everyday encounters within the context of their material practice, such operations of use, or 'tactics' (p.xiv) to borrow De Certeau's (1988) term, can be considered a form of interstice, operational modes that are able to produce the world in new ways.

6.5 Tactical Aesthetics

De Certeau's (1988) *The Practice of Everyday Life* mounts an investigation into the way users, commonly assumed to be passive and guided by established rules, operate. De Certeau (1988) argues that creative modes of operation have been concealed by the form of rationality that dominates Western culture, and that everyday life constantly invents itself by poaching in numerous ways on the property of others, and his book explores what individuals' do with representations and what they make with these images. De Certeau (1988) talks about the 'making' in question as a hidden production that is scattered over areas defined and occupied by systems of normative production, for example: television, urban development and commerce.

De Certeau (1988) explains how users make innumerable and infinitesimal transformations within the dominant cultural economy in order to adapt it to their own interests, and he focuses on popular procedures of creativity, quotidian and molecular acts that manipulate mechanisms of discipline. These ways of operating constitute the

innumerable practices with which users re-appropriate spaces organised by techniques of sociocultural production (De Certeau, 1988) , and he analyses the 'microbe-like' (p.xi) operations proliferating within technocratic structures, specifically how they deflect their functioning by means of a multitude of tactics articulated in the details of everyday life. Although composed within the vocabularies of established languages, and although subordinate to their prescribed, syntactical forms, interests and desires are neither determined nor captured by the systems in which they develop (De Certeau, 1988), and he explains that statistical investigation remains ignorant of these trajectories as it is concerned with classifying and calculating the 'lexical' units which compose them but to which these trajectories cannot be reduced.

In relation to artistic practice, statistical investigation grasps the materials that compose these practices but not their form; it determines the elements used, but not the mode of operation that combines them, recognising the results of its analysis according to its own codes and 'finds' only the homogenous. Similarly, art history as a form of analysis, although not a form of statistical investigation, in relation to Peck (2016), Nikoljski (2015), Branigan (2015) and Farrar's (2015) work, would detect only walls, stones, paints, acrylic, canvas, art objects of the everyday, the objects that comprise their practice. This is because in my experience, art history is an analytic practice which focuses on the products of material processes of investigation, rather than the paths that draw these things together to compose their research trajectories. It overlooks their modes of organisation by focusing on the products, rather than the form of these investigative approaches.

This can be elucidated by De Certeau's (1988) notion of the tactic. De Certeau (1988) explains that the 'strategy' (p.xiv) is a calculus of force, a relationship which becomes possible when a subject of will and power can be isolated from an environment. A strategy assumes a place that serves as the basis for generating relations with an exterior distinct

from it (competitors, targets, objects of research). In contrast, the tactic has no fixed localisation or border which distinguishes the other as a visible totality. A tactic inserts itself into the others place, fragmentarily, it has at its disposal no base from where it can capitalise on its advantages (De Certeau, 1988). As De Certeau (1988) notes, whatever a tactic wins it does not keep, and it must constantly manipulate events in order to turn them into opportunities, victories of the 'weak' over the 'strong'.

De Certeau (1988) uses the example of reading to illustrate this point. Reading has all the characteristics of a silent production; the reader insinuates into the other person's text a different world, they slip into the author's place. This mutation makes the text habitable, like a rented apartment and transforms the other's property into a space borrowed for a moment by a transient. The governing order serves as support for innumerable productive activities and as a set of rules in which improvisation can play (De Certeau, 1988). Reading thus constitutes the subtle art of renters, who know how to insinuate their countless differences into the dominant text, and in this way users make situations imposed on them habitable (De Certeau, 1988). As discussed in relation to the practices I have examined throughout this text, the worlding capacity of artistic encounters can be understood as tactical interventions which temporarily suspend normative modes of being. For example, in my own practice I repurpose utilitarian items and I often use obsolete and discarded objects in my installations.

This operation of use, or aesthetic re-appropriation of these everyday objects constitutes a tactical subversion from the governing functionality which ascribes them purpose and value. This is distinct from the Situationist practice of *détournement,*[37] a term which originates from the everyday French meaning of *détourner* which is to divert, reroute or

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[37] Formed in 1957, the Situationist International or SI, were an international organisation of social revolutionaries. The group was comprised of avant-garde artists, intellectuals and political theorists, and the foundations of the SI were derived primarily from anti-authoritarian and the avant-garde art movements of the early 20th century, in particular Dada and Surrealism (McHale, 2003).

hijack something from its original cause (McHale, 2003). *Détournement* was a practice used by the Situationists which involved the re-use of pre-existing artistic elements to create a whole new entity. The two rules governing *détournement* are the negation of the value underpinning all forms of previous expression, and the organisation of another meaningful entity (McHale, 2003). In my practice I explore how a dominant function can be undermined through the simultaneous existence of alternative purpose, value and meaning. This is not to say that the work becomes a-signifying, rather that it becomes polyvocal in its representational registers. Like Deleuze and Guattari's (1986) concept of minor literature, this work foregrounds the intense aspects of representations and visual language. It is a stuttering and stammering of language and representations, an affective-event that produces what Guattari (1995) calls a 'mutant nuclei of subjectification' (p.180) and thus the possibility of 'resingularisation', a reordering of the elements that make up our subjectivity.

When attending to this within his own writings Guattari (1995) discusses the detachment of an ethico-aesthetic 'partial object' (p.13) from the field of dominant signifiers. The partial object corresponds both to the promotion of a mutant desire and to the achievement of a certain disinterestedness. The partial object operates as a point of entry into a different incorporeal universe, a point around which a different kind of subjectivity may crystallise. In order for this to take place one must be open to the possibility of something different to occur. Affective material encounters in studio art practice actualise other temporalities, other possibilities and modes of relation, and such encounters contain within them the germ of a new world. I do not wish to negate or eradicate the former associations and perceptions of the objects which I repurpose, but rather to explore how new relationships and associations are generated from their re-use. Just as in the emancipatory viewing process that I discussed at the beginning of this chapter, I am interested in how these new associations can be held in productive tension with their original functions. I explore how

these operations of use create an interstice, or possibilities for new and alternative realisations within the present.

For Deleuze (1994), dialectical systems and their negation of difference (or difference as negation) are powerless to create new ways of thinking and feeling, and he states that new thoughts and feelings can only emerge through affirmation. Tactics subvert from within the rules that are imposed on them, not by rejecting them, but by using them in many different ways foreign to the order in which they exist; they make the dominant order function in another register and remain other within the system in which they are assimilated, diverting its power without leaving it. In contrast to Badiou's (2005) notion of the event, material learning generated by affective event encounters may signal a break with one world but they do not efface it completely. Instead, new insights provide new frameworks for habits of relating, creating an interstice, an alternative operative mode that inserts another world into the one in which it appears. Artistic event encounters such as those explored in this exegesis can be understood as tactical in nature, as new learning generated from everyday embodied experiences enable new ways of intra-acting with the material world.

