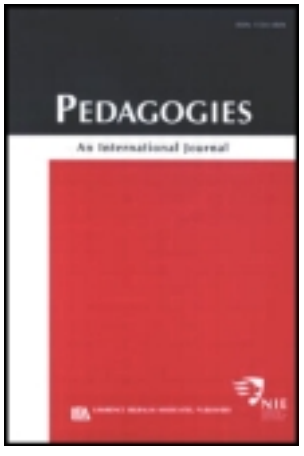
This article was downloaded by: [Stephanie Springgay]
On: 10 June 2013, At: 06:02
Publisher: Routledge
Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: Mortimer House, 37-41 Mortimer Street, London W1T 3JH, UK



Pedagogies: An International Journal
Publication details, including instructions for authors and subscription information:
http://www.tandfonline.com/loi/hped20

"You go to my head": art, pedagogy and a "politics-to-come"

Nikki Rotas [a] & Stephanie Springgay [a]
[a] Ontario Institute for Studies in Education, University of Toronto , Ontario , Canada
Published online: 15 May 2013.

To cite this article: Nikki Rotas & Stephanie Springgay (2013): "You go to my head": art, pedagogy and a "politics-to-come", Pedagogies: An International Journal, 8:3, 278-290

To link to this article: http://dx.doi.org/10.1080/1554480X.2013.794917

PLEASE SCROLL DOWN FOR ARTICLE

Full terms and conditions of use: http://www.tandfonline.com/page/terms-and-conditions

This article may be used for research, teaching, and private study purposes. Any substantial or systematic reproduction, redistribution, reselling, loan, sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden.

The publisher does not give any warranty express or implied or make any representation that the contents will be complete or accurate or up to date. The accuracy of any instructions, formulae, and drug doses should be independently verified with primary sources. The publisher shall not be liable for any loss, actions, claims, proceedings, demand, or costs or damages whatsoever or howsoever caused arising directly or indirectly in connection with or arising out of the use of this material.

Pedagogies: An International Journal, 2013
Vol. 8, No. 3, 278–290, http://dx.doi.org/10.1080/1554480X.2013.794917

Routledge
Taylor & Francis Group

"You go to my head": art, pedagogy and a "politics-to-come"

Nikki Rotas and Stephanie Springgay*

Ontario Institute for Studies in Education, University of Toronto, Ontario, Canada

(*Received 22 September 2012; final version received 23 January 2013*)

This article is an engagement with Deleuzeguattarian theories as a way to explore the possibilities of a "politics-to-come" and what that might mean for education. To mobilize our thinking through deleuzeguattarian concepts, we inhabit contemporary artworks by Toronto-based artist Diane Borsato. Our interest in deleuzeguattarian encounters with contemporary art seeks to shift politics from the body-politic of representation towards an understanding of politics as movement. In developing movement, we engage with the theories of touch, affect and the diagram which helps us imagine pedagogies outside of structural models that confine and limit how we understand the world.

Keywords: touch; affect; diagram; Deleuze; politics; movement; pedagogy

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

Introduction

This article is an engagement with deleuzeguattarian theories and those scholars who engage with their ideas, as a way to explore the possibilities of a "politics-to-come" and what that might mean for education. Braun and Whatmore (2010) note that political theory is often detached from materiality and is marked by humans' removal or detachment from nature. In such instances, education remains the object of politics rather than something that "inheres in and precedes the collective (and discourse), and thus something that challenges how the category of the political is itself conceived and where and in what it is articulated" (p. xi). A politics-to-come is concerned with what happens to politics when we think about it as a material process, as relational and as movement. A politics-to-come, we will argue, is important for thinking about pedagogy from the perspective of movement, as an elastic force and as knowing that cannot be foreseen or predicted in advance. This materialist politics attunes us to an affective and relational understanding of pedagogy and helps us "articulate those things that force us to thought in/as political practices through the convergent registers of affectivity, assemblage and event" (p. xxiv). The implications of thinking about pedagogy as a politics-to-come imbricate the affective, moving and sensing body in theories of learning. Rather than a pedagogy based on static interpretation and meaning making, we imagine a pedagogy that is moving, emergent, breathing and intimate.

To mobilize our thinking through deleuzeguattarian concepts, we inhabit contemporary artworks by Toronto-based artist Diane Borsato. To inhabit is not a method of interpretation. To inhabit, we step into artwork in the manner Simon O'Sullivan (2006) lays out for us – as an encounter. He writes,

*Corresponding author. Email: stephanie.springgay@utoronto.ca

© 2013 Taylor & Francis

> Art is the name of the object of an encounter, but also the name of the encounter itself, and indeed of that which is produced by the encounter. Art is this complex event that brings about the possibility of something new. (p. 2)

In this sense then, our deleuzeguattarian attending to Borsato's artworks is about the ways that their encounters have "forced us to thought" (Deleuze & Guattari, 1987), to open us up to the not-yet-known. Jason Wallin (2010) points out that in traditional and rationalist educational discourses, pedagogy often becomes oriented towards accurate representations – "to what *is*" and "to what *is* as an a priori given" (p. 26). In contrast, a deluezeguattarian orientation towards art and pedagogy is aligned with production, movement and affect.

