LOVING ART EDUCATION: HOW DOES ARTIST TEACHER PRACTICE HAVE POTENTIAL AS THIRD-SITE PEDAGOGY IN SCHOOL?

by

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LOVING ART

EDUCATION

How does artist teacher practice have potential

as third-site pedagogy in school?

Abstract

This thesis contributes both conceptually and methodologically to artist-teacher research through turning specific attention to what the objects of artist-teacher practice might do in the classroom. Taking a speculative, arts informed, ethnographic approach, it entangles with the tentative arts practice of five teachers in their classrooms, in four English schools, over a period of approximately nine months. It brings the art they make into relation with the complex material relations of neoliberal schooling as it is experienced by teachers, colleagues, students and objects in their individual classroom contexts. Being planted within the fertile ground of English art education and English art classrooms this entanglement connects with the legacy of the Arts Council England funded Artist Teacher Scheme (ATS) and responds to previous research connected to the ATS that called for further attention to the impact of artist-teacher practice in the classroom. The thesis considers the changing ideal of artist-teacher practice in England over the last twenty years since the Artist Teacher Scheme was formed. It thus entangles with the ideal of creativity that informed policy and practice at the beginning of the century and the ideal of knowledge (and the knowledge-rich curriculum) prevalent during the progress of the study. The thesis utilises the insights of those writing across critical, phenomenological, new materialist and new pragmatic thinking to imagine the affective complexity of continually changing art classrooms and the objects of artistic practice.

The key questions asked are

- *What can the 'turn' to the ideal of ATP at the beginning of the twenty-first century tell us about contemporary experiences of teachers and students in schools.*
- *What 'ways of being' does classroom-oriented ATP potentially model?*
- *What is it that classroom-oriented ATP does (or has the potential to do)?*

Through the art objects participating teachers created two kinds of practice were identifiable, amateurish practices that might be given the preface 'just...' and more

considered practice that was more than 'just...' Amateur 'just...' practices, though impactful, were found to leave the teacher and the work-of-art vulnerable, whereas more than 'just...' practice, although risky, had the potential to be more robust and stand on its own. Both forms of practice had a role in ensuring that the classroom is a creative as well as a compliant space for all that participate in it, offering the possibility of an aesthetic life. The final chapters draw on Foucault's notion of the heterotopia, Wilsons third-site pedagogy and Ranciere's 'distribution of the sensible', to propose that even minor instances of artist-teacher practice can have ethical and political affect, extending possible ways of being for teachers, students and objects, beyond as well as within the classroom, through making visible the possibility of an aesthetic life.

The study will be of interest to the artist teacher community, art teachers and those interested in teacher training and development. It is also relevant to those interested in the materiality of the classroom, the pedagogical force of objects and the political dimension of aesthetic relations in school.

Dedication

To the students and staff of the Artist Teacher Scheme, MA Art and Education and MA Arts Practice and Education at Margaret Street 2010-17

To Morag McInnes – whose love for making I still remember after 30 years.

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Introduction

The term ‘artist-teacher’ refers internationally to individuals who in one way or another during their career engage in both the making of art and the teaching of art (Daichendt 2010; Thornton 2013; Hoekstra 2015; Vella 2016). A particular expression of the artist-teacher emerged in England at the beginning of the twenty-first century from an initiative called the Artist Teacher Scheme (ATS) begun in 1999, funded by Arts Council England (ACE) and promoted by the National Society for Education in Art and Design (NSEAD). Through introducing classroom teachers to contemporary creative practitioners and engaging them to pursue their own arts practice the ATS aimed to be a catalyst for change, impacting what happened in English school-based art education. This aim provides my boundaries of definition: the artist-teacher as someone teaching school-aged children and supported by other artist-teachers and arts professionals, deliberately pursuing arts practice expecting that it will *impact what happens in their classroom.*

The ATS was established on the foundational principles that, ‘…teachers can improve their effectiveness as teachers by maintaining and refreshing their creative activity as producers’ (Adams 2003,185) and that ‘partnerships between major galleries and museums of contemporary art and prestigious institutions of higher education can provide the most stimulating locations and contexts in which to achieve these ends’ (Galloway et.al. 2006:6). By 2005 (*ibid.*) initial pilot courses in London and Liverpool had expanded into ten centres, each involving a centre for contemporary art and a University (generally through education faculties, although art faculties were also involved). In some locations these spawned Master’s level art education courses with

an arts specialism focused on contemporary fine art practice (although there was at least one course, in Manchester, that embraced contemporary craft and design practice too).

In 2010, after twelve years as a secondary art and design teacher, I became Course Director for artist-teacher courses at Birmingham City University, including a one-year short-course and a two-year part-time MA programme. The new centre-right coalition government was introducing sweeping changes to education, impacting provision of the arts in schools and university-based teacher-education and CPD. Funding from ACE was ending, along with 'official' NSEAD support. Other ATS courses closed and I became accountable for the longer-term viability of the provision at my institution. Art teachers wanted to access the course, but few were able to secure time or funding from employers. Prospective students and their head teachers wanted to know 'Is it worth it? How will it change what I do in school? What outcomes (if any) does ATP promise?'. However, though many of my students described the ATS as 'transformational' I found it was difficult to pin-point exactly what it was, in the classroom, that had been transformed.

The rationale for asking in this thesis what ATP does in school, was therefore initially influenced by a political climate in which the arts felt vulnerable and by my pedagogical concerns, my question being: how do I help my students recognise and confidently articulate what it is their practice does (or might do) in their specific context? It is also a response to suggestions made in evaluative studies of the ATS, which relied on self-reporting by teachers, (Galloway *et al*.2006; Hall 2010; Page *et al.*

2011) that future research turn attention to ‘what it means to practice as an artist-teacher in the classroom, the impact on teaching and learning, new learning methods, and the endurance of these practices’ (Page *et al*. 2011:293). One recommendation made by Galloway *et al.* (2006:79) is that attention should be given to the collection of artist-teacher case-studies as exemplars. There are a few such examples to be found that I will draw on throughout this thesis but, though these case-study narratives are persuasive, this is an approach I have chosen not to take myself. An acknowledged risk with narrative research is that it can fall prey to ‘narrative smoothness’ (Spence 1986; Connelly and Clandinin 1990; Bruner 1996), a pull towards a satisfying completion to the story, what Connelly and Clandinin name ‘Wellness’ as in ‘all shall be well’. What we do not tend to hear are accounts that end with disappointment, or disillusionment, where successful or convincing practice (as an artist or teacher) is not arrived at. Bruner suggests that the narratives we tell follow genres, repeating the structure of stories we have heard or told before (Bruner 1996:133-137). The danger of researching ATP as someone who is already invested in artist-teacher stories through time and effort given to cohorts of students, is that the narratives given by participants (who have also invested in the idea) repeat the expected story that I (and course leaders like me) have had some role in creating (through research reports, presentations, publications, marketing and teaching materials etc.). An important starting point for this study has therefore been to consider what Ahmed (2006) refers to as orientation, to ask what direction the discourse surrounding ATP (that I have contributed to) faces, and what ‘stories’ are told as a result; to speculate whether other orientations, and other stories could be possible and what research design might help tell them?

Attention to the role of the classroom in published research (referenced above) suggests that the orientation of the ATS was often away from the classroom towards the cultural institutions involved. The ATS principles, and the questions developed from these in such studies, cast the teacher, their pedagogy and the curriculum as lacking; tired and outdated, requiring 'revitalising' and 'contemporising'. In contrast the gallery, alongside the 'prestigious institute of higher education', is up-to-date and the most 'stimulating' environment; the indicated worth of ATP being something acquired away from school and consequently applied in the classroom to make it better somehow.

In discussing an English context an important distinction regarding the artist-teacher must be made. Daichendt's *Artist-teacher: A philosophy for creating and teaching* is a popular 'go-to' text for those researching the artist-teacher theme (Ward, 2013; Brass & Coles 2014; Hoekstra 2015). Although, in order to emphasise a shared history, his commentary appears to encompass art educators in all contexts (2010:21), his North American orientation influences his argument that artist-teachers are those who are 'artists first'. In the United States, routes into teaching are diverse with many secondary level teachers completing an undergraduate education degree with elective modules in their chosen specialist subject that will often also have an orientation towards teaching rather than prioritizing the concerns of the artist (Hatfield, Montana and Deffenbough 2006). Daichendt proposes instead that those who have prior engagement with arts practice as an artist are best placed to 'apply() an aesthetic way of seeing and understanding' (2010:22) in whatever setting they find themselves in. In contrast, the dominant route into teaching in the UK is through taking a specialist

undergraduate degree first, followed by a shorter postgraduate teaching qualification, making all secondary art teachers and many primary specialists 'artists first'. It is the ideal of *continuing* to be an artist rather than being an artist-first that was promoted by the ATS. Such nuances are the reason why I am more persuaded by Vella's (2016) study *Artist-Teachers in Context: International Dialogues* as offering an orientation for this study. He states that the artist-teacher is '...coloured by specific social realities, labels and practices (including) different temporalities, histories, policies, personal challenges, and even privileges' (2016: xvi), implying that ATP is not so much a solution applied to the educational context but a practice that emerges from within its complexity. It is the relationship of ATP with the complexity of the school-based classroom that this study is specifically concerned with.

Classroom teachers looking to Daichendt and Vella's text for precedents will be disappointed. Daichendt features only one female artist-teacher (Anni Albers, discussed in the same section as her husband) who is profiled amongst more than eight men, and none who teach before post-compulsory level, thereby hardly setting a precedent for the predominantly female school-based teaching profession to follow. In Vella's study London-based teacher Alan Cusack is also the only permanent classroom teacher included. My aim therefore has been to give attention to ATP in formal schooling contexts, to spend time in classrooms observing the ripples that an art teacher's own art making might cause, with a view to making clearer whether, why and how a teachers' own creative practice is worth investing in as CPD. A focus on the complex classroom engages with ATP in progress, not concerned with well-developed

examples (the ‘all shall be well’ kind of case study) that suggest an ideal to reach after, but tentative gestures and sometimes embryonic beginnings.

Of the published studies linked to the ATS many have a connection with the cities of London or Liverpool (Adams 2003; Hyde 2007; Parker 2009; Hall 2010; Stanhope 2011; Page *et.al* 2011; Page 2012) at a specific time (1999-2013), giving a very clear cultural and political context, mirroring the tenure of the Labour government in the UK from 1997-2010. This historical, cultural, economic and political location is the background from which the ATS and the research surrounding it emerged. This study takes place within a different climate, although in both eras education policy has been driven by neoliberal objectives. My focus is not the ATS per se, but the phenomenon of the art classroom over the last twenty years and what the promotion of ATP in England during this time both tells us about the (neoliberal) classroom and what it has contributed to it and might potentially still do. The four classrooms in question are away from the culturally rich and diverse cities of London and Liverpool where previous research has predominantly been located. I hope that some of what I explore might lay down threads for others to pick up and develop in different contexts both nationally and internationally. In being about teachers, their specialist knowledge made visible and affective in the classroom, and art as a method of research, this study also has relevance beyond art as a curriculum subject, raising questions applicable across whole school communities.

The guiding questions are,

- What can the ‘turn’ to the ideal of ATP at the beginning of the twenty-first century tell us about contemporary experiences of teachers and students in schools.
- What ‘ways of being’ does classroom-oriented ATP potentially model?
- What is it that classroom-oriented ATP does (or has the potential to do)?

Introducing a theoretical orientation formed by following after others

Bennet begins her book *Vibrant Matter* in terms that suggest movement rather than mooring, seeing her ideas as a following, coming after others, rather than staying put in one place (2010: xiii). This is an apt description for the way that theory is used in this thesis. My own following has pursued literature across education practice, policy, and philosophy, particularly those writing in ways that touch upon the arts in school, but also within the burgeoning field of arts-led research, and methodological writing from within the sociology of education and more widely. I have followed in the wake of those researching art education through a historical and theoretical lens, academic texts that are often dense and far removed from the world of classroom teachers. The theoretical discussion I offer attempts to bring some of that theory into plain(er) English, because insights from these help make sense of what it is that ATP does or might do.

Bringing together the above into a coherent form is a kaleidoscopic task, each attempt offering multifarious possibilities. Rather than presenting a discrete literature review, literature is diffused throughout the thesis, adjustments in perspective from chapter to

chapter may at times feel jarring, as the kaleidoscope turns to consider a different combination. I have named the chapters 'turns' to remind that these are deliberate changes in perspective. My alignment perhaps most closely relates to 'new pragmatism' (Ellsworth 2005; Biesta, 2014, 2016) but is significantly inspired by the imaginings of new materialist, speculative and post-critical thinking. The word 'imagining' is important here, Bennet herself states in relation to her hypothesis of 'thing power' that '*I don't know if it is really true*' (Bennet, 2011[1]). I present this thesis in a similar spirit; one does not have to wholly align with the theoretical trajectory in order to imagine enough to gain new insight. The 'knowledge' presented here should be held lightly, I am not seeking after truth but potentiality, imagining what ATP might do, much of which it has not done *yet.*

Structure of the thesis

The thesis begins with a discussion of methodology, followed by eight 'turns' that approach the question of classroom-based ATP in different ways. Throughout the thesis art as 'thirdness' is a recurrent theme, as are questions of compliance, creativity, risk and connection / extension. These themes tentatively thread through the turns with varying emphasis.