6.6 Conclusion: Worlding and Posthuman Pedagogy

Through my practice-based research I have demonstrated how studio learning arises as a phenomenon resulting from the intra-action of artist and materials. I have explored how this practice can be understood as a posthuman Critical Pedagogy (Freire, 2000; Giroux & McLaren, 1994; hooks, 1994) that takes place as artists learn from their everyday, embodied experiences. This is not only affected through the aestheticisation of everyday experience, but through the way in which material studio practice enables such experiences to become pedagogical. As evidenced in this chapter, studio pedagogy not only takes place in the physical site of the studio but also exists as an expanded practice.

Learning cannot be separated from experience and the artistic practices I have explored in this text, as embodied research methodologies stage this entanglement of learning and being, and attest to the way in which learning about the world contributes to its formation. I have demonstrated how human individuals alone cannot be the source of what is learnt, but rather how learning is contingent on connection, on being in touch with the world, becoming with it. In the following concluding chapter I address what I have learned through this research and consider the new contribution to knowledge that it advances. I also address the strengths and limitations of my research design, and how I have addressed the main research questions posed. Finally, I conclude by exploring where projects cultivated by the trajectory of this research may lead.

Chapter 7 - Imprints and Futures

Through this research I have learned the importance of material and embodied engagement within studio art pedagogy and the active role of materials within artistic learning processes. This research contributes a new materialist reading of studio art pedagogy to contemporary discourses surrounding UK tertiary-level art education. In this concluding chapter I review the strengths and limitations of my research design, and how this practice-based research has addressed my main research questions. I also examine the collective practice that has been generated by this research process through the studio visits with the participating artists, and consider where these projects are leading, as well as future suggestions for practice-based research and exhibitions. I conclude by considering the nature and positioning of the contribution to knowledge that is argued for in this research.

7.1 Research Design: Strengths and Limitations

One methodological limitation of this research was that there was a lack of prior research studies on this topic. As outlined in Chapter One, most of the literature around UK tertiary-level art education is historiographical in its methodology and focus, and these accounts focus on the developments of the structure and content of curricula, and teaching practices on these courses, but do not attend to the ways in which learning takes place by artists within the studio. This gap in the literature, although limiting in that it is harder to position this research, serves as an important opportunity to identify and describe the need for further research in this area. Another methodological limitation of my research design is that it used self-reported data. In relation to the studio visits with the participating artists, which were intended to discuss their experiences of making, identifying and recounting embodied experiences after these events took place in their studio practice, meant that often they were harder to recall in their entirety and therefore their affects

within the context of studio learning more difficult to examine. For this reason, auto-ethnographic methods were employed to enable the artists to document and reflect on their experiences of making as they happened, and which would serve as the basis for our studio discussions.

A strength of the research design is that I examined a community of artists from within and as a part of it, which gave me unique insights into their work and working methods. Working with participating artists whose work I was very familiar with and who I knew personally, meant that I had unique access to insights within their practice and making processes. The collaborative discussions that took place within the studio visits were based upon an already established rapport of trust, meaning that insecurities about work, excitement, experiential insights and thoughts could be shared more freely and communicated more accurately than if we did not have a professional and personal history. The qualitative inventive methods which I used to investigate my research questions enabled me to manage the data generated through the research process without effacing its complexity, whilst the iterative and emergent nature of the methods enabled the research design to respond to findings generated by the research. As I have discussed in relation to diffractive analysis, this enabled myself and the research trajectory to become with the research findings, to be altered changed by them, and this aspect of the research design accounts for the agency of the objects of this research, both human and non-human.

The nature of the research questions dictated the research design and the methods of data collection. As this research focuses on the experiential constitution of artist-learner subjectivity, qualitative methods were used to investigate pedagogical phenomena within studio practice. The main research questions were: How do artistic practices alter and extend learner subjectivity? and Can artistic practices that mobilise affect and material agency be viewed as forms of posthuman pedagogy? The subsidiary research questions,

which emerged through the research process, were: How can we conceptualise a new materialist studio-based pedagogy as a practice that is both relevant and sensitive to artists' experiences of making, which is attuned to their embodied processes of knowing, and that takes into account the productive potential of material agency in the creative process? What does standard art historical method assemblage silence and which possible realities does it refuse to enact through its insistence on that which is smooth and how might it be crafted differently? Chapter One positioned these research questions within current discourses around UK tertiary-level studio arts education, while Chapters Two and Three focused on the methodological questions raised by this research. Chapters Four and Five analysed affective encounters within studio practices and theorised the learning that occurs with materials as a form of posthuman pedagogy, and Chapter Six considered the implications of this form of studio learning within an expanded field.

7.2 Projects: Current and Future

This research has generated different outlets and effects, including working as part of an artist collective, and taking part in talks, discussion groups, exhibitions and seminars. One of the unanticipated results of this research design, and specifically the artist studio visits, was how my sustained contact with all of the participating artists had a reconnective function. Having graduated two years prior to the start of the studio visits in 2014 we were still in contact socially, but not in a working capacity. Through the process of visiting each of the artists every month and keeping up to date with developments in their practice, and also their personal lives, I kept the other artists informed of each other's developments, which contributed to a shared experience of a community of practice. In 2015, Graham (2015) and I were discussing how we felt we wanted more opportunity to show our work, while at this same time Von Dohnanyi and Hughes were developing their project space in the studio of artist David Thorpe in Berlin. Therefore Graham and I suggested that we organise a small group show in Berlin with Von Dohnanyi, Hughes

and Papworth, another Ruskin alumni who was also working with Thorpe and living in Berlin. We decided that it would be interesting if we could identify a way the works in the show overlapped thematically, rather than just presenting new or work in progress. As I was most familiar with these artists' current practice and concerns in their work, I identified an interest in the 'Backdrop', the area or space behind an activity or a context for action, as a common concern (see Appendix 5). This progression from showing work to curating exhibitions artists programmes is indicative of how the work within the collective that expanded as a direct result of this research has developed.

For the Berlin edition of the show, Graham and I had not been absorbed into the collective 'Cypher' that Von Dohnanyi, Hughes and Papworth were operating under to conduct group critiques and organise shows from their converted project space in Berlin. We decided to present a London edition of the show with some new work and a collaboration between Papwroth and myself, as shared interests in our practice emerged through our initial meeting in Berlin in the context of the group show. For the London edition we applied for funding for the project and so discussed with Von Dohnanyi, Hughes and Papworth if we could apply under the collective name 'Cypher', and from then on 'Cypher' existed as an artist collective working across London and Berlin. The London edition of the show was included in the 2016 Art Licks weekend, a three-day festival where artist-run projects, curatorial collectives, and young galleries across London hosted public and free events, showcasing emerging artists work. This took place in the project space in my New Cross studio at ASC. This location not only created a context to meet other artists in the studio complex and discuss shared interests, but due to its participation in the Art Licks weekend, guided tours visited the show which was included on the South London Art map. Stemming from this exhibition and the collaboration I made with Papworth, she and another artist, Anna Hillbom, who she had collaborated with in Berlin, contacted me to put together an exhibition proposal for a joint installation work. Papworth

had identified sympathies in our material practice and thought that we would work productively together having collaborated with both me and Hillbom individually. Our exhibition proposal (see Appendix 6) has been accepted by Lewisham Arthouse and will run from the 7th to the 20th of May 2018, and alongside the exhibition we will also host a series of talks.