While common aesthetic practices often make artwork inoperative or render it static in order to represent it, we propose "another way of thinking art, beyond the 'horizon of the signifier', beyond textuality, but not through a traditional aesthetic theory or to previous artist-centred models" (O'Sullivan, 2006, p. 4). Clare Colebrook (2000) contends that Deleuze's work is about inhabitation not interpretation, stating that

> [r]ather than seek the good sense of a work, a Deleuzean reading looks at what a philosophical text creates. To see a text in this way means abandoning the interpretive comportment, in which the meaning of a text would be disclosed. In contrast, one *inhabits* a text: set up shop, follow its movements, trace its steps and discover it as a field of singularities. (p. 3)

To that extent, we are interested in questioning the aesthetic and political potential of *movement*, in the sense of "movement of a body through time and space," as opposed to the political project of "a" movement. What happens when we step inside a work of art, inhabit it, touch it and pervert the encounters we have with it? What new thoughts emerge? What new renderings are possible? Removed from specific political contexts or sites, Borsato's works offer us a series of gestures through movement, thereby re-examining what the term "movement" might mean to pedagogy. In his book *Chaosmosis*, Guattari (1995) puts forward the proposition "what if a classroom could operate like a work of art." We speculate on Guattari's proposal and think about what could become of pedagogy – or a classroom – engendered as movement, as diagrammatic and as affective.

In developing the concept of movement and pedagogy as a work of art, we engage with the theories of touch, affect and the diagram – all central deleuzeguattarian concepts. Touch is both the contiguous contact of skin on matter, in addition to movement and the passage between bodies in relation. Affect is the sensation registered within the body before perception. The diagram is a "movement that constantly redraws itself" (Kennedy, 2009, p. 188): an event that "conjugates" (Mullarkey, 2006, p. 174). Thinking through these three concepts enables us to focus on what a work of art *does*, not what it means. This is important in thinking about pedagogy as movement, as an actioning force, not as a method or a technique. How can we think about the body and pedagogy beyond representation; beyond the politics of a body as a text to be read or re-read? Thinking of art, embodiment and pedagogy as movement, we shift to a "system of dynamized and impacting forces rather than a system of unique images that function under the regime of signs" (Grosz, 2008, p. 3). Not a body to be "read" but a body in-the-making.

We commence our article through an examination of touch to develop concepts like folding and affect, foregrounding the intensive aspects of art and pedagogy. In the second section of the article, we map out the concept of the diagram, further expanding our understanding of movement and its relationship to a politics-to-come. A politics-to-come, we argue, insists that pedagogy "pass beyond assimilated knowledge and practice

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

in order to open up new pedagogies and new learning communities" (Atkinson, 2011, p. 15). Movement contributes to thinking about pedagogies as unpredictable and curious. Thinking beyond representation in art helps us imagine pedagogies outside of structural models that confine and limit how we understand the world. Pedagogies of movement, of a politics-to-come, engender surprise and the unexpected.

In approaching Borsato's artworks as encounters, as events that force us to thought, we intentionally disregard locating her work in the endless critique of contemporary aesthetic scholarship, such as relational aesthetics, socially engaged art or performance studies. We do so, not as a way of suggesting that her work operates outside of these aesthetic debates, but rather we wish to provide a different conception of what writing about contemporary art might involve, and thus what thinking diagrammatically about pedagogy might mean. We have chosen Borsato's work to think about movement and a politics-to-come and their implications for pedagogy because we believe her work "actualizes" (Massumi, 2002a) the concepts we take up in this article. We also know her work intimately because we have collaborated on a Social Sciences and Humanities Research Council research-creation grant for the past 4 years. The grant has enabled an immersive space for us to explore the concept of movement through a series of artworks created by Borsato and has offered a place to interrogate how contemporary art shapes new understandings of affect, sensation and pedagogy (Springgay, 2012a). The collaboration between Springgay and Borsato is atypical in artistic practice. Common framings around artistic practice include an artist working in isolation and then exhibiting their work for public consumption and scholarly criticism. In this unique research-creation collaboration between Springgay, Borsato and Rotas, the relationality and movement between artistic practice, research and pedagogy has afforded porous space and time for each person to learn from one other.

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

From a body-politic to a politics-to-come

Feminists have taken up deleuzeguattarian ideas to question the ways that identity, normativity, emancipation and representation are often over-determined and coded (Colebrook, 2000). Shukin (2000) notes that feminists have incorporated Deleuze's micropolitics into "volatile corporeal feminism challenging women to explore 'virtualities' rather than limitations of female bodies" (p. 151). For instance, scholars like Elizabeth Grosz and Elspeth Probyn have drawn on Deleuzian anti-essentialist frames to "affirm the immanence and performability of desire" (Shukin, 2000, p. 151) within the construction of an embodied subject. This is important for our "political" project because while feminist theories and practices have long since informed new images of the body to proliferate in contemporary art, addressing issues of gender, sexuality, class, race and disability complicating the notion of a universal body, such works often fall under the rubric of a "body-politic." The body-politic takes up questions about the representation of the body as object/text and re-images the body as fragmented, partial, visceral and contested, forcing us to consider the body outside of a singular, contained or fixed identity and to conceive of it as a set of interdependent relations.