Turn 1 establishes a perspective on the classroom that is conducive to seeing ATP not so much as a 'philosophy for teaching' (Daichendt 2010) but a way of being-with.

[1] Bennet makes this comment in whilst responding to a question following her lecture at the Vera List Centre approximately 45 minutes into the recording https://vimeo.com/30177155.

Turn 2 considers how the ‘objects’ of the classroom are enlivened through such being-with. Here the risks of moving away from an instrumental way of being-with objects in the classroom are acknowledged.

The risk of art-inquiry to one’s sense of self leads Turn 3 to consider the ‘subjects’ of the classroom, and the way that students and teachers are put ‘to work’ towards certain ends through art education. In this turn ATP is potentially taken up as a resistant or disruptive practice.

If Turns 1-3 are focused on the embodied experiences of teacher and student bodies in the classroom Turn 4 zooms out to consider ATP in relation to the formation of the curriculum and what is recognised as knowledge in art education. Here the possibility of ATP as working with rather than against the flows of the classroom arises.

Turn 5 continues this trend, with a focus on neoliberal flows within the classroom, to present ATP as an ambivalent practice caught up in questions of power and policy. Here I argue for ATP as being a practice-of-care for the classroom generally rather than students or teachers specifically.

To reconcile the contradictions of Turns 1-5, Turn 6 unpicks the notion of potential and the *work*-of-art as that which makes the risks, resistances and ambivalences of practice integral, presenting ATP as a space where such folding in and through takes place. The potential of ATP is presented as a commitment to the work-of-art and this process of making integral in order to foster resilience within the practice of art education.

Turn 7 returns to the classroom and the affect of specific works of ATP within student-teacher-object interactions. Here the idea of ATP introducing a third-thing to the classroom through which students and teachers can be and make sense differently is proposed; the closest this thesis comes to presenting ATP as offering specifically pedagogic potential to students.

The theme of thirdness continues into Turn 8 where Brent Wilson's under-developed idea of third-site pedagogy forms the basis for offering ATP as a way of engaging creatively with the complexities of neoliberal schooling and a way of claiming, for the classroom, the expectation of an 'aesthetic life'.

The themes emerging from all eight turns offer a lens through which to view the 'aesthetic life' of schooling. The conclusion considers what tending to this aspect of education might offer to contemporary debates about classrooms more generally.

(anti)methodology

My hunch has been that new methodological perspectives are required in order to re-orientate the discourse surrounding ATP towards the classroom. As a study researching the experiences of a community it is ethnographic but an entanglement with arts practice and post-qualitative thinking means that this does not take place within an interpretivist framework but as part of an expanded field of research in which I am implicated and invested (thus having 'vested interests') as this section will explain.

Like Daichendt's artist-teachers (2010), I am an 'artist first'. Although latterly an academic within the field of education where the traditions of educational research are understandably dominant it is the artist's 'way' that is ingrained in me through my training. Artists, as Haseman (2006) suggests, tend to begin research with 'starting points' from which practice emerges and diverges, 'diving in' to see what transpires. Meenach (2016), working within Drama education, confesses that researching as an artist in the field of education can be problematic, and that the pressure to adhere to the expected order of procedure can be difficult to negotiate. A community of researchers has emerged under the umbrella of a/r/tography (mapping art / research / teaching), in response to this predicament, recognising as valid the research of those who practice in the arts as teachers / teacher educators / researchers / and artists simultaneously (Springgay *et al*. 2007; Irwin *et al.* 2006; Irwin 2013; Irwin *et al.* 2018) where starting points, processes and end points of inquiry may be diverse, including both text-based, practical, relational and pedagogical processes and outcomes. Jagodzinski and Wallin remain unconvinced by a/r/tography's credentials, principally because it tends to foreground the person of the researcher who becomes the 'unifying subject' and

'epicentre' of the work (2013, 88), and I would agree that sometimes the context of a/r/tography can be so specific to the person and their pedagogical community that the work can lack interest to those who come to it from outside. However, a/r/tography does facilitate a relational and theoretical space within which the interests of those who practice art, research and education with others can come to the fore. I started this research journey seeking *not* to proceed a/r/tographically because I wanted to ensure the work had significance to those outside art education, however it was harder than anticipated to resist the 'artist's way'. My experience mirrors Meenach's, in that once I determined to trust the artistic process momentum was found but I was quite a way into the journey before I found the confidence to make that call. The resulting research is not a/r/tographic as such but is, in part, made possible by the a/r/tographic precedents of others. It sits at the boundaries between artistic and ethnographic enquiry, informed by post-qualitative, non-representational values, a discussion of which follows a brief description of how the study design emerged.

The problem: getting started

I wanted to engage with a community of art teachers pursuing ATP in their teaching context but knowing how to proceed was difficult. '*What if I get a whole department making their own art in their classroom?*', was a good starting point, but for the teachers, their school, and the University ethics application more details were needed. What would the time commitment be? How much contact would I have with the teachers? What methods would I use to 'record' the process? What would I be 'recording'? Would pupils be involved? etc. etc. My answer was always, "Well that

depends on what kind of art the teachers end up making", but the ethics application required decisions *before* actively engaging participants in dialogue.

The solution: a pilot study

There were two pragmatic ways forward. Firstly, to structure what happened in school around the ATS provision I ran, providing a precedent for proceedings, and secondly to conduct a pilot study through which the question of methods and the commitment required by the teachers and their school could be thought through more actively. Therefore, in Spring 2017, with the two teachers in the art department at School A, (known in this thesis as Julie and Catrin) I organised a workshop developed from the opening activities of the ATS summer school I ran each year. The workshop was run by an artist who had previously facilitated it for me and, as in the University setting, was paid for her time. The Pilot study is addressed in some detail in Turn 3.

The way forward

The outcome of the pilot was positive, providing a context for discussing ways forward. Julie and Catrin wanted to take part but they found the potential openness difficult. They had enjoyed the workshop because it gave them a focus to respond to and felt that more starting points (provided by me) would be a good way to progress; I designed four progressive starting points in response that focused on ATP in a classroom context.

1. Introduce a 'magical' object to your classroom (something you have found or made).

2. Make a collection in your classroom.
3. Take apart and / or remake a work-of-art you have previously made - this time do it in your classroom.
4. Change your classroom somehow through turning it into a work-of-art.

The focus on just two teachers felt too intense. We agreed that we would need more art teachers to take part so they would feel less under pressure to deliver results (they communicated they did not want to let me down, disappoint etc.). We agreed a private Facebook group would be a convenient platform for communication. They already used Facebook socially, and it provided an easy way to share images of artwork and to respond collectively within agreed guidelines (no photos or comments relating to students or colleagues and their work). The facilitation of an artist was also valued, and I proposed that I would pay for an artist to work with each teacher at least once in the study (this was a standard part of the ATS courses I ran)[2]. A further ethics application was therefore made in order to extend the remit of the pilot study. I sought to recruit widely through other course leaders and the NSEAD. After following up interest and working through the practicalities I had three solid participants who were eager and able to take part, which along with Julie and Catrin made five. All participants' names have been changed, chosen by the participants from a selection of contemporary artists whose work they related to.

[2] Paid artists participating in this study are referred to by name because an incentive for taking part is the wider profile it provides for their work. In this respect I follow the precedent set by Cath Lambert in her ethnographic work with live arts events (Lambert 2011, 2012, 2018).

Julie: Head of Department in School A in a large city in the Midlands. Julie had been teaching for approximately ten years, completing a first degree in Visual Arts and then an MA Education following her PGCE. She had been Head of Department for two years. Julie had no experience of artist-teacher CPD.

Catrin: Classroom teacher in School A. Catrin was an NQT, having completed her first degree in textiles followed by an MA Fine Art. She had worked in industry for a couple of years before training to be a teacher, she also had no former artist-teacher engagement.

Molly: An alumni of the ATS and MA course that I ran, so already known to me. Molly had completed a craft BA specialising in ceramics before training to be a teacher. She completed a one year ATS course and an artist-teacher MA very early in her teaching career and was now teaching in a small school (School B) without a sixth form in a rural location. She was the only art teacher in her school and had little engagement with cultural institutions; she was hopeful that the research might mitigate some of the isolation she felt.

Zoe: An alumni of the one year ATS course I ran who was due to start the MA course that September. She was disappointed that I would no longer be involved in the course (see below) and was eager to take part in the research to have some input from me now that I was no longer Course Director. She taught part-time in a comprehensive school (School C) in a city in the South West. Her first degree was in Visual Communication and she had been teaching for about eight years.

Bella: Bella was an experienced teacher with twenty-five years teaching at the same coastal school (School D) in the South-West of England. Bella had always wanted to do an artist-teacher course but the distance from any providers had made this

impossible for her. She did however regularly take part in skill-based workshops and the national art teachers ‘sketch-book circle’. Her first degree was in textiles.

Given the wide geographical spread it was difficult for me to visit all participants frequently. It was agreed that, over approximately nine months, I would visit Julie and Catrin most weeks to spend time in their classrooms and talk to them about their work and Zoe, Molly and Bella in their school at least once during the study. Each would be offered a workshop with an artist, the focus of which would be agreed according to the direction of their own practice and what was going on in their classroom at that time. Examples of work in progress would be shared via the Facebook group and we would hold an exhibition of work produced by the group at the end of the study.

Adapting to change

Soon after the pilot study my work situation changed. I decided to take a year out from work, subsequently being employed, at another university as Programme Lead for a generic MA Education course that was not art specific. As part of the initial rationale for undertaking the research was a pedagogical one this had implications for the research going forward (and to how ‘invested’ I was in it) but assuaged to some extent the balance of my pedagogical role with also being a researcher, and as part of that, what the participants expected from me (just as they did not want to disappoint me, neither did I want to disappoint them). Initially we had discussed whether it would be possible for participants to take part in some of the ATS sessions that I ran at the University, and this was no longer possible. As part of the pilot study, I had shared with Julie and Catrin some reading material to prompt discussion at the start of the

workshop and this had been effective. It was agreed that for each of the tasks I would also circulate some reading via Facebook to prompt participants to get started. As the research progressed it was clear that finding the time to read was difficult for some of the participants and we agreed an alternative - I would film a short exposition of my own interpretation of the reading provided. The response to these films was positive and so we continued in that vein.

We began in April 2018 with Task 1. Soon after Catrin decided to resign from her post and go travelling for a year but she completed the first task and remained part of the Facebook group, eventually returning to her job at School A with a view to take part in the final exhibition. None of the participants completed all four tasks. As the study progressed the tasks themselves became redundant to some extent as the teachers pursued their own inquiries. Like Haseman's (2006) description of artistic practice, starting points offer positions to develop practice from rather than pre-determined destinations.

What do I call this?

I collected multifarious 'data' during the pilot study (photographs, notes, drawings, etc.). The process of 'coding' the data deflated the energy of the workshop and, once translated onto paper, it felt underwhelming. I instinctively felt that my time in the classroom was not wasted but, when back in my office collating the material collected, 'coding' felt futile. Maclure's words struck a chord,

> While the coding and categorising of data can reveal patterns and regularities, this is still a retroactive knowledge-producing operation that makes things standstill, and the price of the knowledge gained is the risk of closures and stasis (2013:661).

I began rebelling against this by coding through making things, writing ideas and themes on collections of classroom objects such as old pencils, erasers etc., outcomes that were things 'in themselves' rather than vehicles for interpretation.

In the second ethics application I described the methodological approach as following an arts-led methodology, combining ethnographic, reflective and site-specific methods and this went some way to articulating the phenomenon in language that felt 'safe' but in many ways fell short. I wasn't simply observing a community of people and seeking to describe their experiences but actively seeking to influence proceedings by setting starting points and creating a community (Puwra and Sharma 2012). This felt like unchartered territory and an ethical quagmire, even though at every turn the ethics of the study was at the forefront of my mind, particularly a concern not to add to the obvious burden of work that participants were operating under, or to waste their time.

One of my early realisations was that none of the literature concerning ATP (except Adams' 2003 paper) specifically addressed what artist-teachers made, with which materials, through what processes and with what outcomes. On holiday in the South-West over the summer break I visited Bella. She was the only one of the participants that I had never met in person. I was planning to visit her with an artist during the

following term; passing close by was an opportunity to see some of her work 'in the flesh' and to plan what form the Autumn visit might take. She had a studio shed in her garden full of resources (drawing materials, a kettle, a radio etc). She talked about materials and processes as if they were long-term friends, fetching degree work from her loft and rummaging on shelves for old sketchbooks. In so-doing I got to hear her 'story', entangled with the physical work and the objects implicated in her making (textiles, radio, desk, chair etc.).

Trusting a process of 'entanglement'

> We need to shift from thinking about methods as a process of gathering data towards methods as a becoming entangled in relations (Springgay and Truman 2018:204).