The activities of the 'Cypher' collective are very project-led, responding site-specifically to opportunities to show and make work. Our most recent project was *Billboard* (2017-18) in which we commissioned five artists to produce responsive site-specific artworks for a billboard space in Bounds Green, North London. The project was initiated when a friend of Graham, whose father was an artist turned property developer, mentioned that there was a disused billboard on the site of one of his developments in Bounds Green, North London. Initially, he had used it to advertise the properties but since they had all been sold the billboard space was available for use. Graham, Hughes and I decided to commission a series of artist responses to the site, which was publicly situated. We would show works for one month each and invite two more artists, Peck and Felicity Hammond, to display works whose practices we thought engaged with both commercial images and urban development. The project was intended to challenge conventions of display and generate conversations through a series of satellite events and workshops, with artists asked to contribute to developing a corresponding events programme to run along-side their exhibition. This included an artist talk, an artist film screening, a workshop with a local community group, a print launch and a discussion group (see Appendix 7). The billboard artworks were displayed successively for a period of one month each, taking the form of five solo shows, over the course of a five-month period from October 2017 to February 2018.

Something that we did not anticipate before starting the project was the overall cost. We had intended to install the billboard works ourselves by renting a ladder and equipment,

only needing funds to cover the printing of the works. However, during the first install of Graham's piece, we discovered that the platform of the billboard was rotting and the reason it was not in use was because it had been deemed too unsafe. Therefore we needed to reinforce the platform with MDF. We had saved a percentage of money generated by the sale of our works to Pembroke College Oxford's art collection following an exhibition we participated in that was held there; however, this was only enough to cover the anticipated printing costs. As we had already started the project when it was revealed we would need more funds to cover the additional cost of reinforcing the platform and hiring a professional team to install each work, we then had to fundraise alongside the programme. We produced a set of editioned prints as both a form of documentation and a generator of funds for the project, created an online donation page, and sold tickets for the discussion group. In addition, we received sponsorship from Martini and a wine distributor called Wine Tap, which enabled us to provide refreshments at the openings with a suggested donation. Through the execution of these projects with 'Cypher' and working in a curatorial capacity as a collective, logistics, problem solving, writing funding applications and fundraising are all skills that I have developed through working as part of this collective.

My installation was the fifth and final billboard artwork in the series. I was interested in responding to the materiality of the billboard site, and the specificity of the marks, both printed and indexical (the poster and graffiti) that co-exit there. I wanted to either graffiti over or invite a graffiti artist to work on top of my printed image. At the time that I was planning the work, at the end of 2017, I was exhibiting work at Carbon12 Gallery at the Sunday Art Fair, an annual fair that runs alongside Frieze and focuses on new and emerging artists and galleries. Serendipitously, an artist called Ralph Hunter-Menzies (Figure 51), who I did not know but who was working there as a technician, saw my work and contacted me via social media to tell me that he liked my work and ask me some

questions about it.

Figure 51: Ralph Hunter-Menzies, 2017, Chaos Terrain, **[painting]**
Image Credit: Ralph Hunter-Menzies

I looked up his work, which uses the language of graffiti, and arranged to meet him to discuss a possible collaboration for the billboard project. We met in a show that he was in and had helped organise at Hannah Barry Gallery in Peckham, and what emerged through our working relationship was a series of discussions about the shared logics of practice, but also greater insight into my own motivations behind my work. For the event that corresponded to the billboard work, we organised a discussion group that we held in

The Big Green Bookshop, a local bookshop in Wood Green (see Appendix 8). The text for discussion was the introductory chapter of De Certau's (1988) *The Practice of Everyday Life*, in which he maps out micro-politics through his examination of the politics concealed in everyday activity. As I discussed in the previous chapter, De Certau's work presents a study of what individuals do with representations of society, for example images on the television, stories in newspapers and language, and he explores how through everyday creative practices (speaking, reading, walking) users are able to turn products of society to their own ends, and in doing so deflect the mechanism of power, thereby presenting a network of anti-discipline within everyday activity. We pulled out three ideas from this text to start the unstructured and open discussion: the notion of interstice as an intervening space; the practice of re-appropriation; and what De Certeau (1988) describes as designated areas of production. These were related to the billboard work, how the practice of graffiti is able to intervene with public messages and media, and also how situated publically, through being read in different ways by passers-by, the work is produced differently. In relation to working as part of an artist collective we discussed how our operations had been tactical, opportunistic and responded site-specifically to opportunities to show and make work. In relation to De Certau's (1988) ideas concerning designated areas of production, we explored how as a collective we were occupying a liminal space between conventional practices to make and show art. Operating outside of a gallery and studio context, our project and corresponding events programme existed as an intervention into these conventional practices, while as a group we collaboratively explored these ideas and related them to our own personal experiences, anecdotes and ideas.

With regards to planned future projects, 'Cypher' Billboard has just been shortlisted for Bloomberg New Contemporaries. If selected for the final exhibition, the proposed project is to occupy a billboard site that runs adjacent to the Bloomberg New Contemporaries

show that will showcase a rotating programme of artworks by recent graduates selected from the shortlisted candidates. We have also been contacted by other artists who have expressed their interest in showing work on our billboard if we were to organise another series. Overall, from working as part of the artist collective 'Cypher', which expanded as a direct result of this research, I have taken on more curatorial roles, worked collaboratively for the first time and more than once, and engaged and reached wider audiences and different communities in the public facing projects, all of which will continue to grow and develop after this research.

In terms of future practice-based research, stemming from the paper that I wrote for Tate Papers (Sayal-Bennett, 2018) is an interest in the methodological implications raised by this research, specifically thinking about what arts-based methods can bring to art historical research and what new insights can be generated by a hybrid research methodology, and this is a research trajectory that I would like to pursue in the future. In 2017 I was invited by Ohio State University to present my practice-based research, run a seminar and conduct studio visits with MFA students (see Appendix 3). This critical dialogue and exchange with students is something I would like to continue, whether in a teaching capacity or through opportunities for discussion, such as those facilitated by the 'Cypher' events. Entangled with this PhD I have also been working as a practicing artist, showing my work internationally (see Appendix 9). Future shows that are planned this year in 2018 will be in Dubai and Spain, and these represent new opportunities to present the material manifestations of my practice-based research.

7.3 Final Conclusions

In this research I have explored how material agency, in the form of affect, operates in artistic learning assemblages in order to reflect on who and what artist-learners are in processes of knowing. I have presented a new materialist reappraisal of studio learning,

which I have situated within a broader non-human context in order to highlight the importance of embodied and material sites of learning within the context of the increasing de-materialisation of the studio in UK tertiary-level art education. I have displaced the human from the centre of my analysis, and focus on how the materiality of learning is invariably a core part of what is learnt and how the artist-learner becomes. I have foregrounded the experiential, affective and emergent dimension of learning within studio-based pedagogy to present a reconceptualisation of the artist-learner as a posthuman subject, an assemblage of human and non-human parts, which has contributed to a wider critical discourse that focuses on the intra-action of cultural studies and education (Barrett and Bolt, 2007, 2012; Bolt, 2004; Tarr, 1996). I have responded to a gap in the understanding of material pedagogy and the relationship between theory and practice, or processes by which artists learn with materials within research around higher education in the arts. The studio practices that I have examined in this research challenge the anthropocentricism and conceptualism of the UK tertiary-level studio art pedagogy that I explored in Chapter One. My new materialist reading of studio-art pedagogy directly responds to a gap in this literature, which does not account for the agency of matter by situating materiality embodiment within my account of studio learning. As demonstrated in the previous chapter, the significance of posthuman learning within studio-based art practice is that it enables artists to relate to, and reconstruct, their world in new ways. This new materialist examination of studio art pedagogy, specifically the way in which material agency operates to pedagogic affect within artistic learning assemblages, is the contribution to knowledge that is argued for in this research, while the primacy of material sites of learning within studio-based pedagogy is the context in which this contribution can be situated.