If politics is often understood as rendering some bodies legitimate, then a body-politics reconstructs regulatory norms that govern what bodies and what knowledges count. Yet, what remains absent from the body-politic, Kennedy (2009) argues, is the sensing, affective, pulsing body; a "concern with production, participation, and process rather than text, signification or ideology" (p. 184). Positioned as a critique of dominant, hegemonic and privileged representations of the body, a body-politic is oriented towards the ways that the body is inscribed through discourse and as a text to be read and interpreted. Our

interest in deleuzeguattarian encounters with Borsato's art seeks to shift politics from the body-politic of representation towards an understanding of politics as *movement*.

Borsato's encounters are playful and peculiar and at times slightly mischievous. Take for example "Falling Piece," where she hired six dancers to infiltrate a benefit gala at the art gallery. The dancers dressed as elegant guests staged a range of "accidental falls" – some discreet, some theatrical. Thousands of gala attendees witnessed more than 100 staged falls. Ellsworth (2005) argues that "a staged public event becomes pedagogical and pedagogy becomes a public event when, together, they create a space between that reforms both the self and the other, the self and its lived relations with others" (p. 48). This relation, Ellsworth writes, creates a "membrane" where the body and the outside world "touch and interpenetrate, flow into and interfuse each other" (p. 48). It is this membrane, which we envision as an elastic touching, a pedagogy infused with affect and movement.

It might be important here to mention our understanding of the body as neither vessel nor solely biological. As Grosz (1994) contends,

> the body is regarded as neither a locus for a consciousness nor an organically determined entity; it is understood more in terms of what it can do, the things it can perform, the linkages it establishes, the transformations and becomings it undergoes, and the machinic connections it forms with other bodies, what it can link with, how it can proliferate its capacities. (p. 165)

Her emphasis on *doing* is reverberated in deleuzeguattarian writing when they state that we cannot know anything about the body

> until we know what a body can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body. (Deleuze & Guattari, 1987, p. 257)

Doing implies movement and touch.

Borsato's work is attuned to touch in two ways. In the first sense of the word, touch involves the physical contact of skin on matter and the materiality of objects – the slippery, tumbling bodies that collide and come into contact with each other and the floor or

Figure 1. Diane Borsato, *Falling Piece*, performance, 2010. Image courtesy of the artist and the Art Gallery of Ontario.

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

furniture as they fall. In the second sense of the word, touch is a signifying, exceeding language and the materiality of the body. Touch is the opening of one body to another; it is an interval, an event (Springgay, 2008, 2012a, 2012b). Manning (2007) writes of touch as an affective gesture that creates an interval of intensity. When we touch, Manning explains, "we reach toward that which is in-formation or trans-formation . . . altering us" (p. 85). Thus, politics is not simply about putting bodies in contact with one another or with objects rather, it foregrounds the senses and implies a political engagement that is flexible and unpredictable. This is not a politics based on laws, governance or the rational subject, but a politics in which the gesture, the reaching towards, evokes a directionality, displacement, disruption and disagreement. This is a politics of expression, not representation. It is through touch that, as Manning states, "a political moment is exposed, a moment of transition, a moment of incomprehensibility" (p. 10). In touching, the body senses, dissents and consents – "because to touch . . . is to allow myself to be touched by touch . . . by the 'flesh' that I touch and that becomes touching as well as touched" (Derrida, 2000, p. 312). In "Falling Piece," this membrane is produced in the movement between falling and not falling, bumping and tumbling bodies and the dis-organization and intensive relations such new assemblages and configurations make.

In her book *Politics of Touch: Sense, Movement, Sovereignty*, Manning (2007) argues that a politics of touch is important for the ways that touch exposes the senses and foregrounds a processual body, and second she contends that the processual body influences how we articulate and live the political. Analysing the Argentine tango, she explores how touch "actualizes" through bodily intensity, affect and sensation. The processual body "actualizes" by "opening itself to qualitative change, a modification of its very definition, by reopening its relation to things" (Massumi, 2002a, p. 116). The reciprocity of the dance, the touching encounter thus opens a relation that is more; a coming-together of difference that confuses and disorients bodies into a multiplicity of stumbling steps. Manning writes that it is this unchoreographed movement, the spontaneity of the tango's embrace that exceeds the signifier of desire and national identity. For example, without a commitment to bodies in motion, bodies become "stabilized within national imaginaries in preordained categories, such as citizen, refugee, man, woman, homed, homeless" (p. xv). Tango, while affiliated with Argentinian national identity, is an "errant politics" according to Manning – a movement that occurs on the periphery – "on the edges of neighbourhoods, at the magic time between dusk and dawn" (p. 2). It involves a transgression of the politics of national identity, a becoming movement through alterity. Appealing to the senses, the tango "speaks the body, reminding us that our skins are always in movement through time and space, shedding themselves, shedding our-selves" (Manning, 2007, p. 61). Thus, there is no "unified body": one body. Rather, there is the space of relation, the meeting up and exchange between bodies that potentialize space and that challenges bodies to alter themselves and invent with others. Implicit within tango, Manning argues, is a relational pedagogy between self and other that is "relentless and short-lived," which "proposes a violation of critical distances, inviting at once intimacy, tension, and conflict" (p. 4). Rather than a pedagogy concerned with techniques of containment, a relational pedagogy is one that escapes. The traditional pedagogical models of transmission and the tyranny of a life already represented as "is" becomes in a relational pedagogy, Wallin (2010) argues, "what it is not as well as what it might *become*" (p. 26).