Entanglement, or something like it, was a constant throughout the theoretical literature. From a patchwork of sources oriented towards Artistic Research (Borgdorf 2009; Meenach 2016), Posthumanism (Ulmer 2017; Jagodzinski & Walin 2013), New Materialism (Hickey-Moody & Page 2015; Roth 2012; Maclure 2013), Postqualitative research (Nordstrom 2018; Lather and Pierre 2013; Mazzei 2013), Live Methods (Thrift 2008; Back 2012; Back & Puwar 2012; Sheller 2015; Lambert 2018) and Speculative Methods (Springgay & Truman 2018; Manning 2015, 2016; Wilkie et. al. 2017), all of which might be gathered under the umbrella term non-representational methods (Vannini 2015; Thrift 2008), I found validation for the approach I was taking. Like myself, many of those I was reading struggled with aligning the theoretical and

methodological orientation of their research with the structures of the university and the traditions of research more widely (Meenach 2016; Ulmer 2017; Springgay & Truman 2018; Nordstrom 2018), all acknowledging the impossibility of working completely outside of these expectations. Many presented a kind of manifesto for research, principles formulated in the midst of the action, to give account of the disorientation generated by researching differently. I therefore offer my own principles that have emerged from my tentative entanglements; *be with, speculate, see the glow, go with the flow, respond*. Though, on the surface, these appear to be about methods, they represent a way of being-with research, providing an ontological and axiological justification for what follows.

Be with:

Though 'objectivity' has long been discredited within social science, because of its ontological and epistemological impossibility and an ethical imperative to care for those you are researching, there is always a distance between subject and object that somehow stands for scholarliness – the critical stance. Tools such as questionnaires, interviews, narrative work, observation, are methods through which researchers retrospectively 'gather() material and write() it up' (Ingold 2017:119) and critically *re*-present - the rendering visible of the original. Barad (2003) maintains that this will to re-present leads to questions of accuracy (how good a representation? How objective?) revealing the problem at the heart of representation that a single, static viewpoint, from outside is never possible.

‘Post-inquiries’ (Ulmer 2017) are anti-representational suggesting that to know something one must seek, not to ‘capture’ it, rendering it open to *re*-presentation, but to intra-act with it from within the phenomenon itself, discovering its fundamental un-representationality. Springgay and Truman, propose that research methods be understood as a ‘practice of being *inside* the research event’ (2018:204), rather than outside. Those proposing a ‘live sociology’ (Lambert 2018; Sheller 2015; Back and Puwar 2012; Back 2012) likewise contend that research is a practice of being in the moment with. Ingold discusses the anthropological tradition of participant observation as a situation in which the researcher is both observer and participant so that the research undertaken is not *of* something but *with* (2016:14/15).

Nordstrom discusses how within conventional qualitative research non-human entities such as ‘documents, photographs, and artefacts’ are viewed as ‘ancillary secondary sources about people’ (Nordstrom 2018:216) rather than active research participants. She suggests that this is influenced by a realist ontology that considers being as constant, ‘given to itself…not created, resistant to that which it is not’ (citing Simondon. Nordstrom 2018,:216). In such a world objects exist independently of context, repelling (standing apart from), rather than clinging to (entangling with) each other. Nordstrom argues that both human and non-human are ‘in a constant state of genesis, always creating, always becoming’ (*ibid*) and the nature of that becoming is phenomenally relational. As Vannini (2015) sets out, non-representational research is eventful. In asking *‘What if…’* we also ask ‘*when?’*, one question follows the other ‘*What if* we do this…?’ ‘OK, *when* shall we do it?’. In this way, it is only ever partial, dealing with instances of ‘being entangled with’, that are also fleeting.

Speculate

Non-representational approaches have much in common with arts practice that is also open to that which cannot be easily, or at all, expressed in words (Hickman 2008). Manning, discussing what she calls 'artful practices' that are inherently speculative, suggests that research methods tend to function as 'safeguards against the ineffable' (2016:32). She proposes that artistic research in being technical (using techniques) rather than methodical (using methods) is more responsive to the uncharted, "...the shift caused by repetition, engaged by the ways in which bodies change, environments are modulated and modulating, and ecologies are composed" (40). Rotas (2017) sums up propositional or speculative research as requiring 'techniques of relation', the relational being another shared interest of contemporary sociological and artistic inquiry (Vannini 2015; Sheller 2015).

Whilst certain traditions of art are mimetic, copying or mimicking phenomena under observation, an imperative of arts practice from antiquity has been the articulation (visually, musically, performatively, affectively) of that which cannot easily be grasped, that is outside of our understanding, within the Modernist tradition this extends to not just that which cannot be easily depicted, but also predicted, in the obligation to surprise the audience with something new (Hughes 1991; Manning 2016:32). Of course, what we do not know yet will always resist articulation; how can we speak of it if we have not yet experienced it? Non-representational research, whether in the form of artistic or other post-qualitative inquiries, speaks in terms of speculative propositions. The experimentation of the 'what if…?'. emerges speculatively from within the research event not from predetermined criteria imposed

externally. Speculative experimentation forgoes “matters of anticipation, calculation, management and pre-emption of risk” which lead to ‘business as usual’ (Wilkie *et al.* 2017:1; Manning 2016), resisting what is probable by inquiring into what is possible. The orientation of ATP research so far suggests that it is probable that the classroom is not a stimulating place from which ATP might emerge, that there is a divide between art and education that is hard to bridge (Hall 2010:201). Instead, the starting point of this research journey has been ‘what if…*could it be possible?*’

Data that glows:

What is the purpose of entangled research data? Maclure suggests that in post-qualitive materialist research it is necessary to acknowledge that data does not become meaningful through processes of analysis and critique but that “...data have their ways of making themselves intelligible to us” (2013:661-2). She recounts an experience of watching an interview recording and being aware of the affect that drew her towards certain aspects. Her description of data as ‘glowing’ has obvious parallels with Bennet’s description of the ‘vibration’ (2010:5) of objects in *Vibrant Matter* (see Turn 3). Maclure observes that, in her experience, the glow appears in moments “that involve a loss of mastery over language” (*ibid*), causing one to wonder, to look more closely, to ponder, to be with for a little longer, carrying it around with you (Ingold 2015b: vii) waiting for the ‘emergence of sense’. My own research took the form of a series of events or encounters between myself, the teachers, the artists and the objects and materials of both the classroom and the individuals’ art practice over the course of several months. Some of these encounters ‘glowed’ in the moment but over time petered out, whereas others endured. Some, unremarkable at the time, had more of a

slow burn, gradually lighting up in the glow of later encounters, or as the process of folding them together with theoretical reflection caused them to come alive.

Go with the flow

Carrying and being carried by data-that-glows involves a not knowing familiar to those who undertake artistic research (Fisher and Fortnum 2009). Denmead states that artistic research is driven by ‘a lust for not knowing’ that he contrasts with Delamond’s description of ethnography as motivated by ‘a lust for knowing’, a desire ‘to know what lies along the journey, as well as the journey’s end’ (Denmead 2015:25). Acknowledging that ethnography, despite its quest for understanding, is paradoxically made up of frequent periods of uncertainty and incomprehension - something Vannini also explores, describing ‘miserable days’ that lead researchers into the ‘doldrums’ (2015:1) - he suggests that sociologists can learn a lot by embracing these intervals in the way that artists do. He offers lessons learnt from observing artists at work in the studio where prolonged periods of inaction and waiting were common. Meenach uses the metaphor of ‘perching’ to describe times of stepping back, waiting to take flight again, taking the opportunity to ‘sit with’ the entanglement so far (2016:106). She explains, “I did not know what that something was but my years of practice as a practitioner told me that something would emerge” (*ibid*).

I have also had to ‘trust the process’. If my plan was to simply write a thesis at the end, why bother making? Initially I made drawings and tracings of photographs taken during the pilot study, both by hand and digitally, returning to these and re-making them several times during the study (see Turn 2). Michael (2020) describes her process

of tracing as analytical, but my own drawings were less about analysis and more about kindling the 'glow', or the embers - a reaching after the energy of those encounters. As the study progressed and I found confidence in my decision to participate rather than simply observe I took less photographs and so made fewer drawings. I was drawn instead to experimenting with materials alongside the teachers involved. I would respond to their work by taking up their materials and processes (both those that informed their teaching and those they explored in their 'practice) myself to consider them more closely, producing small sculptural assemblages (see conclusion) that were not so much finished pieces as a means of 'perching', waiting for sense to emerge - often taken up when reading or writing 'failed' and my sense of flow was lost, providing a way to engage with the space 'where things are found' (see Turn 2). This thesis is not about *my* practice and so I have deliberately not made them a focus for study, they did however contribute to the research as a kind of heterotopic third-site (Turn 8) and so it seems amiss not to mention them.

Respond

The process of writing has perhaps had more in common with the techniques of arts practice than traditional qualitative inquiry. Whist the end point is a thesis that mostly adheres to the conventions of PhD writing (What did I do? Why and how did I do it? What were the results? What did they mean? Why are they significant?) the eight turns presented here are a deliberate entanglement that does not seek to describe or interpret, in other words to *re*-present 'data', but to respond. My ambivalence when 'coding' stemmed not only from a disappointment that the process did not 'capture' the glow of the live encounter but was also a realisation of the impossibility of ever fully giving an

account of what had taken place and untangling the complex relations of the classroom and arts practice. Extracting discrete elements from an entangled whole was futile. Non-representational, speculative approaches to research are not descriptive or critical in the way that traditional qualitative studies have been. They are not concerned with generating 'rich description' but the cultivation of 'rich space(s) where caring, connection of self to other occurs' (Bresler 2006:61). As a process of being with, the outcomes of such research are not of or about but a response to. They do not describe, or interpret but reciprocate, or, to use Ingold's term correspond. Correspondence, as Ingold describes 'is the process by which beings or things literally answer to one another over time' (2016:8).

This thesis likewise does not offer a definitive account, nor a full description of ATP, it instead offers a response to an entanglement that I have been part of for some time (prior to this PhD) but which has, gathered around this study, deepened as a result of the research undertaken. The writing of each 'turn' began with a text, an observation in a classroom, an object, or such-like from which a discussion developed and often diverged, drawing a collection of ideas and responses together. These 'starting points' may not therefore appear at the beginning of each section as such diverging is not always linear and is as likely to 'spread out' (both backwards and sideways) as well as forwards. Having previously outlined the theoretical orientation of each turn it is useful also to highlight the encounters that prompted such theorising.

- Turn 1 began by considering the contrast between Julie and Molly's classrooms.

- Turn 2 began as a response to a line made with string and masking tape during the pilot study.
- Turn 3 responded to the mono-printing lessons described in the second half of the chapter.
- Turn 4 responded to Catrin's comments about the student who would make 'a good artist' and to Bella's bag of textiles (these were initially two separate turns).
- Turn 5 responded to Molly's *Doodling.*
- Turn 6 responded to the splashes of paint on Julie's grey drawers.
- Turn 7 responded to *Hand* and *Log*
- Turn 8 grappled with what was 'left over' - Brent Wilson's classroom with two halves, the 'expectation of an aesthetic life' in Dalton's text (2001), and Zoe's *Rubbing.*[3]

The notion of response has ethical as well as a methodological significance. Essential to the response of non-representational research, as suggested by Bresler above, is the practice of care. In considering 'live' sociological methods, Sheller offers Latour's idea of 'curatorial sociology', a notion explored by Lambert (see also Puwar and Sharma 2012) who asks,

> Can recasting our role as sociologists in terms of 'curation', with its roots in 'caring', bring an affective dimension into our research endeavours, at the same

[3] The idea of ATP engaging with what is 'left-over' is one of the ideas explored in Turn 8.

> time as acknowledging the politics of selection and valuation inherent in curatorial practice. (Lambert 2018:15)

Thus, the response of speculative, non-representational research practice takes care with the entanglement entrusted to the researcher, acknowledging the fragility and worth of what it is they hold. Ingold states that the responses that we give we do not own but owe (Ingold 2016:15). I therefore take seriously the responsibility I owe to my participants, but also my own students and the wider artist-teacher community, to give a response that has effect. In this matter I am encouraged by Wilkie *et al.'s* rationalisation of how speculative practices become impactful, they suggest that 'a proposition becomes 'true' to the extent that it succeeds in *infecting* its environment while allowing itself to become infected by it' (2017:36). The response that is this thesis is just one way of carrying this out, the conclusion suggests some other ways of ensuring that the research may be contagious.

What follows is a written response to the entangled events of researching ATP in the classroom with five teachers, three artists, objects, materials, processes and numerous interactions with students, colleagues. Whilst this thesis does not exactly adhere to the convention of literature review, methodology and findings, the text consists of various 'turns' that are an entanglement of theoretical and methodological discussion, literature review, field work and response. As the writing progressed, I shared sections with participants for their feedback and comment. As a small group they are easily identifiable to each other and to those who may be aware of their participation in my

study. I am grateful for their time and their honest and candid feedback that has generated discussion and revisions.