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Appendix 1

Solo Exhibitions

2017, *The Box,* Pippy Houldsworth Gallery, London, GB

2017, *Sunday Art Fair*, Carbon 12, London, UK

2017, *Plane Maker,* Carbon 12, Dubai, AE

2017, *Untitled,* Monuments, Nathalie Karg Gallery, San Francisco, US

2016, *Parallel Vienna,* Lundgren Gallery, Vienna, AT

2016, *Diffraction Metis,* Yve Yang Gallery, Boston, US

2016, *Deft Nodes*, Lundgren Gallery, Palma de Mallorca, ES

2014, *Parallax,* Centre for Arts and Learning (CAL) Goldsmiths, London, GB

2014, *Users and Borrowers and Keepers,* Lundgren Gallery, Palma de Mallorca, ES

Select Group Exhibitions

2018, *To Our Fellow Artists and Poets Who Are Confused About Which Way To Go*,
Lundgren Gallery, Palma de Mallorca, ES

2018, *ROYGBIV,* Kate Werble Gallery, New York, US

2017, *NADA Miami Beach,* Carbon 12, Miami, US

2017, *Pictures of Nothing,* PG Art Gallery, Istanbul, TR

2017, *Vienna Contemporary,* Carbon 12, Vienna, AT

2017, *Meaningful Vision,* Pembroke College, Oxford, UK

2017, *Drifting Here and Now,* Here I Am Art Space, Dalian, CN

 2017, *Art Dubai,* Carbon 12, Dubai, AE

2016, *Vienna Contemporary*, Lundgren Gallery, Vienna, AT

2016, *As You Can See,* Exhibit 320, Delhi, IN

2016, *Backdrop: Berlin,* Wilsnacker Strasse, Berlin, DE

2016, *Mind Out,* A.P.T. Gallery, London, GB

2015, *UK/raine: Emerging Artists from the UK and Ukraine,* Saatchi Gallery, London,
GB

2015, *Xenotpoia,* Gibberd Gallery, Harlow, GB

2015, *Avant-Craft,* Pal Zileri, London, GB

2014, *Mineshaft,* WW2 Bunker, London, GB

2014, *Old Rope ,* Pippy Houldsworth Gallery, London, GB

2014, *English Breakfast,* Rizzordi Loft, St. Petersburg, RU

2014, *Morphol Scowl,* Piccadilly Place, Manchester, GB

2014, *Switch,* Pulchri Studio, Den Haag, NL

Artist Talks

2017, Pembroke College, University of Oxford, Oxford, UK

2017, Ohio State University, Ohio, US, awarded honorarium to present current research, run seminar groups and conduct studio visits with undergraduate art students.

2016, Vinay Sharma Studio, Jaipur, IN

2016, Yve Yang Gallery, Boston, US

Conferences

2015, Discourse, Power, Resistance 15: Creative Spaces For Collective Voices, Goldsmiths, University of London, UK

2015, Graduate Festival 2015, Goldsmiths, University of London, UK

Awards & Residencies

2014 – 2016, *Graduate Studio Award,* A.P.T

2014, *Griffin Art Prize,* Griffin Gallery, Short-listed

2014, *WW SOLO Award,* WW Gallery

Collections

Saatchi Collection

Western Art Print Room Collection, Ashmolean Museum

Art Jameel

Appendix 2

Amba Sayal-Bennett, Digital Portfolio, [CD]

Appendix 3

Appendix 4

Pembroke JCR Art Fund Collection Launch 70th Anniversary Exhibition and Catalogue

27th April 2017

The Trinity term exhibition at the Pembroke JCR Art Gallery signals a pivotal moment in the history of the Pembroke JCR Art Fund Collection. 'Meaningful Vision: PMB JCR Art 1947-2017' commemorates the 70th Anniversary of the JCR Art Fund, which was established by Antony Emery (History, 1947).

Emery arrived at Pembroke as a mature student in 1947 and persuaded his peers to contribute one pound per term to the Fund. Over his time at Pembroke Emery made significant purchases of artworks, under the advice of the renowned art historian and then Slade Professor of Fine Art at Oxford, Sir Kenneth Clark.

Early works acquired include notable British artists such as John Piper, Robert Colquhoun and Patrick Heron. In *Meaningful Vision* early pieces are displayed alongside more recent acquisitions, such as 'Basketball Court' by alumna of the Ruskin School of Art, Grace Thompson (2014).

Special guests spoke at the exhibition's opening night on 24th April 2017, recalling their perception of the gallery during their time at Pembroke. Art historian, Jon Whiteley (Modern History, 1964), recalled the early acquisitions under Emery and said he benefited greatly from the system whereby students could temporarily acquire a work for display in their College room (a tradition that continues today).

Former Pembroke Fellow, Nico Mann, described his experience of collating an inventory of the collection in the 1970s. The controversial purchase in 1953 of Francis Bacon's *Man in the Chair* and its later sale in the 1990s is a remarkable story, which was recalled by numerous speakers.

Attendees also had the pleasure of hearing from Patron of the JCR Art Fund, Lynne Henderson, who spoke about her work establishing a sense of continuity and stability in the JCR Art Committee in the 2000's; developing an exhibition space in Broadgates Hall, which enabled students and the wider public to access the collection once again. She noted that in recent times the JCR Art Fund has gone from strength to strength, particularly since the foundation of a purpose built gallery and the appointment of Curator, Sarah Hegenbart, in 2014 .

PhD Candidate at the Courtauld Institute of Art, Will Atkin, reflected on the Surrealist influence in Britain and the values that drove Emery to curate a faithful representation of the 'art of our time' and provide students with an education in contemporary British art.

Artist collective, Cypher, also spoke at the event. The collective is comprised of artists Erin Hughes, Laslo von Dohnanyi, Amba Sayal-Bennett and Holly Graham, whose diverse practices are united by their shared interest in exploring notions of 'assemblage'. This is evident through their works which are displayed in *Meaningful Vision* alongside the permanent collection.

This energetic display provides an opportunity to reflect on the history of the collection, as well as a chance to consider how artists are working today and prompts visitors to consider what the role of the JCR Art Fund Collection could be in the future.

The exhibition is accompanied by a special 70th Anniversary Catalogue, which includes contributions from guest speakers, archival information, and entries on major works authored by those within and beyond the Pembroke community. The exhibition, catalogue and opening event were curated and organised by Sarah Hegenbart (Curator of Art) and Meris Ryan-Goff (JCR Art Rep).