The implications of the Argentine tango remind us that "transgressions are porous, leaking both into and out of national receptacles" and there is always the risk of returning to the narratives of the body-politic (Manning, 2007, p. 7). Touch also reminds us that

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

gestures are incomplete and "that to reach toward an other is never more (or less) than the act of reaching, for an other cannot be discovered as such" (Manning, 2007, p. 9) and that in touch is "the immanent unfoldment of difference" (Wallin, 2010, p. 34). Touch is also temporary, inviting an impromptu response that is unprecedented, fleeting, and that keeps the future open. The invitation and its unpredictable response is the body's politics, "that operates always, in some sense, in excess of the national body-politic" (Manning, 2007, p. 108). A politics-to-come is not given, nor previously determined. Rather, it is a politics that is created in its own unfolding.

Take for example Borsato's event "How to Respond in an Emergency", which took place in downtown Toronto during the 2006 Nuit Blanche, an all-night art festival held annually in the city. Professional dancers hired for the event were dressed in authentic Toronto Police officer uniforms. As music pours out of unmarked parked cars, the dancers in navy blue suits twirl through the city streets, locked in a tango embrace. In the tango, in the act of reaching towards a body, "I reach out to touch you in order to invent a relation that will, in turn, invent me" (Manning, 2007, p. xv). For instance, the dancing police uniforms and the peculiarity, and/or confusion of movement draws bodies to attend "to a resounding silence, in which I am exposed as a body in motion" (Manning, 2007, p. 5). This confusion, Manning explains, is a space where bodies "speak to one another as only bodies can, in and across space, promising nothing but this movement" (p. 38). The body is thus the language of the tango in which "I reveal to you in the intimacy of the embrace, a language that introduces you to a movement that invites you to respond to a direction we initiate together" (p. 5). Not knowing which direction nor when or if we will arrive – there is nothing more confusing, Manning insists, than this "perhaps" encounter and the uncertainty of what is to come. Through the movement of bodies, the encounters "Falling Piece" and "How to Respondin an Emergency" form a "membrane" that entangles participants and observers in a collective process of art in-the-making. Moving beyond the navy blue uniformed body-politic of police dancing on city streets, Borsato's work inhabits the affective body and the potential of the tango's embrace, opening thought to the multiplicity of what might become; a politics "yet-to-come".

Deleuze and Guattari (1987) describe movement as "in-between" things. They further explain that movement "does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle" (p. 25). Aoki (1993) offers a similar definition of movement that specifically refers to curricular practice. He writes of movement as a space of interplay between planned curriculum and live(d) curriculum. "It is a site wherein the interplay is the creative production of newness, where newness can come into being. It is an inspirited site of being and becoming" (p. 420), he says. If we think about pedagogy from the perspective of movement, then pedagogy become an elastic membrane that move and vibrate and enable us to imagine learning taking place in unusual and discontinuous ways.

Affect and touch

Affect plays a central role in a politics of touch. Affects are forces and intensities. While force is often used to describe affect, affect does not necessarily have to be forceful, but in fact often exists in the subtlest of intensities, as "gradient bodily capacity – a supple incrementalism of ever-modulating force-relations" (Seigworth & Gregg, 2010, p. 2). Massumi (2002a) distinguishes between affect and emotion in that they follow different

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

logics. If affect is unqualified intensity, emotions are qualified intensities. According to Deleuze, affect is "the becomings of my own body, especially when it encounters another body" (cited in O'Sullivan, 2006, p. 41). Affect, for Deleuze and Parnet (1987), is a becoming process that sustains and depletes us. They further explain that "affects are becomings: somewhere they awaken us to the extent they diminish our strength of action and decompose our relations (sadness), sometimes they make us stronger through augmenting our force, and make us enter into a faster and higher individual (joy)" (p. 74). When we experience with our bodies, we implicate ourselves in a process that is not-yet-known and guarantees nothing. Faced with this unpredictability and uncertainty, we encounter moments that can indeed "augment our force" and similarly "diminish our strength".