Methodological postscript

I had planned to begin the work with the teachers by bringing them all together to meet in person. Being sensitive to the time and travel commitment that this would have required I presented this as an optional thing that I would fund if the teachers were willing. It was a busy time of year (during the exam period), many of the teachers were spending evenings and weekends marking exam projects and were reluctant to give up more time. I put off the idea and then, once the tasks were underway, the tone of the participants' engagement with each other was set. Thus, though they each had a direct relationship with me and would also comment about the work others in the group were doing when I saw them in person, they rarely commented on the work posted by others on the Facebook page. This was disappointing. With hindsight I wish I had worked harder to get them to meet at the outset, however difficult that would have been, as I am sure this would have prompted a different kind of interaction as a result, but hindsight is a wonderful thing…

Turn 1 - Classrooms

"The middle is ...where things pick up speed"

(Deleuze and Guattari 1987:25)

Where to begin? This chapter represents thinking developed in the midst of 'doing', rather than prior to entering 'the field'. Deleuze and Guattari warn that there is no real beginning; we are always, already, in the middle of action. Massumi, translator of their book *A Thousand Plateaus,* explains the difficulty of translating *milieu,* which in English becomes 'middle' but in French is threefold, meaning 'surroundings', 'medium' and 'middle'. Massumi cautions that Deleuze and Guattari reference all three (1987, xvii). For artists, 'medium' is not a point in the middle, but the material used, (paint, pencil, or clay) and specifically in relation to painting to the substance that carries pigment, giving the paint ability to flow and bind, whether acrylic, oil, water etc. Pigment requires a medium through and within which it becomes effective. A painting medium acts as a carrier for the pigment, the pigment is within the carrier, surrounded by it, but it does not stay still. Thus, the middle or 'midst' can be seen as not a static location from which the field is surveyed but the surroundings in which one begins to feel 'carried away', where one finds momentum. Some forms of ATP that I have encountered seem, on the face of it, to lack movement or flow, like a paintbrush with too little water that takes the paint only so far. An artist-teacher, who wants their practice to 'go somewhere' or a mentor of artist-teachers who is seeking to support individuals in developing a convincing practice has to discern, yes, the practice is 'going somewhere' or no it is not. One can ask the question, what is the *milieu* of

ATP? What carries it? Where does ATP emerge, pick up speed, flow, and 'stick', what constitutes its potential? What is the medium that binds it, that without which the idea of ATP simply peters out, like water colour pigment on a brush with too little water?

In exploring what classroom focussed ATP does and makes possible, this thesis begins with the proposition that it is the substance of the classroom that is the most meaningful *milieu* for ATP. Here I present the classroom as a place of affective intensity, a place of movement, setting the scene for all that follows. We start therefore with the invitation to imagine a classroom. Theoretical reflection is interspersed with descriptions of the four classrooms that I visited as part of this study.

(*From field notes at School 1 with Julie and Catrin April 2017)*

An art room to die for! One whole wall is floor to ceiling windows, with views across a tree lined street and the city centre beyond. From the carpark below I could see three large mdf letters, A R T, leant against the windows for all to see - this is where the art room is! Everything looks new. White walls, white cupboards, white tables facing the front, at an angle, arranged in rows with a central aisle. Students (sitting on black metal stools with grey plastic seats) have a clear view of the white board centrally placed at the front of the room. There's a desk at the front where Julie sits, completing the register on her laptop and using the visualiser (the projector is fixed to the ceiling) and a white plan chest in the corner behind for paper.

Three stainless steel sinks, all clean, sit within almost spotless white work surfaces, running along two sides of the room. Storage underneath incorporates columns of grey plastic drawers of different sizes. A noticeboard at the back of the room displays year 7 homework (making colour wheels) and 'knowledge organisers'. Above the teacher's desk, is a kind of washing line, where more work is pegged. The walls are fairly bare though various notices outline classroom behaviour expectations. Behind Julie's desk are pinned A4 laminated sheets indicating the desired level of noise ('one at a time' or 'silent time'). There is no lesson now. Everywhere is quiet. When students arrive they line up silently outside the room - on the wall you can see the scuff marks that their bodies and belongings are starting to make, as they lean against it whilst waiting. I smell food from the canteen downstairs, a large white atrium, more like a minimalist contemporary art gallery cafe than a school cafeteria (until the students pour out of their classrooms, in their black blazers and white shirts). I hear a hand drier from the toilet across the corridor.

Thisness

This art room is not a 'typical' one, but, arguably, there are no 'typical' classrooms, only particular ones. Thomson and Hall caution, that when asked to imagine 'the school', 'the chances are we think generally' (2017:7), but when asked to imagine 'my school', the focus is more likely to be on the peculiarities. Thomson describes this particularity as 'thisness',

> '... the specificity of place and how it is that local action is framed and limited by the flows of people, information and things, and by connections beyond the school gates. (2017:21)

She conjures a picture of the classroom in movement (students come and go, communities evolve), not simply a noun (a thing) but also a verb (a doing); a happening in action, created by flows from both inside and outside its boundaries. Classrooms are not static, generic spaces, but unique, affective phenomena, with aesthetic qualities.

> *(From field notes at School 2 with Molly (October 2018)*
> *A really cold day, the school feels run down, decorated a while ago and needing refurbishment. The last OFSTED report was not favourable. This does not look like a 'good' school. The only art room on the first floor, originally twice the size, was divided to make a languages classroom. Languages staff use the art room as a cut through, several do so whilst I am there. Windows on opposite sides of the room are so drafty that papier mache sculptures hanging from the ceiling sway in the noticeable breeze. With my coat on I'm cold. Outside are fields and hills in the distance. At the back is a work-surface with cupboards underneath. To the side is a row of tables, facing the wall - when older students sit there they appear overgrown, too big for the furniture. A large table in the middle catches my eye as I enter. It's an enticing 'feature'- black but worn, its surface flecked with colour. There's a lot of clutter. Shelving is piled high with used canvases waiting for reuse and old grey*

plastic drawers (the deep ones) are stacked lower down containing various 'past their best' materials. Everything looks worn, and well-used. There is just enough space for a whole class to sit down. The walls display a variety of students' work. Molly has an old wooden desk at the front; on it she keeps a barbie doll in a box dressed as her 'ideal' art teacher self, part of an activity from her PGCE. Through a door behind her desk is a separate work area, with facilities for screen printing, and a 'class' of fist-sized clay heads arranged on tables and window sills, the sun catches them and they glow a bright terracotta. Here there is a fridge, a kettle, a toaster, a bread bin, a box of biscuits, a jar of jam and an 'honesty box'; a piece of paper stuck to the wall lists prices. Students come at break times, helping themselves to tea, coffee, toast and biscuits (choc-ices in the summer), staying in the room to work or chat. Judging by the number of students who try the door whilst we are talking this is a popular option. The teacher admits most do not pay.

Movement

Continuing with the notion that a classroom is 'in movement' one can ask what has moved and is moving in order to create the differences between this art room and the one previously described. Many 'movements' or flows are events that sanction change: funding decisions, admissions policies etc. Other 'movements' are modest, the opening of a door or window, putting something out or putting things away, others still occur at a molecular level that we cannot see (Youdell & Armstrong 2011; Frost 2016). Each movement is part of a series of movements, all connected to each other.

These movements generate phenomena, or entangled material agencies' in Barad's terms (2003, 2007, 2012, 2014). No thing comes into being independently without entanglement with other things. A classroom, might be considered a fixed, pre-formed 'thing', determined by the physical boundaries of floor, ceiling, walls, doors and windows, but if viewed in movement as a phenomenon, it becomes a complex *milieu* where a myriad of material and non-materialities intersect (Youdell and Armstrong 2011).

Oscillation

Thompson and Cook describe the classroom as 'less a static location' (2014:286) than a moment of interaction formed as close-by and far-away flows and intensities intersect. Classrooms are alive with close-by sensation; noise, smell, temperature, light, but are also propelled by distant spatial and temporal flows: exam regulations, inspection frameworks, accountability measures, funding decisions and political trends. Thompson and Cook present a paradox: perpetual movement ensures that the classroom is continually remade anew, with different combinations of teacher, students, curriculum, policy, life events etc., so that every day is different, and yet, there is a predictable repetition of the same as lessons return time and again to familiar patterns of movement, day after day, term after term, year after year. Adopting from Deleuze and Guattari the idea of metallurgic return, a repetition of the same movement, they present teaching as an ongoing oscillation between returning possibilities. Offering a number of oscillations that hold in tension the close-by and the far-away, they suggest 'the working to and fro between the oscillations of closeness and distance places teaching in constant flux' (2014:287).

This flux is seen in the following description; a coastal school tarnished by far-away, out of reach standards; political and economic realities that have moved to frame the school as 'requiring improvement'. These contrast with Bella's close-by interaction; the overwhelming superfluous of resources she crams into every space of the room, keeping all kinds of materials 'just in case' a particular student might develop work for which only that material might do.

Description written from my field notes at School 3 with Bella (November 2018)

An early academy, one of the first 'Building Schools for the Future' builds, a huge contemporary building looming over the white cottages of the seaside town. Artist Elena, teacher Bella and I enter through the lobby where 3D art displays are positioned on high up ledges (now out of reach for anyone to change - the school has no scaffold tower high enough for working safely at that height). It is Saturday, the building is eerily quiet. We use the lift. The building is painted grey and green. It's sunny, but I wonder how the greyness feels on a really grey day. We walk along endless wide corridors before reaching the art room. First impressions: the room is large but (Bella did warn me) crammed with stuff. The architecture is industrial, walls of breeze blocks, exposed pipes and steel girders. Windows, set high up, run along one whole wall, overlooking a parallel corridor where the staff room and another classroom are - above that a slither of sky. There is no view unless you stand

against the windows and look right. Under the windows is a work surface crammed with bags of materials and students' work in progress. At the front is a whiteboard (projector on ceiling) Bella's desk can hardly be seen; bags of books, resources and students' work under it, in front of it, behind it and on it! Work hangs from washing lines and is displayed on the back wall. Drying racks in the back corners compete with piles of stuff. There are lots of stackable stools. Yellow plug sockets hang from the ceiling above the large tables - a practical way to ensure flexes aren't left trailing across floors. This feels like a space designed for people to make stuff in. All kinds of work are made here as the resources suggest: 3D work, textiles, painting, drawing and a fair amount of experimentation. There are motivational statements pinned around the room. In one corner, at the back, Bella has displayed a small piece of embroidery in a white frame - a piece that she made. She has cleared the clutter around it, but it still encroaches.

Turbulence

This department was facing a turbulent time and Bella eventually stepped up to become Head of Department. Later I consider what might happen when, because of such turbulence, often occasioned by neoliberal flows in the classroom, the 'return of the same' becomes harder for teachers to enact and what ATP might offer to such situations. Holding in tension the oscillating intensities of the classroom is not always easy and doing so can take its toll; some classroom flows are more insistent than others. This can lead to an understanding of the flows of the classroom as not so much close-by and far-away, but as inside and outside (Wild 2013); the classroom door

standing as a barrier to far-away demands that make being close-by in the classroom problematic. Even with the (metaphorical) door closed however, the classroom, in its complexity, is always problematic. As Bennet cautioned

> ...some of the points at which the various affects and bodies cross paths are more heavily trafficked than others, and so power is not distributed across (their) surface(s) evenly (Bennet 2010:24).

ATP and the classroom as phenomena?

What contribution might ATP, as a way of being, make to the classroom in movement? Ingold describes how alternative ways of arriving at a destination, whether physical destinations or theoretical ones (the arriving at knowledge or understanding), provide different perspectives (2016a:89). 'Travelling' requires a zooming out from and flattening of the subject under observation providing an 'upwardly' oriented aspect, the view of someone who arrives from outside and far-away, and occupying a space, such as tourists, politicians, inspectors, or 'researchers', dropping in from above, attentive only to those things that meet with their interests or presumptions. Alternatively, Ingold proposes, 'wayfaring' inhabits the landscape, with knowledge emerging responsively from within as the journey progresses. It is possible to see how the teacher can be both. Arriving as occupier with predetermined ideas regarding purpose, curriculum, and behaviour expectations teachers are agents through which exam criteria and policy changes are applied to the classroom rather than emerging from within it. As inhabitants of the classroom teachers get to know their pupils, understanding what motivates them and what barriers to participation they face,

‘suffering’ the same environment, the inefficiencies of heating systems, or the frustrations of slow internet connections.

My initial reflections on the orientation of artist-teacher literature suggests that artist-teachers may be conceived as occupiers rather than inhabitants, leading to the significance of the close-by to ATP being overlooked (Galloway et.al 2006; Hall.J. 2010; Page et.al. 2011). This perspective sees ATP formed elsewhere, applied to the classroom as background, rather than emerging from the classroom as phenomena. Ingold refutes the world as a background, (2015a:40) arguing that the ground is not something on which phenomena happen but from which they emerge and within which they are situated. It does not exist before those things emerge, they come into being together.

My final classroom description, where Zoe, whilst working part-time, was writing cover-work for her absent full-time Head of Department, describes an art room where ‘stuff’ (paint colours, still-life objects) reminds us that the milieu of practice emerges from temporal as well as spatial elements. Though the classroom, as phenomena, is continually made and remade, the endurance of faraway intensities, of long forgotten policies, curricula, classrooms, teachers and students, emphasises that each event of the classroom can reverberate, like an echo, in future classroom phenomena.

Description written from my field notes at School 4 with Zoe (December 2018).