The gallery is open to the public 12-2pm Wednesdays and Fridays during Trinity Term and is located on 5 Brewer Street, OX1 1QN. The 70th anniversary catalogue is available to buy at the Gallery or you can email jcr.artfund@pmb.ox.ac.uk to arrange a purchase.

Please visit their website for more information.

Appendix 5

Backdrop (2016) publication

Appendix 6

Proposal for a group exhibition
When you travel in time, leave nothing behind.

Exhibition title*: When you travel in time, leave nothing behind.*
Participating artists:
Emma Papworth (1993) Lives and works in Berlin, DE   www.emmapapworth.com
Amba Sayal-Bennett (1991**)** Lives and Works in London, UK www.ambasb.com
Anna Hillbom (1983) Lives and works in Umeå, SE www.annahillbom.com

Contact: Amba Sayal-Bennett
amba.sb@me.com
07725124589

I would like to present a proposal for an exhibition of three emerging female artists.
The three artists share a deep interest in exploring the intrinsic and possible qualities of material and shape. Through sculpture, drawing, installation and poetic writing, a mutual urgency to decipher and re-think signifiers of authority from architecture and art-history, becomes evident.
Canonic gestures from ancient art, elements from classical architecture and modern cityscapes, geometry, archeological finds and mythology are re-valued and obscured in order to question preconceived ideas of body, material agency and a linear sense of time. Chance, and the properties of materials operating within idiosyncratic systems, determine artistic outcomes.

The aim of the exhibition *When you travel in time, leave nothing behind* is to present a playful attempt to re-interpret and question canonic history-writing, suggesting an imaginative alternative through poetic and tactile means.

The title *When you travel in time, leave nothing behind* is taken from the song 'Worlds Apart' by post-internet singer Molly Nilsson. It is chosen because it suggests an inconceivable scenario made possible: an indication of non-linear time, the opportunity to draw a circle midair and lay the experience of time on naked skin, review and play around with it.

The works of the exhibition will be made as a collaborative installation between the artists, where the agency of each artist is at times blurred and visible, in an attempt to question the relation of object, artist, agency in the gallery space, as well as in a broader context of history writing. This method has been used before with intriguing outcome in the constellations of Bennett/Papworth and Hillbom/Papworth. During the exhibition period the artists wish to hold artists talks and facilitate dialogues with viewers and invited guest speakers through seminars and artist talks.

Please see overleaf for a closer introduction to each artist.

I hope to hear from you soon.

Best wishes / Amba Sayal-Bennett

Amba Sayal-Bennett's interest in notation has led her to explore how experience can be reduced to basic terms of line, color and shape. Her work tests common conventions of visual communication to probe the relationship between experience and language. Familiar elements from everyday life or her own body of work are rendered through a personal 'aesthetic' syntax. Using the logic of this translation she reverses and re-formulates, while applying it to the making of spatial constructions in various found materials, painted MDF, steel, foam, or large scale drawing projected on the wall.

Amba Sayal-Bennett is an artist and PhD candidate in Art Practice & Learning at Goldsmiths. She received her BFA from Oxford University in 2012 and her MA in The History of Art from The Courtauld Institute in 2013. Her work has recently been exhibited at the Saatchi Gallery London, Parallel Vienna and Untitled San Francisco.
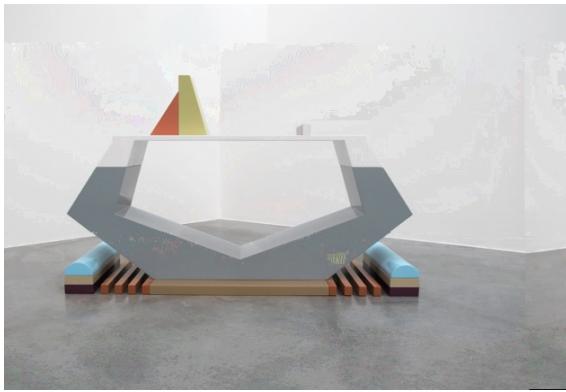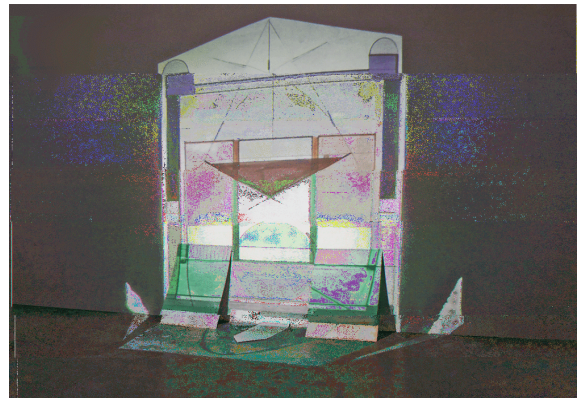

Harth
MDF, Paint
1.43m x 0.98m x 0.57m
Amba Sayal Bennett 2017

Flint
Drawing Projection, Paper, Mount Board
3.2m x 2.1m x 0.9m
Amba Sayal Bennett 2017

Emma Papworth enquires in her work how sculpture can invite a sense of bodily projection.
Playing upon the language of architecture and industrial production, her casted plaster and textile sculptures establish a relationship between the body and simple unitary objects. Series of interacting parts can be seen as performing playfully with one another; propping, leaning, holding on to each other. Whilst the cast usually promises perfect replication, Papworth's work creates a divergence away from the perfect machine made object towards something comical, fragile and human in its inexactness.
Emma received her BFA (First Class) 2015 at The Ruskin School of Art, Oxford University. She has recently exhibited at Academy of Fine Arts Leipzig, The Griffin Gallery London, Cypher Space Berlin, ASC Gallery London, Bank Space Gallery, London. In 2015 *she received The Woon Foundation Painting and Sculpture Art Prize*, Baltic 39, Newcastle.

Untitled
Plaster, textile, pigment, steel
Various dimensions
Emma Papworth 2016

Narratives of Production
Plaster, textile, pigment
Various dimensions
Emma Papworth 2015

Anna Hillbom's work is driven by the possibility to canalise and re-interpret visual expressions of authority. Canonic gestures from ancient art, archeological founds, greek sculpture and classic architecture, are made abstract into playful, strangely familiar shapes by the means of plaster, ceramic, wood, textile and poetic writing. It is an attempt to decipher authoritarian signifiers, revalue and obscure their hegemonic status and build a tactile relation between the body and the imagination of the past.