When we write of affect, we write of bodily potential and how we come to know through our senses. Sight, for instance, is the dominant way of knowing in our social world and is similarly privileged in education. Shusterman (2008) argues that our embodied habits – such as our reliance on sight as the primary way of knowing – is a reflection of "how complex hierarchies of power can be widely exercised and reproduced without any need to make them explicit in laws or to enforce them officially; they are implicitly observed and enforced simply through our bodily habits, including habits of feeling that have bodily roots" (Shusterman, 2008, pp. 21–22). For Deleuze, however, thought or knowing does not require the eyes, nor is it imperative to determine what something "is" nor to search for a "truth" that is somewhere out there. Rather it involves responding to affect and how the body's response unfolds new relations of thought. From a Deleuzian perspective, folding involves bodies, spaces and the relationships created in-between. He writes of the world folding "into our bodies; shaping not only our movements, postures, emotions and subjectivity, but also the very matter of which we are composed...shaping – and transforming – the spaces and places around them" (cited in Malins, 2007, pp. 157–158). Deleuzian folding is reminiscent of Origami, the Japanese art of paper folding. The paper used within the Origami process is flexible yet fragile and with vulnerability folds and enfolds infinitum. Its paper body, for instance, morphs into many things and similarly morphs back into its flat-surfaced self, however, changed and not completely the self it was before. This undoing has left its mark on its paper surface, baring traces on its flesh similar to wrinkles on a weathered body that has travelled space-time. Origami folding is similar to a Deleuzian map without a location to trace beginning and end. It is more so a map of futurity with the body as compass. Massumi writes that "the paths of thought and existence are all traced on the flesh" (2002b, p. 82). It is this incessant reworking of self and other that leaves trace. The trace, however, is never the same but infinitely altered by the experience of difference.

The processual body and encounters like Borsato's "open up a new kind of flexibility, not externally driven, but responsive, relational, artistic and life-giving – insofar as life is generated through a continual Deleuzian unfolding of thought and practice" (Davies et al., 2009, p. 4). It is not the piece of Origami paper that is, for instance, the piece of art. It is rather the process of folding and the lived traces themselves that breathe "art" as experience. Grosz (2008) argues that life emerges not from what "is", but from the "differentiation of life forms from each other...[and], above all, in their becoming-artistic, in their self-transformations, which exceed the bare requirements of existence" (p. 6). Becoming-artistic, or pedagogy for that matter, then involves disrupting habit and the striated spaces that tether bodies to routine and representation. It is an opportunity to think otherwise and to experience being in the world in a different way. O'Sullivan (2007) insists that the becoming body is "a call to become actively involved in various strategies and practices that will allow us to produce/transform, and perhaps even go beyond, our habitual selves" (n.p.). Bodies affected by their senses, Manning argues, move beyond their habitual

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

selves and emerge as becoming-bodies, "multitudes, infinitely sensing in excess of their organisms, reaching toward songs of experience" (p. 83). Ellsworth (2005), too, touches upon sensation and specifically "sensation constructions." Paraphrasing Kennedy (2003), she describes moments of learning as "sensation constructions," in which the "body" of the pedagogic environment, event or media relates and assembles with the bodies of its users/viewers/observers "in a web of inter-relational flows in material ways" (p. 27). Such thinking does not address us as having bodies, but as moving and sensing bodies that – through movement and sensation – create new ways of knowing self, other and place. When we experience with, in and through the body, we open ourselves to a process that invites touch and intimacy; it exposes. Through touch, Manning argues, "a political moment is exposed, a moment of transition, a moment of incomprehensibility" (p. 10) – a "politics-to-come".

Consider Borsato's 2009 event "You Go to My Head", in which a couple attempt to sing the 1938 song "You Go to My Head" by J. Fred Coots and Haven Gillespie by drawing breath from each other's lungs. As the song proceeds, the woman and the man are both supported and then depleted as they struggle to fill their lungs. We tend to conceive of touch in tangible ways, such as the static mouth-to-mouth between the singers. However, the event provokes and evokes a different way of thinking about and experiencing, for instance, touch. If we reconceive of touch as reaching towards in movement, then the politics of touch evokes a displacement "that produces affinities, attractions, mirages, magnetisms and divergences, ruptures, fissures, and dissociations" (Manning, 2007, p. 14). What makes this intimate and painful embrace political is the unpredictability and reciprocity of touch, of reaching towards what is unknowable. Each time the singers struggle to draw breath from the other they must start over, and it is this restarting that is the emergent moment. If we conceive of pedagogy as the emergent, "turbulent point" (Ellsworth, 2005), then it is within that moment of living that newness appears.

When we codify bodies by giving them coordinates – start or end points of movement – Massumi explains that we "verbalize an understanding of change only in terms of the positions that have been modified, we eliminate the possibility for grasping the realities and meanings of bodies in the making and knowledge in the making" (cited in Ellsworth, 2005, p. 119). Eliminating the processual body in education then means ignoring the gaps, the leakages, the turbulent points of movement that affect bodies and alter

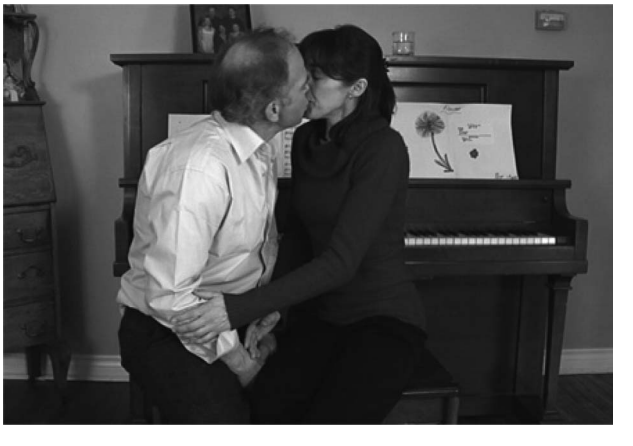


Figure 2. Diane Borsato, *You Go To My Head*, video 2009. Image courtesy of the artist.