> *I recognise this kind of school. The buildings are 1960’s era like my secondary school and the first school I worked in too. The desks (from the 1980’s I*

conclude) are wooden with laminate set in, bearing the marks of years of use, scratches and grooves made by craft knives (I assume) slicing straight onto them. Students sit on chunky blue plastic chairs or blue stools (metal frame with plastic seat - more recent purchases). Cupboards running along the sides of the room, under a wooden work surface, are also painted blue (I wonder about this colour blue, common to schools from this era). Vertical blinds on the windows along the back wall, above desk height obscure any view. Strip lights across the ceiling are on, but the casing of one of them is broken. The room displays the inherited relics of former teachers: plants, old brass and string instruments, sheep skulls and shells, dried seed pods, an old shop mannequin; the stuff of 1980's and 90's 'observation'. Students' work about the Mexican 'Day of the Dead' is displayed on a notice board, a throwback to previous iterations of the National Curriculum and the requirement to explore 'art from other cultures'. Around the top of the room runs an art 'timeline', with art 'vocabulary' (1990's literacy strategy?). A large white board at the front (projector from the ceiling) is above a small desk, with a computer displaying the register for the next class and a Sports Direct mug of assorted pens and pencils. The board displays notices: A Year 11 'Catch-up' club (3 times a week), a KS3 'Art Club' on Friday lunchtimes, an A3 poster of Art behaviour expectations. Two names written on the board suggest two students who may have been in danger of some kind of sanction (or reward?). Next to the whiteboard is an 'art careers' display, 'Where Can Art Take Me?', some filing cabinets and a red cupboard where a students' A3 poster about what an 'art dealer' does is stuck. The room is tidy and organised. The department feels busy. Students come and go looking

for work or wanting to borrow resources. The corridor outside is a busy thoroughfare; when the bell goes, the teachers stand at their doors to ensure that students keep moving and do not block others' passage through.

Academisation and the illusion of a blank slate

This school was part of an academy chain that was the focus of a television documentary at the time I visited. Academisation is the process by which schools, over the last twenty years, have been encouraged to leave the control of local government, moving from public to semi-private ownership, indicative of neoliberal policy flows that will be explored more fully in Turn 6. Initially conceived of as a way of dealing with 'failing' schools, since 2010 it has been promoted as a way for all schools to have direct control of their resources (Goodman and Burton 2012; West and Bailey 2013). The documentary focussed on financial dilemmas senior staff in the academy chain were facing, balancing the needs of one school with the demands of another, so that difficult, cost-cutting decisions had to be made. The individual schools in question did not appear to 'be in control'. Zoe's context shows how the flows of the classroom are formed from reverberations of different intensities, some local, some far away, some current, some from the past, some bringing consistency, some threatening change.

One feature of academisation has been a tendency to physically 'rebrand' schools, introducing a more corporate visual aesthetic (Minton, 2012; Wild 2013). Rebranding the built environment creates the illusion of a blank slate, a background upon which the various components of a 'successful' school can be arranged. Two of the schools involved in my study, Jess and Bella's, occupied brand new buildings. As they were

‘occupied’ by new headteachers, staff and students, the application of ‘ideas’ about what a good school should be met with the counter flows of the emergent close-by relationships and history of the local area seen in such challenges as racial tensions, perceived ‘lack’ of aspiration and access to opportunities. The experiences of these ‘new’ or ‘rebranded’ schools highlight what is always the case in all schools, that the flows of the far-way are continually thrown back by the ‘realities’ of the close-by (hence the oscillation).

Conceiving of the classroom as a ground on which teachers, artist-teachers, colleagues, students are arranged, leads to seeing such ‘components’ as easily detachable and re-attachable things, static entities rather than in-movement, intra-acting phenomena. We will likely also see less concrete aspects such as curriculum or pedagogy as similarly bounded and dis-connectable. Ingold describes such a perspective as a ‘picture landscape’ where ‘there is no weather: the wind does not blow, nor does rain ever fall (Ingold 2015a:41). From such a view, everything is arranged as it should be, there will be no ‘bad days’, no group dynamic, no sensation. There are no roots with such a view, nothing that holds people in place and makes it difficult for them to move on, no emotional attachments, no memories. Augé (2008) calls such spaces, with no rooted relations, history or identity, ‘non-places’. Spaces designed for ‘travellers’ rather than ‘wayfarers’.

Site-responsive inquiry and ‘restlessness’

One way to consider ATP, therefore, is as an alternative way of ‘returning’ to the flux of the classroom, occupying / inhabiting the flows as artist, so as to physically and

subjectively change perspective. This is something different to the notion of 'teaching with artistry' that Daichendt (2010) talks about. 'Artistry' may hint at the teacher standing outside the classroom phenomena and arranging things on the 'background' so that each component (students, objects, aims, objectives, curriculum) 'eventually finds its *right* place and function' (Tervo 2016), a bit like a conductor conducting an orchestra. Artistry, in this sense, concerns itself with the 'ideal' form, the harmonious composition, the well-crafted lesson, the placing of the student on the 'right' path, giving them the 'right eyes' to see (Horowitz and Danilowitz 2006).

Discussing site-specific art-practices Kaye (2013) considers how art can trouble habitual practices, drawing on Tschumi's theorising of 'ideal space' (resulting from cognitive operations) and 'real space' (resulting from social practices). Paralleling Ingold's 'traveller' and 'wayfarer', Kaye's thinking about how art operates within the slippery overlap between the virtual and the real is useful in considering the function of classroom-oriented ATP. He proposes that site-specific art practices, exemplified in the work of artists such as Robert Morris, Pistoletto and Wodiczko,

> Might best be thought of as occurring in a working over this relationship, as a restlessness arising in an upsetting of the opposition between the 'ideal' and 'real' space. (Kaye 2013:46)

Site-specific arts practices are open to criticism for a susceptibility to 'occupation', imposing the will of artist, or patrons, on a site or community, reproducing power structures that marginalise and uncritically appropriate the cultural forms of an 'other'

that the artist is employed to 'reach'(Nazzari 2016; Kaye 2013; Kester 2011; Lippard 1997). Site-responsive arts practices that negotiate these ethical difficulties of practice do so by valuing artists, communities and artwork that inhabit the context in question, emerging from the milieu, attending to the restlessness through attentive engagement with the material, relational, political and aesthetic flows that constitute the 'site'; in other words, by engaging with 'thisness'. Such works do not 'tidy up' and make everything look 'right' or 'good', they do not seek to eliminate the restlessness, but to frame aspects of relationships to experience them differently. Kaye cites an interview with Pearson, in which he suggests that site-specific work creates

> a complex overlaying of narratives, historical and contemporary, [...] a kind of saturated space, or scene-of-crime, where [. . .] "everything is potentially important" (Kaye 2013:53)

That 'everything is potentially important' contrasts with the perspective of our habitual occupation / inhabitation, in which we tend to see some flows as more important or powerful than others. Nazzari's account of her work in Albany, Western Australia, describes how site-responsive work can interrupt the habitual flows of a space, adopting the word otherworldly to account for the ethical conflict a residency involves between occupation and inhabitation. 'Worldly' denotes someone concerned with 'material values and everyday experiences unique to this world' (close-by haptic particularities) and the 'other'...

> Conversely ...contaminates this logic: it refutes sameness and homogeneity, and distinguishes itself from a perception of what is fixed, such as norms, identities, and behaviours, by exemplifying all that is alien and out of sync (2016:12)

Here site-responsive practice has its own oscillation, between what is encountered in the 'world' and the 'out of sync' flow of the artist (and residency) that interrupts. These far-away interrupting flows can include, for example, the objectives of external funders, the artist's position as 'outsider', and the new rhythm introduced by the artist setting up in residence.

Site-responsive inquiry and affect

Nazzari's otherworldly practice, introduces affective flows that interrupt the 'embodied experiences of a whole community' (2016:6). Affect is an involuntary felt intensity that occurs in an encounter with another (Shouse 2005; Goodley et.al 2018). Nazzari's account retrospectively brings coherence and structure to the involuntary affective intensities of the residency through recourse to the language of feeling and emotion, and although this gives coherence to her account, she relates that in the moment of the encounter things were not so clear. She is encouraged, against her judgement, to make her residency 'open' enabling members of the public to pop-in and see her progress. She feels exposed, having purchased a collection of whales' teeth from an auction house and, although feeling a connection with her find, she does not really know what to do with them; the engagement with interested visitors increases her vulnerability. However, the whale's teeth become an affective channel through which she, and those she encounters during the residency, are transported; they make people feel things and

reveal things, from pure disgust, “It’s gross!”, to confessions of past involvement in illegal trading of whales’ teeth. The teeth, as an affective flow within the phenomena of the residency, open a space for interaction.

Historically the study of affect in art has taken place within the field of aesthetics. Nazzari’s description of affect as a catalyst for relation seems removed from a more traditional understanding of aesthetics. Traditionally aesthetics explored the arrangement of formal relationships for affect, concerned with notions of beauty or the sublime, or, as Kester describes a romanticised separation of the aesthetic realm from everyday life; a ‘modern aesthetic autonomy, evoking a monadic art practice that occupies a position of radical exteriority’ (2011:48), as seen in the abstract work of Mondrian or Malevich. Aesthetics in an expanded field of arts practices that includes conceptual, site-specific, immersive and participatory practice opens us up more explicitly to relationships beyond the canvas (Lambert 2011; 2018 Kester 2011). Attending to the affective intensity of the flows of the classroom through ATP therefore may open up encounters that interrupt those flows, creating spaces for interaction, in much the same way that Nazzari describes.

Two examples of ATP as site-responsive practice

Examples of ATP as site-specific classroom inquiry include the collective work of art PGCE students at the Institute of Education as seen in the 2019 exhibition *Resist - Things artists do whilst learning to teach* (Ward 2019) and the inquiry of more experienced teacher Joanna Fursman. The work exhibited by the UCL students (see below) certainly points to the richness of school as a site for art inquiry, but this is

substantially aided by the freshness of the trainee perspective, and the 'just-visiting' part-outsider status of someone undertaking a teaching 'placement'.

Fig 1. List of Titles of work in Resist-Things Artists do Whilst Learning to Teach exhibition catalogue (Ward 2019)

Photographs commenting on the increasing awareness of social media within schools and the effort to anonymise pupils.
A retrospective of a now archived school art gallery.
Drawings of the teacher's movement in different lessons made from a gps tracker.
An iPhone photograph inspired by a Picasso quotation.
Mental data collected by teachers about their classes.
A conversation exploring two Catholic educational institutions and their architectural spaces.
The Schold's Bridle - designed to humiliate, and cause discomfort and pain.
Abstract representations of conversations with the art technician.
A conversation between two artist teachers played out in recycled waste materials.
Unearthing the Art Department's hidden still-life objects.
A costume for the character of a teacher 'persona' and treatment for a script
A painting of a classroom after school, inspired by the teaching of perspective
Photographs of drawers of past pupils' work in an abandoned Design and Technology department.
Chasing people for data. Stealing an email trail. Observing power and control.
A repeat print based on the accidental artwork found on tables, in sinks and on the walls of an art department.
Post-it note statements from young boys on the point of art and its purpose in schools.
Photographs of pupils' faces hidden by the colours of the traffic light system (RAG), representing their ability in a subject.
Poems of accidental learning in Art and Design - an antidote to closed learning objectives, language as a protest.
Illustrations of the materials and equipment used in art lessons across one day.
Becoming someone else for an hour.
Thoughts about the importance of play and the obsession with annotation.
Mapping one day of pupils' clockwise movements between subjects in the North and South Wings on a 20-acre site.
Lists: to organise, to put in order, to colour code, the satisfaction of ticking off.
An exploration of how our perception of time can be archived through illusion of movement and persistence of vision.

A short film about a woman who has worked in a school's deaf support base for over twelve years.
Pupil drawings made in spite of lesson objectives.

For an experienced (and perhaps a little jaded) teacher adopting ATP as a mode of classroom inquiry, the experience is very different. Habitual ways of occupying the classroom must be intentionally put aside in order to see the classroom differently. New perspectives are sometimes necessitated by unforeseen or forced change. Fursman (see *fig.2*) began photographing the deconstruction of her classroom when it was commandeered to be turned into an IT suite. She was, in turn, offered a new classroom, created in what had previously been a corridor space. The new room had no external windows and little wall space. Continuing to photograph the school Fursman began to cut-up the images to make photographic montages of school architecture and furniture, introducing new spaces where none previously existed, gradually reproducing the photographed shapes in cut-outs from cardboard and paper and other scraps found in the classroom. The internal windows of her new classroom were used as a canvas on which to arrange and rearrange the shapes, some from photographs, some cut from cardboard. She commissioned her students to do the same, to photograph and cut and paste, interested to see how they would reformulate the school, noting their particular interest in the space and furniture of the school hall that was also always in transition, used for assembly, PE, drama lessons, lunch times, parents' evenings and exams. Combining the abstractions that she and her students had created, she enlarged and transformed the shapes into huge cut-outs in plywood, creating installations where these solid forms could again be arranged and rearranged inviting the audience to participate in playfully redistributing the construct of school, always becoming, always forming and reforming.



Fig. 2 Joanna Fursman - Not an artroom (mobile)

From these early works Fursman has developed a participatory practice that invites students to purposefully play with objects and spaces so that through arts practice, 'school might critically show itself to itself' (Fursman 2020:197).