Anna received her BFA and BA Artistic Research from Gerrit Rietveld Academie Amsterdam 2011 and her MFA at Umeå Academy of Fine Art 2015. She has recently exhibited her work at Kunstlerhaus Turn and Taxis Bregenz, Bildmuseet Umeå, Galleri Andersson Sandström Stockholm, Cypher Space Berlin and CLB Berlin, Umeå Konsthall and Q Gallery Copenhagen.
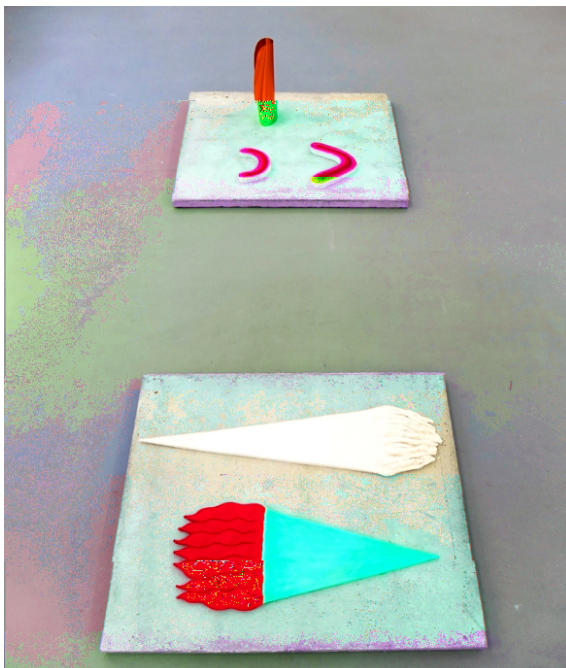
Dear Lion / Greek Tragedy Poem
Ceramic, pigment, copper, concrete
100x100, 100x100cm
Anna Hillbom 2017

The day started in the morning, and most likely went on till the evening
Plaster, ceramic, pigment, veneer, paper, various dimensions
Anna Hillbom 2017

Appendix 7

Cypher BILLBOARD
Cypher is pleased to launch Billboard with Art Licks Weekend 2017.

Presenting new work by Holly Graham (29 September – 29 October 2017); the first in a series of five site-specific artist responses for a billboard space in North London.

Holly Graham, After Harry Jacobs: Outside, 2017

After Harry Jacobs: Outside builds upon a body of work centred around studio images taken from the extensive archive of late South London-based photographer Harry Jacobs, now housed in the Lambeth Archives. The works in this series draw on an interest in how the studio, frequented largely by the Afro-Caribbean community from the 1950s through to the 1990s, acted throughout this period as a neutral flattened space, staging compressed narratives. In pulling backdrops and props to the foreground, the pieces in this series seek to explore this notion of flattening and expansion both formally and thematically.

Holly Graham's Cypher Billboard pulls between realities and fictions. Honing in on small re-photographed sections of Jacobs' original blown-up studio backdrop, the piece utilises the vast scale of the billboard format as a pitch set for a play-off between the elastic possibilities of resizing and zoom in photographic representational imagery. Continuing the tree-top skyline, the photo-montage stages a failed attempt at an act of camouflage – an overlaying, or re-placing, of quasi-tropical landscape onto existing urban surroundings. An honest image, it sits exposed. It allows a peeping shoulder, a generous seam of bare table-wood, tears in paper, gloss sheen of plastic. Hints and tricks lie in layers.

Upcoming events:

Billboard: Artists in Conversation with Jon Horrocks
Sunday 1 October 2017, 4-5.30pm
The Springfield, 133 Bounds Green Road, N11 2PP

Exhibiting artists discuss overlapping concerns within their practices, with reference to their individual responses to the Billboard site. This event is part of Art Licks Weekend 2017.

Coming soon:

Erin Hughes	November 2017
Felicity Hammond	December 2017
Milly Peck	January 2018
Amba Sayal-Bennett	February 2018

For further information on upcoming events, please see the Events page on our website: **cypherbillboard.com**

Cypher BILLBOARD
Presenting *Home Me 3* by Erin Laura Hughes, 1 - 29 November 2017
The second in a series of five site-specific artist responses for a billboard space in North London.
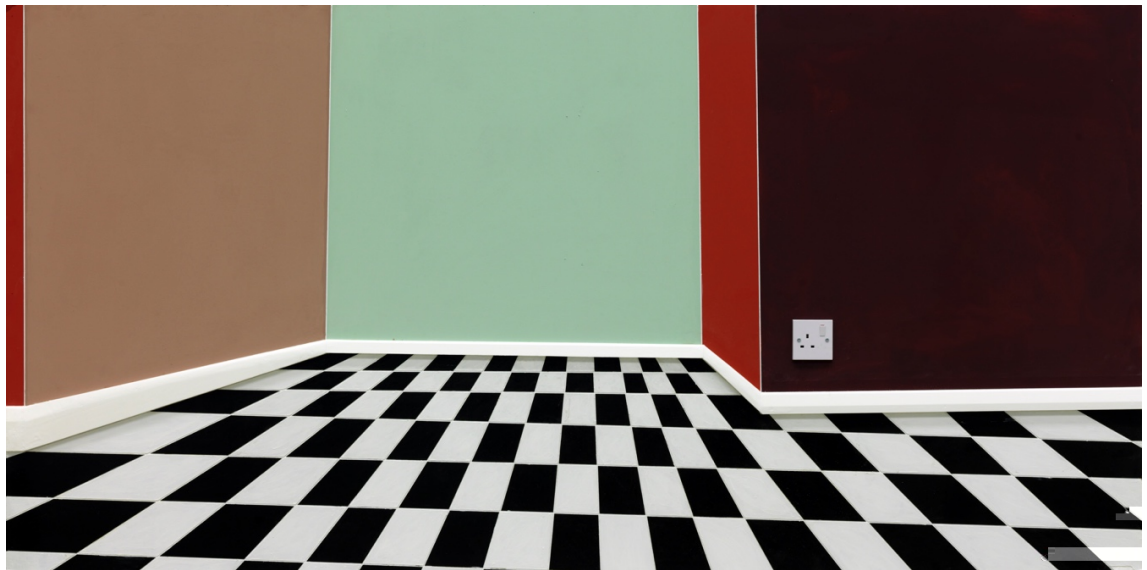
Erin Laura Hughes*, Home Me 3*, 2017

Home Me 3 depicts a simple interior using home-improvement materials to look at our domestic living experience.

The work is loosely based on interiors in the house Erin grew up in, a relatively small house in a middle class town in the south of England. The work simply reformats the home as a backdrop, as a human version of the highly saturated images of underwater scenes you can find in fish tanks. Self-mocking suburban repression is at play, with the interior acting as a container made of products from 'DIY' superstores. Erin uses materials as they are intended in 'real life' such as wall emulsion on the walls or skirting board as skirting board. This deadpan gesture is marked by the starkness of the interiors that offer no doors or windows.

On closer inspection, the romanticised, aspirational 'DIY' attitude is undermined by the lack of dignity of the mass produced materials used and the clumsy handling of the construction. For example the chips of paint, dust or brush marks that to a trained eye, reveal that the wrong tools have been used. This subtle exposure of cruddy craftsmanship is a reflection of domestic living today, where we are less and less manually practical. This contributes to an infantilisation of domestic living experience that is reflected in the choice of bright, childlike colours in the work.

Plug sockets are a recurring motif in Erin's work. Pointing to technology and thus to an interlinked global world, they carry the promise of a potential escapism from the stagnant and inanimate suburban repression. The aesthetic of the interiors themselves are also associated with virtual spaces, or low graphic virtual mazes, for example the Windows 95 screen saver or early video games like LSD.

Erin Laura Hughes is an artist based in London currently studying her MA in Painting at the Royal College of Art. After completing her BFA from Oxford University she spent three years living and working in Berlin where she became co-founder of Cypher Space

and Cypher Collective.