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

ways of being in the world. Such practice ignores the body in education and limits creativity and expressivity – actions that have the potential to change the way we think and act. Massumi (2002a) describes such actions as "qualitative transformations" that he says fall into a "theoretical no-body's land" (pp. 3–4) when the body is ignored. From a pedagogical perspective, rethinking aesthetics and politics as movement and attuning to the not-yet-graspable means engaging in an embodied process that invites openness to affect and to be affected. Borrowing Aoki's (1983) words, we can rethink art and pedagogy as "the experiential world of the teacher with his students, who co-dwell within the insistent presence of a 'curriculum X to-be-implemented'" (p. 116). When we think of politics as movement, not as "a" movement, we open it to the outside rather than understand it as an intrinsic, predetermined relationship. This is not a politics that rests on representing or speaking for a single group of people to a wider audience, but is grounded in bringing bodies together in and through space. The problem, we contend, in education, is that it is still hinged on perception and interpretation, where the unknown is reduced to the already known and the already determined. Rather, movement invites bodies to experience a knowing that happens in the interval, "in the continuous space of crossing from one way of knowing to another" (Ellsworth, 2005, p. 162). A politics-to-come emphasizes the multiplicity of bodies in and as difference. Rather than a politics that tends for a group or collective of demonstrating bodies to be represented by one gesture, one figure or one action, Borsato's encounters act as a kind of membrane, helping us to see that reducing politics to particular actions or events is a distortion that obscures more than it reveals, a gesture that attempts to impose order.

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

The diagrammatic

For Deleuze, thought – much like the Origami described above – is a kind of topological or enfolding process. Topological space refers to continuous deformations that stretch and deform but do not tear or break. A Mobius strip could be an example of topological space. Similarly, the diagrammatic is thought to consist of moving form, which differs from understandings of the diagram as being instructive or a literal visual representation of thought. Rather, a deleuzian diagram is concerned with movement. Perhaps it might be useful to think about Deleuze's work on the figural. The figurative refers to the ways we are represented and represent ourselves in the world. It is how we are constituted, and thus, we could argue the figurative is aligned with the body-politic. The figural for Deleuze is a disruption of the figurative, a becoming imperceptible. To Deleuze, Bacon's paintings engendered the figural; the heads and faces smudged with rags, rather than delineated with precise brush strokes. The figural "dismantle the strata in their wake, break through walls of significance, pour out of the holes of subjectivity, fell trees in favour of veritable rhizomes, and steer the flows down lines of positive deterritorialisation or creative flight" (Deleuze & Guattari, 1987, pp. 190–191). For Rosi Braidotti (2002, 2006), figurations are living maps, particular and specific accounts that "defy the established modes of theoretical representation" (p. 2). Simon O'Sullivan (2009), in writing about Deleuze-Bacon figurals, notes that what produces the figurative and the figural are not different substances. Rather they arise out of the same stuff. What this means for art is that the figural is not about abstraction or formlessness. In fact, as O'Sullivan notes, artists embrace lack of control while simultaneously being aware of the outside, and the form. "The law of the diagram, according to Bacon, is this: one starts with a figurative form, a diagram intervenes and scrambles it, and a form of a completely different nature emerges from the diagram, which is called the Figure" (Deleuze, 2003, p. 156). Pedagogically, classrooms and other sites of learning are

Figure 3. Diane Borsato, *Snowbank*, relational intervention, photographs, video, 2007. Image courtesy of the artist.

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

punctured by figurative and figural lines, one predictable, the other escaping our grasp and morphologizing thought.

In "Snowbank", Borsato organized a group of dancers to move a snowbank from the downtown core of Toronto, by public transit, to a location in the North end of the city.

Accompanied by a trumpeter, the performance is composed of diagrammatic parts – shovelling, filling pails, lifting, grunting, walking, breathing, melting, shifting, staring, sweating, freezing, thawing, dumping and sounding – all becoming part of one in another. The diagram, writes Deleuze (2003), is "a chaos, a catastrophe, but it is also a germ or order or rhythm. It is a violent chaos in relation to the figurative givens, but it is a germ of rhythm in relation to the new order of the painting" (p. 102). The diagram is a cadence that emerges from chaos. In the Borsato example, the artist conducts the thought experiment, in order for the emergence of something new to happen. Diagrams are spatiotemporal multiplicities, meaning that there is not but one diagram emerging from the "Snowbank" performance but intermediary diagrams, "continually churning up matter and functions in a way likely to create change" (Deleuze, 1988/2011, p. 30). Diagrams do not function to represent a world but to produce something new out of what already is; it is "a map of relations between forces, a map of destiny or intensity, which proceeds by primary non-localizable relations and at every moment passes through every point, or rather in every relation from one point to another" (p. 32).