Aesthetic blindness

The UCL students and Fursman deliberately engage, through art, with the felt intensities of the school. O'Sullivan maintains that it is in the realm of affective intensity that art finds its purpose. He argues against an 'aesthetic blindness' within the field of art theory, a challenge that can equally be levelled against art education. British efforts at curriculum design over the last thirty years have tended to focus on 'knowledge, skills and understanding' (see Turn 4) with no mention of aesthetics at all.

The favouring of ‘knowledge’ and ‘understanding’ over aesthetics within school-based art education is significant given that one could argue, as O’Sullivan does, that art *is* aesthetics and that ‘art is antithetical to knowledge’ (2001:125). It is not that O’Sullivan is against the Marxist or deconstructive critique that he argues have dominated art theory for decades and are responsible for such ‘aesthetic blindness” but that,

> ...after the deconstructive reading, the art object remains. Life goes on. Art, whether we will it or not, continues producing *affects.*..Affects are moments of *intensity*, a reaction in/on the body at the level of matter… For this is what art is: a bundle of affects, or as Deleuze and Guattari would say, a *bloc of sensations*...
> (O’Sullivan 2001:126).

This sensational, affective character leads O’Sullivan to speak of the work-of-art as a space where the ‘event’ of art might happen, ‘a place where one might encounter the affect’ (127). This is a transformational space where, through attention, we are affected, or vice versa. Ingold discusses how our understanding of attention can be skewed by considering it an intentional activity of the mind, with bodily sensation a distraction by comparison (2016a:13). He offers an alternative view,

> The key quality that makes a movement attentional lies in its resonance with the movements of the things to which it attends – in its going along with them. Attention, in this sense, is longitudinal (Ingold 2016a:14).

Attention moves us, involuntarily pulling us from our fixed viewpoint, our static location, and distraction is what we experience when our attention is pulled in several directions at once (a state art teachers know only too well!). 'Attention is a practice of exposure' (*ibid*), to the affect of things that pull us out of position. In attending to the work-of-art we expose ourselves to its affect and go along with it, we risk being moved.

Being propositioned

Atkinson approaches affect through Whitehead who, like Barad, 'argues that the actual units from which the universe is composed are momentary 'occasions' of experience, or events...' (Atkinson 2018:72). Whitehead speaks of affect in terms of, *prehension, proposition* and *concrescence.* Occasions, (events) do not materialise from nothing but arise from the legacy of prior events (what happened last lesson affects what happens this lesson). The intensities of the past return as echoes in the intensities of the present and set a tone for the intensities of the future; each encounter can therefore be said to be a *prehension* of future phenomena, carrying future potentialities that may or may not be realised. The 'actualisation' of this potential Whitehead refers to as *concrescence* but between the prehension (the potential) and the actualisation (concrescence) is the *proposition*, the invitation to give-in (consciously or not) to the possibilities that the encounter opens; the affect that 'pave(s) the way in which the world advances into novelty' (Whitehead cited in Atkinson 2018:79). Thus, it is possible to speak, as Atkinson does, in terms of things 'propositioning' us. Felt bodily and/or at a deep emotional level, the affect is one that propositions us, pulling us from

our current occasion (spatially and temporally) with prehension for future phenomena. This leads Atkinson to propose that ‘art points beyond art’ (2018:161) to other future possibilities. Engaging with the classroom through ATP therefore demonstrates an openness to being affected, propositioned by the possibility of being out of sync, distracted and pulled out of position, a return to the classroom that is not simply a return of the same. As O’Sullivan proposes,

> This is art’s function: to switch our intensive register, to reconnect us with the world. Art opens us up to the non-human universe that we are part of (O’Sullivan 2001:128).

ATP offers a different ‘way of being’ in the classroom that switches our ‘intensive register’, causing us to see all things as ‘potentially important’, introducing alternative flows and oscillations to our occupation / inhabitation.

Not being anesthetised

Eisner placed the development of aesthetic sensibilities at the heart of the arts in education. He explained the meaning of ‘aesthetic’ by considering its opposite.

> An anaesthetic suppresses feeling; it dulls the senses. It renders you numb to feeling. What is aesthetic heightens feeling. What is aesthetic is pervaded by an emotional tone made possible by the process of being engaged in a work of art (2002:81).

ATP to re-enliven participation in the phenomena of the classroom, alive with affective ‘thisness’, might reset the oscillation of the classroom, enabling alternative flows that

create new spaces for intra-action. This is the ‘milieu’ proposed at the beginning of this chapter, not an action or identity that is performed externally to the flows of teaching, but a practice that finds its purpose within them.

Turn 2 – Objects



Fig.3 Pencil and Sharpenings

Perspective is fundamental to visual arts practice. Close-to things have detail, whereas distant objects are indistinct, conveyed by a smudge. In everyday life we can overlook what is close-by and focus on indistinct and far away concerns. The blur on the horizon looms large whilst detail at our feet is ignored. Artists, in order to point to different ways of seeing the world, first must stop and look in order to see what is always perceptible but often disregarded, it is one of the reasons why the act of observation is central to the English GCSE and A Level examinations. The word 'observation' is still very much connected to the academic practice of drawing and painting, but it is not just traditional art practices that work to reposition us and see differently. O'Sullivan

suggests that art has the potential to change our perspective by switching our 'spatio-temporal register' (2001:127), describing digital practices such as time-lapse or slow-motion photography or film, or spatial practices using microscopes or telescopes as possible 'intentional' acts of changing perspective that afford affective possibilities. Performative and participatory works-of-art likewise cause us to 'see' things differently. Perspective-changing practices, even when inherently conceptual, involve close-by attention to materials, tools, processes and things, to which I collectively refer to as objects, the non-human entities that we form connections with.

This chapter explores how ATP as a perspective changing practice facilitates alternative ways of being in relation with objects in the classroom. It has four sections: the first discusses how it is that objects may be rendered in-affectual in the classroom through being instrumentalised for certain outcomes; the second describes the objects involved in the pilot study and how they became 'vibrant' during the *Drawing in space* workshop; the third considers psychoanalytic theories of object-relations and the importance of transitional objects for 'healthy' living; the fourth addresses the 'talismanic' power of objects, probing the paradox that though ATP may be a safe-space, as an affective way of being differently, it is also risky.

Instrumentalism

Various 'turns' to the materiality of the event, from new materialism (Barad, 2003, 2007, 2014; Bennet 2011), speculative realism (Morton 2013), visual research (Pink 2012 & 2015), and live sociology (Back 2012; Lambert 2018) offer a perspective that causes the object (as phenomena) to emerge from the background in our perception. As

Bennet explained, “I want to highlight what is typically cast in shadow: the material agency or effectivity of nonhuman or not-quite human things” (2011: ix). This perspective emphasises the affective and pedagogic power of objects as participants in the phenomena of the classroom in contrast to the inherent instrumentalism that pervades the way art is commonly taught in schools.

What getting close to paint and pencils can tell us about the instrumentalised relationships of the classroom

Years ago I interviewed final year art students at school about their memories of their art lessons over the previous six years. I was interested in what they remembered they had learnt (incidentally very little). The most common memory given was of a pot of dark blue acrylic paint exploding inside the doorway of their class. Their teacher ran to see what was happening, slipped on the spillage, landing on her back on top of the blue paint. The rest of the lesson was a spectacle of staff and willing students trying to erase the explosion from floor, furniture, walls and clothing, whilst ensuring that none of the twenty or so students in the class made the mess worse by stepping in it. It was easy, in looking for learning, to dismiss this event as *not* learning, simply an amusing anecdote. But hidden in their accounts was an encounter with what acrylic paint can do, how it moves, splats, clings, slides, dissipates, prints, stains and how that happens in unpredictable ways.

Paint has performed the same interruption in lessons during this current study, although not quite as dramatically as the incident above. In one class, on consecutive weeks, the same thing happened, the first week with a bottle of blue ready-mixed paint and the

second (after a reminder from the teacher about the previous incident) with a bottle of yellow paint. Ink rollers, heavy laden with ink, have fallen to the floor, water pots have spilt, pencils have fallen and broken, numerous digital items have not 'cooperated', have blocked, failed to load, frozen, and deleted in ways they were not supposed to. The 'stuff' of the art classroom has made itself known, drawing attention to the materiality of what is close-by when the teacher has not intended it.

So much effort in classrooms is given to the work of keeping materials under control and to preventing students from interacting with art materials and objects in ways considered undesirable. In almost every classroom I visited as part of this study there was a student somewhere doing something they should not really be doing with a material or object somehow. Three incidents (of many) involving pencils are described below.

Incident 1:

A pencil is on the floor underneath a desk at the back of the room. One boy sees the pencil and crouches down to pick it up. Still crouching, he holds it for a moment then arches his back so as to lift up one corner of the table. He places the pencil carefully under the table leg and gently lets the table down on top of the pencil. He stands and presses firmly on the corner above the pencil. Is he trying to crush it? He looks down, picks up the pencil and examines it. I cannot see if it is broken. He puts it in his pocket.

Incident 2:

Julie demonstrates how to shade by making tiny circular movements with her pencil, changing the pressure exerted by moving her hand closer to or further away from the tip. A student asks 'Miss, can we not just do it this way…?' smudging the pencil already applied to her paper with her finger. Julie acknowledges some people do smudge with their fingers or with something like a cotton bud but it is important to learn to do it this way and they should persevere because 'It will get better and better the more that you do it'. Though Julie continues to demonstrate the 'correct' technique most of the class have put down their pencils and are smudging with their fingers. Julie mentions that she has some cotton buds somewhere - they could try using them next lesson.

The following week:

...the student remembers the cotton buds and asks for one - almost the whole class asks to use one too. This is short lived - they find them to be ineffective, they disintegrate quickly when put under pressure, and are discarded, reinforcing the notion that the proper way to do it was the way that Julie has shown them (or perhaps returning to using their fingers).

Incident 3: Year 7 Colouring in a Mandala Pattern with coloured pencils.

Julie instructs the class to collect coloured pencils from the back of the room. The pencils are in wooden boxes with dividers so that they can be organised by

colour. They are all mixed up. A girl who sits at the back of the class (and who I have identified over the last few weeks is a 'good student' that Julie likes) spends a long time choosing her pencils. By the time she has one of every colour the other students have sat down and started work. She tries to find pencils that are already sharpened well but not many are. She sits down and gets a pencil sharpener from her bag. She sharpens each pencil one by one. I see her looking at the sharpenings and moving them around a bit on the white desk. Then she sharpens some more. Eventually she begins to arrange the sharpenings on the table into a circle. She sees me watching and beckons me over - she has made a colour wheel. 'Do you like it?' I answer 'yes' and show her how she can use some of the sharpenings to smudge some colour on the background of her mandala. She smiles and does this for a little while after I have gone away. She returns to sharpening, making the colour wheel thicker. She continues to nudge at the sharpenings. The lesson ends - she has not coloured her mandala at all. The rest of the class leaves. She calls the teacher over and shows her the colour wheel. The teacher says she likes it and suggests taking a photograph of it. This seems to please the student. She leaves.

These incidents highlight the kind of relationships teachers, students and objects have within the classroom phenomena. Pencil, pen, pastel, ink, paint, etc. are frequent participants, directed in instrumental ways towards specific skills and knowledge, or with a view towards future assessment criteria, so that each task becomes an illustration of a specified outcome, skill or knowledge to be learnt that has been deemed appropriate in advance. Though the behaviour in the incidents above might be

received as being compliant or appropriate in different measures, they point to an always lurking alternative way of being, not characterised by instrumentalism but wonder, the 'what if…?' of speculation.

The obstinate object and the ensemble of making

Just as the classroom can be viewed as a background upon which ideas about education are applied, objects can also be applied in predetermined ways, leading to an understanding of the 'proper' use of objects, not what they might do but what they should do; the 'ideal' object, rather than the 'real'. Materials are directed towards 'proper' purposes for good reasons, not least their preservation for the long term (not dropping pencils so that the lead does not break, washing paint brushes thoroughly and storing them with the brush facing upwards, keeping a lens cap on a camera etc). But the aforementioned turn to materiality suggests that instrumentality may limit our understanding.

Bolt (2006, 2007), Jagodzinski & Wallin (2013), and Atkinson (2018) all draw on Heidegger's theorising of the 'instrument', challenging our perspective on what it is that the act of engaging with objects involves. Heidegger's early conceptualisation of objects described the *ready-to-hand* and *present-at-hand* as two ways of being in relation with objects (*Being and Time*, Part 3). In our day-to-day 'dealings' with objects, we find them *ready-to-hand*, barely registering in our perception; chairs allow us to sit, pens allow us to write etc. Our dealings with objects afford practical, circumspect, knowledge that is largely tacit, not 'blind' so much as having its 'own kind of sight' (98) that can only be arrived at through handling. We do not notice

objects as we use them but when they, alone or in combination, do not do what we expect them to, when they are broken, lost, not fitted for our use, when our circumspect knowledge is blocked or exhausted, they become *present-at-hand*, we are suddenly aware of them as material things. Thus, in their readiness, objects are instrumental, for a purpose, or in their unreadiness, they are 'conspicuous, obtrusive and obstinate' (Heidegger 1996:69).