Coming soon:
Felicity Hammond   December 2017
Milly Peck   January 2018
Amba Sayal-Bennett   February 2018

For further information on upcoming events, please see the Events page on our website:
cypherbillboard.com
With thanks to Stephen and Ljuba Morris.

Cypher BILLBOARD
An evening of screenings to launch the second instalment of Cypher Billboard
Saturday 4 November 2017, 6-9pm | Domino Houses Billboard, Bounds Green Road, N22 8YB

Erin Laura Hughes *Untitled Sketchbook Drawing* 2017

Films by Patrick Goddard // Daniel Schine Lee // Amba Sayal-Bennett // Gray Wielebinski // Programmed by Erin Laura Hughes:

Patrick Goddard, *Looking for the Ocean Estate (34'00" / 2016 / SD video) Excerpt 12'30"*
Looking for the Ocean Estate takes the form of an alternative documentary / mockumentary initially exploring the (ex)council estate The Ocean Estate in Stepney Green, East London. Talking to a host of ex and current residents the film spirals off from an aural history project to question the documentary and ethnographic assumptions of the film-maker. As the motives for making the film are questioned and the power relations between the artist and protagonists fluctuate the film weaves together thoughts on gentrification, class antagonisms, and the enigmatic notions of authenticity.

Daniel Schine Lee*, Concrete Matters (10'01'' / 2017)*
Four guys lounging, just chilling, that is how we would put it. As you may see there's not much to drink really — yes, not much to drink. Did we expect to have a conversation about architecture from different cultural and continental regions? Not exactly, but the domestic space naturally brought comfort and gradually produced academic discourse then which then flipped back to the reality of getting public transport home. The process of making this film was kept to minimal measures of production as the purpose of the work was based on everyday chat— more specifically an artist's experience with fellow artists. While the selection of people came from different global régions, the camera was set in a perspective where mainly torsos are shown, not full figures. Therefore, the angle directs to the conversation by not precisely identifying those involved, moving away from how we are accustomed to listening to people speak.

Amba Sayal-Bennett, *Kinetic Drawing (09'32'' / 2017)*

Amba Sayal-Bennett's practice involves transposing drawn elements across different media to explore the effects and affects generated by this movement across sites. Motion is integral to her experience of drawing, as forms iteratively develop and change through the making process. In her paper or installation works (drawings in an expanded sense) this kinetic aspect of the works' production moves from its physical augmentation, to the viewer's interpretive process. This video work is an experimentation in movement within drawing. Using SketchUp, a rudimentary and free modelling program, Sayal-Bennett explores the potentials of the software in a clunky animation that traverses a virtual, drawn environment.

Gray Wielebinski in collaboration with Georgia Lucas-Going, *I'd Never Date an Artist (03'42'' / 2017)*
In this work Gray Wielebinski and Georgia Lucas-Going explore the relationship between intimacy, collaboration and competition; the role of agency (or lack there of) of the artist in both public and private spaces and how different forms of power and identity wrestle with one another depending on the context and subjectivities. Furthermore, they want to question representations of queer relationships on film and in public spaces and propose new forms of intimacy relating to spaces, their audience and each other.

Workshop Title: *Relocation: Making collages*

Name of Lead Workshop Artist: Felicity Hammond

Group: Trinity at Bowes Youth

No. of participants: TBC, ages 11-19

Workshop Date + Time: Wednesday 24th January 2018, 5-7pm

Workshop Outline:

A brief summary of your workshop – 2-3 lines.

Time/ Length of Activity	Activity + Outcome	Equipment needed for activity?
5pm – 10 mins	Introductions	n/a
5.10 – 10 mins	A brief introduction to my practice including billboard work	Projector if possible
5.20	Participants to write down on post-it-notes: What do I need? What do I want? Then share with the group.	Post it notes, pens
5.45	Brief look at some collages by artists, eg. Hannah Hoch, Peter Kennard. Hand out magazines and newspapers for collage making based on activity.	Pens, A4 paper, magazines, newspapers, prit-stick, scissors.
6.45	Share collages with rest of group and discuss	

Full list of Materials:

(Please outline what equipment you may already have and would like to provide, and what you would like Cypher to acquire)

- Newspapers and magazines
- Scissors
- Glue
- A4 paper
- Pens
- Post-it-notes

Cypher BILLBOARD
Presenting new work by Milly Peck, 2 - 29 January 2018;
the fourth in a series of five site-specific artist responses for a billboard space in North London.

Milly Peck, Rinse and Repeat, 2017

Applying a stubbornly cartoonish register of drawing to both two-dimensional and lumpen materials, Milly Peck's work mines the area between flat image and three-dimensional object. Graphically rendering images pulled from the everyday into chunky outlines or dumb, prop-like cutouts, the work tussles with trying to function as both a flat, pictorial image and a three-dimensional, scenographic landscape. Often drawing influence from the over-saturated optical fields of advertising and commercial display, Milly attempt to create an ambiguous territory where there is potential for comical misinterpretation and clumsy exaggeration. This visual disorientation aims to prompt us to reconsider and reimagine both our perceptual and physical understanding of the things we use and consume as well as to test ideas surrounding perspective, authenticity and value.

Rinse and Repeat parodies the format of the billboard as a physical site for the continual regeneration of the image. Responding to the surrounding area and the amenities that neighbour the billboard, the local carwash takes centre stage. Typically used for commercial advertising, the billboard's function is inverted becoming a mirror to the everyday and the carwash is transformed into a performative space for this banal, cyclical activity to take place. Divided into a triptych, the billboard nods towards image cells used in comic books where the 'gutter', being the gaps in between these frames, becomes the outer world and in turn a potential extension of the narrative within the image. Enlarged out of proportion, this ordinary scene is newly farcical, limp mops almost standing in for trees in the surrounding landscape and a gigantic hand looming over passing onlookers.

Upcoming:

Rinse and Repeat Print Launch
Tuesday 9 January 2018, 6-9pm
The Step, 101 Myddleton Road, N22 8NE
Cypher celebrates the launch of the Billboard boxset, with a print sale of limited edition

screenprints by Milly Peck.

Amba Sayal-Bennett
2 - 28 February 2018
Domino Houses Billboard, Bounds Green Road, N22 8YB
New work by Amba Sayal-Bennett, a site-specific response for Cypher Billboard.