Returning to "Snowbank" or even "You Go to My Head", there is a disjunction that opens up in the passing between – of snow and warmth and dripping beads of water and breath that sustains and depletes us – and it is in this disjunctive that a potential gap opens up; a space of politics-to-come, a pedagogy located at the edge of things. As Wallin (2010) notes, pedagogy, like the diagram, is "the work of forming, inventing and fabricating concepts" (p. 54).

What if a class operated like a work of art?

Considering Guattari's (1995) proposition of "how to make a class operate like a work of art?" we want to speculate on the potential to imagine a classroom – or pedagogy –

becoming infused with movement and affect. If classrooms were to become a diagrammatic space, an elastic touching and sensing fold, then could we envision a more "fleshy" understanding of pedagogy?

Just as the figurative and the figural arise out of the same stuff and are scrambled and re-assembled by the diagram continuously, there is a risk that these new emergences can become quickly systematized and enter into reproductive cycles. In the cycle of capture and containment where rules are codified and applied, bodies become regulated and standardized. This is something we see continuously in education in which, as Massumi (2002a) writes, "becoming becomes history" (p. 77). Using a football metaphor, Massumi describes the ways that variation and the diagrammatic add to a players' mastery of technique. If we play within the strict rules of the game, there is no change. If we break the rules completely, we receive a red card and our intervention is no longer of any value. So the diagrammatic – composed of the figurative and the figural – is a manner of creatively working within the gaps, in order to push their limits. Thus, if change is to occur in education, then there might be value in teasing out the idea of making a class operate like a work of art, where a work of art is understood through movement and the diagram – as a politics-to-come.

From a deleuzian perspective, art means rethinking what we know is possible and (re)opening our bodies to processes that make us encounter many possibilities. Grosz argues that art is "that which impacts on the body most directly, that which intensifies and affects most viscerally" (2008, p. 24). And so, there is of course this materiality to art-making, the qualified intensity that we make note of. However, through the work of Borsato, we highlight the unqualified intensities of the encounter, a politics-to-come. Massey (2005) argues that this kind of politics pops up in-between spaces. She says,

> 'politics' in part precisely lies in not being able to reach for that kind of rule; a world which demands the ethics and the responsibility of facing up to the event; where the situation is unprecedented and the future is open. (p. 141)

If there is any possibility for imagining a class like a work of art, then this struggle, of re-thinking politics as movement, as yet-to-come seems crucial. The class operating as art is an incredibly important diagrammatic site, where bodies touch and the potential for new growth and creation emerges. This is an education far too important to surrender to the stultifying forces of a pedagogy that "is." Yet, thinking about this question in an experimental and exploratory way also takes us beyond simply rethinking the dominance of vision and reason in the arts and education. Rather than see the body and its theories of embodiment as providing relief from male-centred, rational, hierarchical or normative accounts of knowing and being, a deleuzeguattarian approach to movement and politics inhabits the insides of the flesh and engenders other ways of living differently. Moreover, the question of how to imagine a class as art is not an argument to favour non-traditional materials, collaborative art making or relational aesthetics. In fact, in shifting ones sensibility of "a" class to that of art is definitely not a call to all of a sudden move snowbanks with one's students! Rather, the implications of a call to movement, where we are forced to thought, is to "form strange new becomings, new polyvocalities" (Deleuze & Guattari, 1988, p. 191). In an era of standardization and representation, the diagram becomes "a rhythm emerging from chaos, the manipulation of change to suggest the emergence of another world" (O'Sullivan, 2009, p. 255), a politics that resides between the known and the yet-to-come.

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013

Notes on contributors

Nikki Rotas is a PhD student at the Ontario Institute for Studies in Education in the Department of Curriculum, Teaching and Learning. Nikki's research interests pertain to ecology, embodiment and relational learning processes and artistic practices. She is currently working as a research assistant on two Social Sciences and Humanities Research Council (SSHRC) grants on relational and interventionist art practices.

Stephanie Springgay is an Associate Professor in the Department of Curriculum, Teaching and Learning at the Ontario Institute for Studies in Education, University of Toronto. Her research focuses on embodiment and the senses in contemporary art and educational spaces, bringing together curriculum theory, aesthetics and research-creation. Her current research focuses on the intersections between social practice and pedagogy (www.thepedagogicalimpulse.com) and food pedagogies (www.artistsoupkitchen.com). She has published widely in academic journals and is the co-editor of the book *M/othering a Bodied Curriculum: Theories and Practices of Relational Teaching* University of Toronto Press, with Debra Freedman; co-editor of *Curriculum and the Cultural Body,* Peter Lang with Debra Freedman; and author of *Body Knowledge and Curriculum: Pedagogies of Touch in Youth and Visual Culture*, Peter Lang.

References

Aoki, T. (1983). Curriculum implementation as instrumental action and as situational praxis. In W. Pinar & R. Irwin (Eds.), *Curriculum in a new key: The collected works of Ted T. Aoki* (pp. 111–123). New York, NY: Routledge.