In his later work Heidegger offers an alternative view in relation to making. Describing the creation of a silver chalice by a silversmith, he maintains that to see ourselves as the cause or 'master' of creative activity is to fail to understand the nature of our interactions with the world. Following Aristotle, he outlines four elements that cause an object to come into being: the material (silver), the form that the material becomes (chalice), the ultimate purpose of the object (religious ritual), and the maker of the object (artist or artisan) (1977:6). Heidegger proposes that indebtedness and responsibility are bound up in the etymology of the word cause, emphasising that the chalice is as indebted to the matter (hyle) from which it was formed and the idea of a chalice into which it was intended to be made, as it is to the silversmith (1977:7). To consider the making of the chalice as one of mastery, is to fail to understand the shared responsibility and indebtedness that all four of Aristotle's 'causes' bear for its creation.

> The four ways of being responsible bring something into appearance. They let it come forth into presencing… the principal characteristic of being responsible is ...starting something on its way into arrival (1977:9).

Seeing making as enabling something to arrive, rather than forcing through mastery, leads him to propose the Greek term *poiēsis* meaning 'bringing forth', to describe the work of those who 'make', such as artists, artisans, designers, poets.

ATP as resisting instrumentalisation through participating in 'bringing forth'

The 'bringing forth' of poiesis is taken up by Bolt (2006 & 2007), Jagodzinski & Wallin (2013) and Atkinson (2018) to challenge the instrumentality they see as dominant within art education. Bolt aligns Heidegger's ideas of co-responsibility with notions of intra-activity, inherent within posthumanism, challenging the idea that the world is 'raw material' for human activity. Writing with undergraduate art education in mind, the uncertainty inherent in her description of the ensemble of making is an antidote to the instrumentality of conceptual concerns that *use* objects to realise predetermined ideas, rather than committing to an as yet unknown journey of co-creation with materials. Rather than mastery she proposes the notion of 'skill with' to describe what experienced artists possess, referring to Hockney's exploration of the French Neoclassical artist Ingres' drawings that revealed Ingres had probably used a camera obscura to create his miniature portraits. A discovery, she suggests, only an artist, with the circumspection of years of material thinking could have arrived at, perceiving that they could not have been drawn free-hand.

The uncertainty of poiēsis is central to the ideas of Jagodzinski and Wallin. They maintain 'contemporary discussions of art and technology continue to work on the assumption that making entails the imposition of form upon material by an agent with a

design in mind' (Jagodzinski and Wallin 2013:22). Referencing Deleuze and Guattari, they refer to this as the hylomoprphic model from *morphe* (form) and *hyle* (matter). In hylomorphism matter is 'passive and inert' (*ibid.*) awaiting the creative god-like force of the artist, rather than an active part of the ensemble of co-production. Like Atkinson they question our reliance on the 'active will of the artist' as the foundation of artistic inquiry' (*ibid.* 86/87) which is intrinsic to the notion of praxis as 'will expressed in action' (Atkinson 2018:160), the application of prior theory to material undertaking. Atkinson talks of *praxis* and *poiesis* in terms of force, *praxis* 'grounded in power', *poiēsis* in the 'non-power of ...letting be' (*ibid.*). He frames these forces (or flows) in terms of transcendent (*praxis)* and immanent (*poiesis*) relations. The transcendent bringing knowledge and truth from outside (far-away) and the immanent emerging from inside the ensemble of relations (close-by). This perspective does not see the object as compliant or disobedient, but actively participating within the ensemble.

My emphasis on poiesis here might be interpreted as a call to prioritise a certain kind of pedagogy in school, one that emphasises experimentation and open-ended expressive objectives that seek to escape instrumentalism. Though such projects are valuable that is not my aim. My focus is not to propose 'ideal' forms of teaching but to attend to 'habitual' practice - arguably all pedagogical approaches can become routine, and instrumentalised over time. ATP, as a poietic practice, provides a way to enliven the objects of the classroom for new purposes, whatever a teacher's individual ethos.

The vibrant object - masking tape and orange string

During the pilot study I found myself reconsidering the attention (or lack of) to the immanent (close-by) participation of objects within ATP. The study was based upon a workshop, 'Drawing in Space', that formed the starting point of the ATS course I facilitated. The workshop (a common one in art schools) involved a variety of string-like materials (elastic, rope, thread, tape, ribbon etc.) and the brief to draw three-dimensionally in a specific space; beginning individually, but gradually collaborating and negotiating with others taking part to create a coherent whole. Artist Sarah Goudie facilitated.

> *On the first day the classroom quickly fell silent as Julie and Catrin, tentatively began. Silence can be productive, but this felt awkward, I could feel our unease at trying to work out how to behave. Attempting to break the tension I began to play with some of the materials provided and after a while decided that I might as well start my own 'drawing in space'. We each worked in a corner, spaces not generally occupied by students. Sarah eventually asked us to pause in our creations and we looked at what each other had created. The work so far felt tentative, no one brave enough to extend out in ways that would interrupt 'normal' use of the space. The teachers were aware of 'slowing down'; they had lost track of time. Catrin had removed her shoes. The clocks had gone forward at the weekend, it was Monday morning, and they felt disoriented as a result. We had used string, wool, cotton, rope, tights, ribbon, a bicycle inner tube and a coat hanger in our 'drawings'. The coat hanger, bent to form a hook*

by Julie, with one slightly pointed end, hung ominously from the rubber tube suspended from the ceiling, swaying almost imperceptibly. It felt menacing.

What happened next is hard to describe as lots of things happened at once. There was a feeling of sudden energy in the room. Sarah suggested we move to work on someone else's 'drawing'. Two other members of staff, both technicians came into the room to see what was happening and one asked if she could join in for a bit. Julie knocked a jar of pens onto the floor, she did not pick them up. I stuck some masking tape on the floor in a line underneath a table. Catrin extended the line so that it headed across the room and went out of the door. As it went out into the corridor, she made the line with some orange cord, stuck down at intervals with small pieces of masking tape. The line reached along the corridor, almost as far as her own classroom. Eventually she covered the string entirely with tape so that the faint orange thread could only just be seen below it, but the cord curled rebelliously in one section so that it emerged from the tape, set against the grey of the floor.

When colleagues and students entered the classroom, they were apologetic, as if interrupting, carefully manoeuvring around rather than interacting with the installation. The teachers were uncertain in their replies to queries about what was going on as if 'caught in the act'. However, the taped line on the floor had immediate effect. Students and teachers walked along it as if on a tightrope, with others and on their own. Some zig-zagged from side to side over it as they moved along. Questions were not asked; it was not skirted around and the staff themselves seemed under no compulsion to offer an explanation. After a couple

of days, when the tape had started to look a bit worn and the orange string began to curl from underneath, a caretaker asked how long it would be there for. When I returned the next day, it was gone.

Objects with a 'life of their own'?

In our evaluative session on the final afternoon, we all named the moment of energy when the masking tape and string line went out of the classroom as significant. But we struggled to name that significance. Over several months I returned to my notes and particularly my photographs of the event, tracing and manipulating them both by hand and digitally (*Fig.4-10*). These drawings do not illustrate the event so much as record the process of 'perching' (Meenach 2016) described in the methodology, a way of carrying and being carried by (Ingold 2016b) the 'data', to filter the glow (Maclure 2013) and to find a trace (Michael 2020) of something previously encountered that provokes and demands a response.

It is common to speak of 'critical incidents', but here it helps to think of 'critical objects', homing in on the orange string and the masking tape as significant, *in themselves*, to the 'success' of the workshop. Without them, and the line they made, the workshop would have felt unresolved, not breaking through the tentativeness of the first couple of hours where the restrictions of the classroom environment seemed to dominate. The specific qualities of the tape meant it was only this material that could make the break across the room. Tape, like string can unroll and stretch out, but unlike string it can be fixed down to avoid entanglement and tripping. Masking tape is designed not to leave a mark so, unlike other sticky tapes, it could be used on the surfaces of the brand-new classroom without fear of later retribution. Masking tape is

not transparent but neither is it completely opaque so it could be used in conjunction with the orange string to both cover and fix down the string safely but without completely hiding it. It is also not a costly material, so it is easy to use liberally - to continue unwinding until the tape runs out, as Catrin did. There are also different kinds of masking tape, some more 'sticky' than others, some thicker in width, some thinner, some more transparent or opaque, some easier to unroll; the particularity of this roll is significant as not just any roll would have worked in the way that this one did. The orange string, cord-like, was not too thick, nor too thin, woven and cut in such a way that it tends to fray and unwind. It was hard to pull straight and hold taught because it had no stretch. In this context it could only work in conjunction with the masking tape, fixing it firmly to the floor. We were not consciously aware of all of this as the workshop, in its burst of energy, found its climax; as our hands alighted on the masking tape, a combination of the tape's inherent qualities and our own circumspection from prior handling combined to bring the line into being.

What Bennet has to say about the vibrant call of things

In accounting for the 'energy' within the event of the masking tape and orange string line, I returned to Bennet's *Vibrant Matter* in which she argues for a recognition of thing power, "...the curious ability of inanimate things to animate, to act, to produce effects dramatic and subtle" (2010:6). Bennet relates a significant moment where a collection of objects gathered over a storm drain caught her attention, describing them as vibratory "...at one moment disclosing themselves as dead stuff and at the next as live presence" (2010:5). This encounter points to a relationship beyond the compliance, disobedience, and circumspection perspectives that Heidegger suggested as characterising our engagement with objects. Here she acknowledges the possibility *that*

objects might engage with us. One focus for Bennet's research has been the relationship that excessive hoarders have with objects as the practice of hoarding is a site where the 'call of things' is hard to ignore.

She notes that hoarders express themselves as not in charge of their hoards, stating that 'the things called out to me' (to be purchased, scavenged or held onto), or that 'the things just took over' (Bennet 2012:251). Referencing Bergson's physiology of human perception, she suggests that normal perception, dealing with the overwhelming amounts of stuff around us that we could perceive, subtracts those things that are not useful for us to perceive. 'Normal' perception is instrumental rather than vibratory. She hypothesizes that hoarders are 'bad at subtraction / good at reception' (2012:246), unable to filter out the call of things that threaten to overwhelm them.

If Heidegger's early conceptualisation of the object suggested that objects are only encountered directly in their 'thingness' when there is something wrong with *them*, Bennet's hoarders suggest objects are also perceived directly when there is something wrong with *us* and our ability to control our perceptive filter. However, art, as Bennet acknowledges, is another 'site' where the call of things is hard to ignore and where neither subject nor object are 'faulty' (2011). Not denying the oft researched link between art and madness, she proposes that hoarders and artists are both receptive to the subterranean 'call of things', but artists show discrimination in response to the call. The question at the heart of art inquiry, in making, curating or interpreting, is why certain combinations of materials 'call to us', why certain 'things' have power, what makes something affect us? Consider how art lovers might talk about their encounters with works of art. Never having had a liking for the paintings of Georgia O'Keefe, I

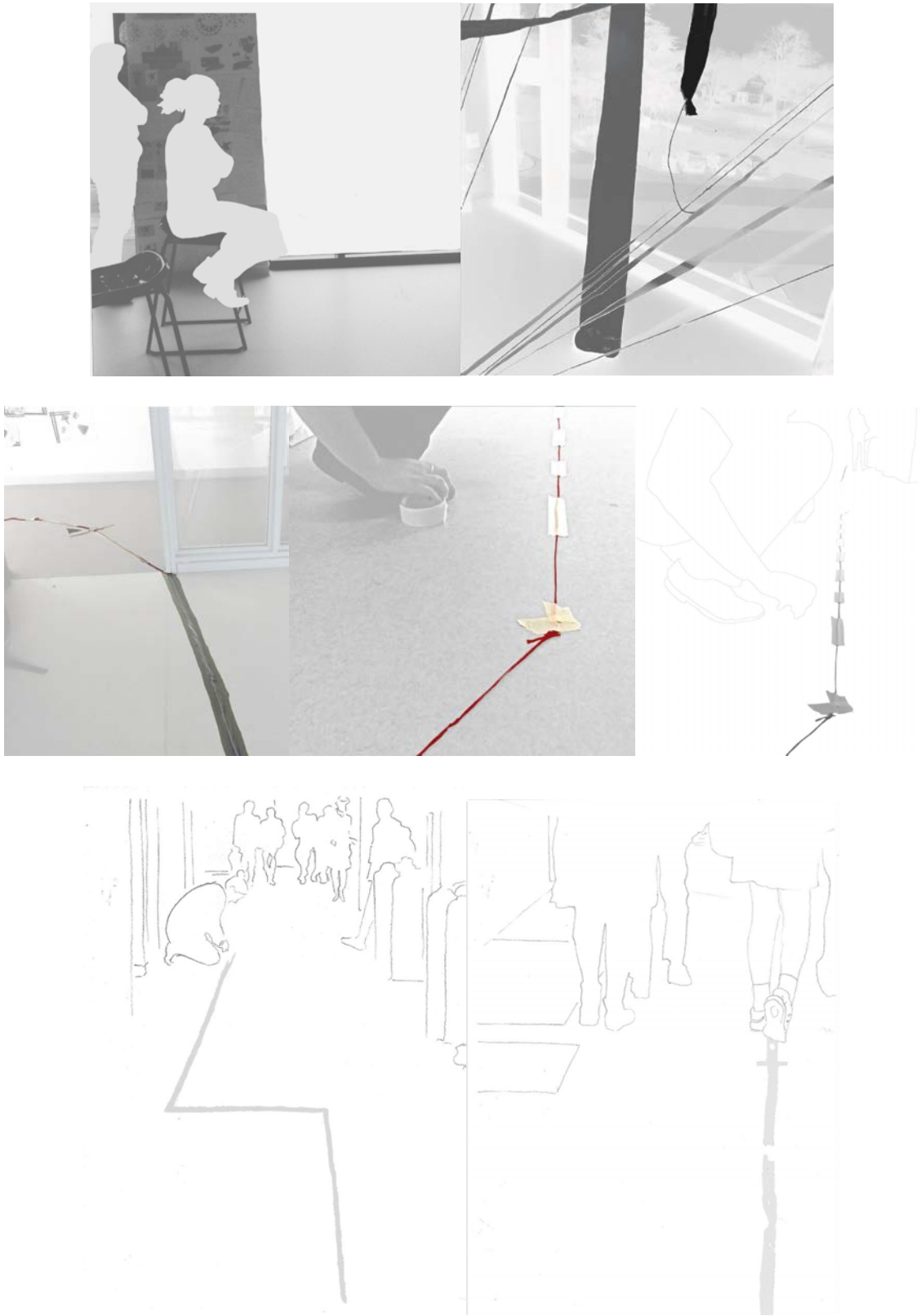


Fig.4-10 Drawings in response to the pilot study

remember vividly encountering and being transfixed by her painting *Music, Pink and Blue No2. 1918*, at the Witney Museum in New York, so that it 'took my breath away'. A host of other encounters with art in all its forms have overwhelmed, and left me 'lost for words'. Such phrases seem trite, but they are reaching after the vitality and 'thing power' that Bennet also tries to define, they are describing the affective intensity that was discussed in Turn 1.