For further information on upcoming events, please see the Events page on our website:
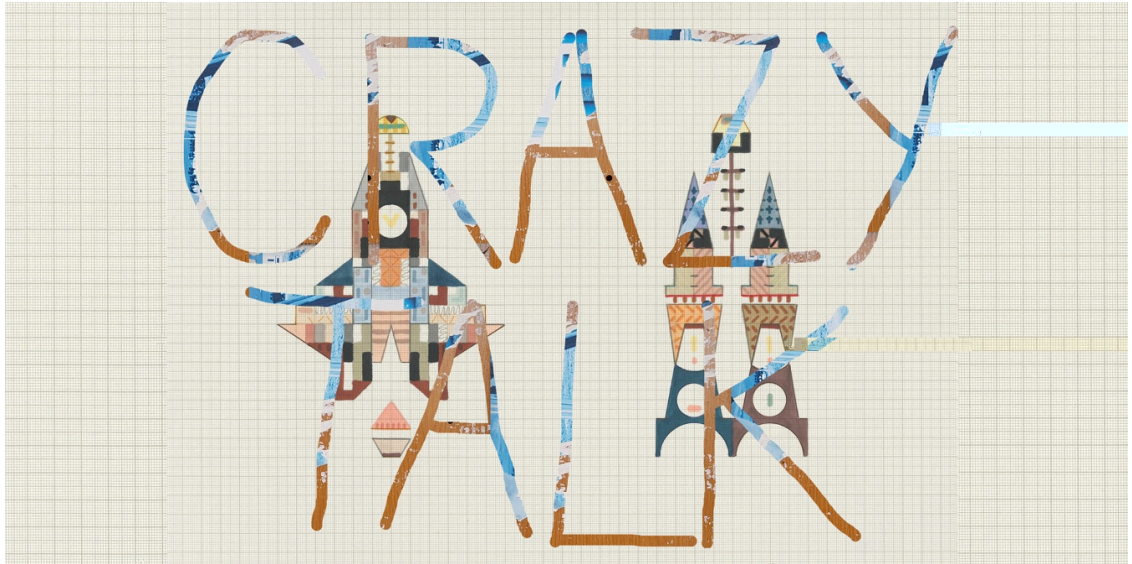**cypherbillboard.com**
With thanks to Stephen and Ljuba Morris.

Appendix 8

Cypher BILLBOARD
Presenting new work by Amba Sayal-Bennett + Ralph Hunter-Menzies, 2 - 28 February 2018;
the fifth and final in a series of five site-specific artist responses for a billboard space in North London.

Amba Sayal-Bennett + Ralph Hunter-Menzies, Crazy Talk, 2018

Amba Sayal-Bennett's work tests common conventions of visual communication to probe the relationship between experience and language. By problematising the relationship between reception and interpretation, i.e. how we obtain meaning from experience and how this experience is transformed and codified, she explores the perceived neutrality of signifying processes by means of their disruption.

Ralph Hunter-Menzies' works experiment with a plethora of mark-making processes, producing paintings that hold creation and destruction symbiotically. Through composition, he explores ways of making various surfaces that either challenge each other or enter into dialogue.

'Crazy Talk' is a collaboration between artists Amba Sayal-Bennett and Ralph Hunter-Menzies, a joint exploration of surface intervention through text and mark-making. The work developed out of a shared interest in the material history of the billboard site, a multi-layered surface, often bearing signs of wear and tear or vandalism. The artists consider the billboards role as a modern palimpsest, experimenting with the idea of visible and invisible layers, public and private messages, indexical and printed marks. The text itself:- 'Crazy Talk' exists as a trompe l'oeil, a playful yet simulated revealing of layers. The artists contemplate the billboards role as a live surface, an interface for not only artistic collaboration, but also material and interpretive practices: the myriad ways in which the context impacts on the image.

Amba Sayal-Bennett lives and works in London. She received her BFA from Oxford University and her MA in The History of Art from The Courtauld Institute. She has

recently completed her PhD in Art Practice and Learning at Goldsmiths. | www.ambasb.com/

Ralph Hunter-Menzies lives and works in London. He received his BFA from Chelsea College of Art and Design. | www.ralphhuntermenzies.co.uk/.
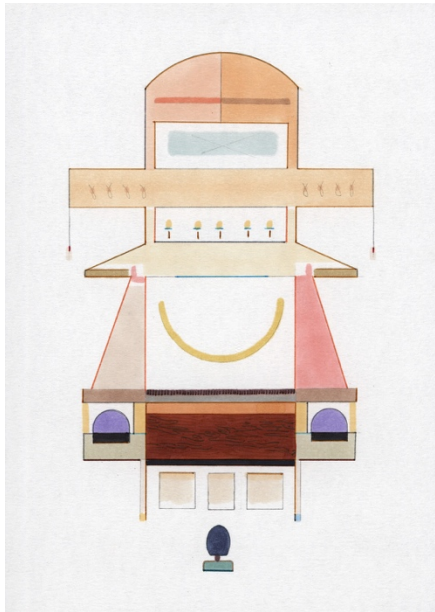
Cypher Billboard are fundraising!
Head to our website to find out more or donate via our Crowdfunder page… **cypherbillboard.com**

With thanks to Stephen and Ljuba Morris.

Appendix 9

AMBA SAYAL-BENNETT
DEFT NODES
Lundgren Gallery, Palma de Mallorca
23 JUNE - 4 September 2016

Amba Sayal-Bennett's work engages with the affective potentials of everyday life. The ordinary can be understood as a shifting assemblage of things that happen and are felt in impulses, encounters, and habits of relating. These things that happen are intensive and immanent, and evade meaning and representation. Sayal-Bennett is interested in how one's material environment can be encountered as a 'live surface', and her work engages with the sensations and textures through which ordinary life is experienced. It is this dislodging, or freeing of sensation from natural referents that she explores within the work in this show, principally through the de-contextualisation, translation, and restaging of affective experiences.

Amba Sayal-Bennett was born in London in 1991 where she currently lives and works. She received her BFA from Oxford University and her MA in The History of Art from The Courtauld Institute. She is currently studying for her PhD in Art Practice and Learning at Goldsmiths. Her work has recently been included in UK/Raine at the Saatchi Gallery.

"Caman", 2017. Ink, pro-marker and graphite on paper, 21 x 14.8 cm.

22 May – 5 September 2017

Carbon 12 is delighted to announce Amba Sayal-Bennett's first solo exhibition in the region and as well as at the gallery.

In *A Thousand Plateau's* Deleuze and Guattari use the term 'plane of immanence' to signal a turn away from notions of transcendence, pre-existing forms and original genesis.

In her new body of work Sayal-Bennett's presents drawings, sculptures, and one projection, the latter two can be understood as drawings in an expanded sense. Manifesting as a series of invitations, Sayal-Bennett is concerned with what the viewer 'does' or 'makes' with the drawings. As their significance is nothing more than their connection, they have no discrete or closed identity. Associations, memories and specific visual literacies are brought to the drawings by the viewer, and the 'work of art': the set of connecting relationships between the viewer and the drawings, therefore constantly changes.

The drawings appropriate the vernaculars of common diagrammatic systems such as architecture and design, without prior referents. By making simulacral drawings, drawings which simulate a signified or appear to refer to real objects, she explores how, through the interpretive process, a referent is created. The referent is not a physical object to which the drawing supposedly refers, but the viewer's experience of the perceived referent. This is instated through their operation of use or 'reading' of the work. The referent, or the experience of it, which are one and the same thing, is created resulting from the encounter of the viewer and the drawing and exists only after this relation is formed. In her work Sayal-Bennett aims to productively exploit this temporal distinction,

the way in which the referent exists only after it is created by the interpretive process. She is interested in how new 'signifieds' are created through such operations of use, and how this reverses the chronology of normative referencing.

Amba Sayal-Bennett (1991) was born in London where she currently lived and works. She received her BFA from Oxford University in 2012 and her MA in The History of Art from The Courtauld Institute in 2013. She is currently completing her PhD at Goldsmiths, University of London. Her work has recently been exhibited at Art Dubai 2017 with Carbon 12 (UAE) and Saatchi Gallery (UK).