Aoki, T. (1993). Legitimating lived curriculum: Toward a curricular landscape of multiplicity. In W. Pinar & R. Irwin (Eds.), *Curriculum in a new key: The collected works of Ted T. Aoki* (pp. 119–215). New York, NY: Routledge.

Atkinson, D. (2011). *Art, equality and learning: Pedagogies against the state*. Rotterdam: Sense.

Braidotti, R. (2002). *Metamorphoses: Towards a materialist theory of becoming*. Cambridge, UK: Polity Press.

Braidotti, R. (2006). *Transpositions*. Cambridge: Polity Press.

Braun, B., & Whatmore, S. (Eds.). (2010). *Political matter: Technoscience, democracy, and public life*. Minneapolis: University of Minnesota Press.

Colebrook, C. (2000). Introduction. In I. Buchanan & C. Colebrook (Eds.), *Deleuze and feminist theory* (pp. 1–17). Edinburgh: Edinburgh University Press.

Davies, B., Pratt, C., Ellwood, C., Gannon, S., Zabrodska, K., & Bansel, P. (2009). Second skin: The architecture of pedagogical encounters. In B. Davies & S. Gannon (Eds.), *Pedagogical encounters* (pp. 131–149). New York, NY: Peter Lang.

Deleuze, G. (1988/2011). *Foucault*. New York, NY: Continuum.

Deleuze, G. (2003). *Francis Bacon: The logic of sensation*. London: Continuum.

Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia*. Minneapolis: University of Minnesota Press.

Deleuze, G., & Parnet, C. (1987). *Dialogues*. New York, NY: Columbia University Press.

Derrida, J. (2000). *Le toucher – Jean-Luc Nancy*. Paris: Galilee.

Ellsworth, E. (2005). *Places of learning: Media, architecture, pedagogy*. New York, NY: Routledge.

Grosz, E. (1994). *Volatile bodies: Towards a corporeal feminism*. Sydney: Allen and Unwin.

Grosz, E. (2008). *Chaos, territory, art: Deleuze and the framing of the earth*. New York, NY: Columbia University Press.

Guattari, F. (1995). *Chaosmosis: An ethico-aesthetic paradigm*. Bloomington: Indiana University Press.

Kennedy, B. (2003). *Deleuze and cinema: The aesthetics of sensation*. Edinburgh: Edinburgh University Press.

Kennedy, B. (2009). Of butterflies, bodies and biograms . . . . Affective spaces in perfromativities in the performance of Madame Butterfly. In L. Cull (Ed.), *Deleuze and performance* (pp. 183–202). Edinburgh: Edinburgh University Press.

Malins, P. (2007). City folds: Injecting drug use and urban space. In A. Hickey-Moody & P. Malins (Eds.), *Deleuzian encounters: Studies in contemporary social issues* (pp. 151–168). Houndmills: Palgrave Macmillan.

Manning, E. (2007). *Politics of touch: Sense, movement, sovereignty*. Minneapolis: University of Minnesota Press.
Massey, D. (2005). *For space*. London: SAGE.
Massumi, B. (2002a). *Parables for the virtual: Movement, affect, sensation*. Durham, NC: Duke University Press.
Massumi, B. (Ed.). (2002b). *A shock to thought: Expression after Deleuze and Guattari*. London: Routledge.
Mullarkey, J. (2006). *Post-continental philosophy: An outline*. London: Continuum.
O'Sullivan, S. (2006). *Art encounters Deleuzeand Guattari: Thoughts beyond representation*. London: Palgrave.
O'Sullivan, S. (2007). *Academy: 'The production of subjectivity'*. Retrieved from http://summit.kein.org/node/240
O'Sullivan, S. (2009). From stuttering and stammering to the diagram: Deleuze, Bacon and contemporary art practice. *Deleuze Studies*, *3*, 247–258.
Seigworth, G. J., & Gregg, M. (2010). An inventory of shimmers. In M. Gregg & G. J. Seigworth (Eds.), *The affect theory reader* (pp. 1–25). Durham, NC: Duke University Press.
Shukin, N. (2000). Deleuze and feminisms: Involuntary regulators and affective inhibitors. In I. Buchanan & C. Colebrook (Eds.), *Deleuze and feminist theory* (pp. 144–155). Edinburgh: Edinburgh University Press.
Shusterman, R. (2008). *Body consciousness: A philosophy of mindfulness and somaesthetics*. Cambridge: Cambridge University Press
Springgay, S. (2008). *Body knowledge: Pedagogies of touch in youth and visual culture*. New York, NY: Peter Lang.
Springgay, S. (2012a). "The Chinatown Foray" as sensational pedagogies. *Curriculum Inquiry*, *41*(5), 636–656.
Springgay, S. (Ed.). (2012b). *Diane Borsato: Artist monograph*. Toronto, ON: The Art Gallery of York University.
Wallin, J. (2010). *A Deleuzian approach to curriculum: Essays on a pedagogical life*. New York, NY: Palgrave.

Downloaded by [Stephanie Springgay] at 06:02 10 June 2013