Making contact

Roth (2012), exploring the affective 'call of things', relates how, using 'first person methods' he completed the same 25km bike ride for 20 consecutive days, each time noting down, before he began, what he anticipated he would see and then, on returning, noting what he recollected he had seen. His question was 'How does something that we have not known appear in our perception?' (2012:29). On the seventh day he noticed two large silos that he did not recollect seeing before; they were so large, he could not understand how they would not have previously stood out to him. Why did they not 'call' to begin with?

Roth's experiences emphasise that perception is essentially pathic, something we suffer or undergo, even when consciously intending something. Though we use the metaphor "I see" as a way of expressing "I *understand"* he argues that we do not *know* until we 'establish contact' and risk 'contingency, contiguity, contamination and contagion' (2012:47). This is the materiality that Bolt emphasises,

> I can look at pots of different coloured paints, a camera or a computer screen and take pleasure in contemplating them, but it is only in use that they begin to reveal their potential. I can lay out my brushes and set a fresh canvas before me, but until I actually begin to work with them in making a painting I cannot understand their being. Similarly I may think I have a good idea, but until I begin to work with it and "handle" it I cannot understand where it will take me (Bolt 2007:4).

The material changes through the process of bringing the work forth but the other participants in the ensemble of relations are affected and change too, including ourselves, it 'takes' us somewhere. For Eisner, seeing the world aesthetically (through making or appreciating works-of-art), is 'a way of being moved, of finding out something about our own capacity to be moved' (2002:84). In acknowledging the participation of the object as an active flow within the work-of-art, that engages and affects us in ways we are not fully in control of, we can acknowledge that ATP might, in contrast to notions of mastery where our will imposed on the object changes it, bring us into relation with objects in ways that change *us.*

The transitional object

Psychoanalytic theories of object-relations explore the significance of the (art) object in 'moving' or 'growing' the individual. Within the 'holding environment', the primary caregiver initially adapts themselves completely to the needs of the infant, holding at bay external (far-away) impingements that might otherwise overwhelm them (Winnicott 2005; Bibby 2017). Gradually, in asserting their own needs (to dress, eat,

etc.) the caregiver allows the infant to experience resistance. At this moment objects can enter the child's perception, to stand in for their lost omnipotence.

Bibby summarises this in three stages:

1. 'oneness' - the child and the other are one and the same.
2. 'twoness' - the child holds the 'other' in their mind, not acknowledging *their* needs.
3. 'third-ness' - the child relates to the other in 'a place that is neither mine nor yours… between submission or resistance to the other's demand' (Bibby 2017:53).

What does the transitional space of play do?

This transitional place of third-ness Winnicott calls 'play'. Through play, the infant learns to cope with the resistance of the 'outside' world. Play folds in phenomena from the child's external reality and in so doing they come to know and create meaning. Play, in adult life, becomes creative activity. Winnicott states, 'It is creative apperception more than anything else that makes the individual feel that life is worth living' in contrast to the duty of compliance where '...the world and its details (are) recognised but only as something to be fitted in with or demanding adaption'. (2005:87)

Three potential characteristics of ATP are evident here: play, resistance, and the finding of 'magical' objects,

Play: If the discussion so far posits ATP as providing a different perspective on 'mastery' (omnipotence) within the classroom, through attending to the call of objects, Winnicott suggests that it is through playing with those objects that call and appear 'magical' to us that we break them, and us, from such instrumentality and compliance.

Resistance: Bibby offers a reminder that the initial experience of omnipotence (although false) is important to enable the child to learn to trust their 'own thoughts, beliefs, conclusions and ideas' (2017:37) although eventually it must 'fail' for the child to relate to the world in a grown-up way. It is play that eases the transition, but it is the resistance of the other to completely submit to our illusion of omnipotence that is the impetus for play.

Finding: The finding of the object, the hearing of its call, is essential to the magical nature of the object for the child. In proposing that the work of the holding environment, and transitional objects is gradually dissipated across the cultural field in adulthood, in the arts, amongst other creative activities, Winnicott suggests that, likewise, in adulthood, objects must be 'found' by us somehow.

Play, resistance and finding offer a useful lens through which to view the guiding questions of this study. In considering a 'turn' to ATP, (which may be collective in regards to the promotion of ATP by ACE, NSEAD and numerous higher education and cultural institutions, or individual in relation to those who have participated in CPD

and taken up an artist-teacher identity) the idea that such a turn may be a response to *resistance* of some kind is helpful. *Likewise,* one can speculate that ATP offers a playful transitional space in which to 'find' the objects, materials and processes through which the restlessness and resistances of the classroom might be creatively played out. Later 'turns' address these possibilities in more detail.

...where things are found

The question arises of what materials and processes to play with, as not all objects are experienced as transitional. In the pilot study our initial 'playing' with materials lacked energy or conviction, or perhaps the 'magic' that Winnicott described. Milner (2010) sought to apply the idea of transitional space to her exploration of the arts. Paramount was her defence of absent mindedness, manifested in activities such as doodling or humming as forms of play where an illusion of oneness is temporarily experienced as we lose ourselves in an activity. Through relinquishing conscious control, this repetitive, even mundane state is essential for transformation. Pajaczkowska sums this up as '... a state of mind where things are found' (2007:33). The 'place where things are found', where they call to us, is one where we are not actively looking, and we have no aim in mind.

Play vs instrumentalism and idealism

Biesta's theorising of art's purpose within formal education has obvious parallels with Winnicott. He concerns himself with the question of 'what does it look like to exist in the world in a 'grown up way?' which I relate to Winnicott's question of 'what does a 'healthy' way of living life look like?'. Biesta's premise is that 'To exist as a subject is

to be ‘turned’ towards the world’ (2017a:15) leading to experiences of resistance (from both outside and within in relation to our own desires). Biesta reflects on the different ways we can come into relationship with the world.

> Simply put, we could say that we can think *about* the world, that we can feel *for* the world, and that there is a willing *of* the world, a wanting to be in and with the world’ (2017b:77)

Thinking about the world is a ‘connection-at-a-distance’, like Ingold’s occupier. Although education ascribes a great deal of value to thought, it is limited,

> We could even say that we end up with an idea *of* the world rather than the world *itself*. Putting it in this way shows that in our thinking we may actually end up at quite a distance from the world. … We end up living in an idea of the world rather than the world itself (Biesta 2017b:78).

Biesta suggests that such idealism is problematic, when we encounter resistance the gap between our ideals and reality can be heightened and we ‘may end up blaming the world for not corresponding to our idea of it’ (*ibid*), increasing our frustration, making it more likely we will either withdraw, or respond in ways that seek to mould the other, (or ourselves if we fail to match our own ideals) in oppressive and destructive ways to fit to our design. Biesta’s theorising of the ‘ideal’ and the ‘real’ echo Kaye’s reflections of ‘ideal’ and ‘real’ space, and Kaye’s thinking is useful here in emphasising that ‘idealism’ is not wrong (just as Bibby highlighted that experiences of omnipotence are

essential for healthy living), but is unhealthy and unhelpful to us if it is our primary way of connecting with the world. There are many ways that idealism skews perspectives within the classroom, students are encouraged to 'be the best that you can be', and to reach for 'aspirational' exam grades, teachers plan perfect lessons, imagine perfect outcomes and create art department Instagram accounts that profile success. But the pressure to live up to the ideal can be exhausting and destructive, as discussed in later 'turns'.

According to Biesta, the significance of the arts in relation to the third space of dialogue, that counters idealism, is in the 'work of the hands' which facilitates feeling *for* the world.

> The work of our hands… gets us closest to what it means to be in dialogue with what is real, what is material, physical, what has its own integrity, its own pace, its own rhythm, and so on. If our thinking can go as fast or as slow as we want it to go, the work of the hands is bound up with the pace set by the world, and therefore requires - or we can even say, demands - that we come into dialogue (Biesta 2017b:79).

In coming into dialogue with the world, to participate in bringing into being, (through art, through gardening etc.) our will meets resistance and we are forced to adjust to the ensemble's flows, developing a feeling or care for the materials and processes that we work with. This is the 'skill with' that Bolt referred to. Thus, the work of the hands is a far more effective 'channel' between us and the world than the work of the head,

leading us to feel *for* the world (to care) and to be affected, moved and changed by it as we go along with it.

But idealism can creep in here too. The concept of care, the attending to another, is described by de la Bellacasa as 'thick' and 'impure' (2017:3) often tedious, dirty, or painful, and some-times given reluctantly when one is tired and in need of respite; a reality that anyone who has cared for another long-term will know. Similarly, arts-practice as a way of connecting with the world can be idealised. Developing skill-with one's chosen materials or processes can involve tedious or painful work. More than one participant in my study (including myself) was dealing with physical pain due to the long-term use of their 'tools', and they reported social, emotional and financial implications too. This is the work of the hands that Biesta talks about, that challenges idealism. Thus, when engaging others in ATP the *risks* of arts practice need to be 'attended to', not just the physical strain that creative work entails and the appropriate health and safety guidelines that accompany it but the more fundamental risks that arts practice might pose to *who we are.*

Central to Milner's work is the notion of 'framing'. She believed that for an individual to relinquish control, it was necessary to create a transitional space, a 'frame' within which it was safe to play. Winnicott acknowledges the need for a 'safe' space too. For him play is precarious, (2005:69) but this fragility does not render it benign. In the safe psychoanalytic space Winnicott saw how through playing with non-human objects, children worked through the danger inherent in their interactions with human 'others'. He cautioned that play can sometimes become frightening and supervision (at a

distance) is advisable. Play, though a ‘safe’ space, does not shy away from the more difficult aspects of life but folds them together in sometimes dangerous ways (Winnicott 2005:69; Ellsworth 2005:3; Sutton-Smith 2008; Thompson 2015; Thompson and Schulte 2018). Play ends through ‘climax’ (the natural working through of the child’s instincts), or external release (through the intervention of an external influence, such as a parent or teacher); the possibility of adult intervention bringing play to an end a reminder that play can sometimes get out of hand.

If art has parallels to play, and play can ‘get out of hand’, suggesting an element of risk, the question arises of how art might be ‘risky’ or ‘get out of hand’ and what the risks of ATP, as play, may be. Connor, in considering our absent-minded play with stationery such as paperclips and rubber bands, notes that:

> Sometimes the action of taking the object to its limit will result in its being tested to destruction. Eventually the paperclip snaps… In play we seek not so much to use things as to use them up (Connor 2011:5-6).

Being pulled out of position by art

If art, as play, moves us as much as it moves the object, in testing to destruction, it might also take us, as individuals, to our limits. The third and final section of this chapter considers this with reference to three examples of ATP, my personal response to the Drawing in Space workshop, published accounts of ATP by Wendy Hyde and Clare Stanhope, and Bella’s revelations following her interaction with artist Elena

Thomas as part of this study. All three offer examples, in different ways, of being pulled out of position by the affect of art.

> *Over the years I realised that the location and timing of the ATS workshop profoundly influenced participants' experiences. Held in vacant studios at the School of Art at the beginning of the summer holidays, the empty physical space mirrored the emotional and creative space that the week provided the art teachers with. What was often framed in the 'gap', the empty space, was the teachers themselves, how they felt about being in a studio space again, and fears about their work being judged harshly by their peers or the course leaders. I was intrigued to know what might be framed by holding the workshop in a different kind of space (a classroom) at a different time of year.*
>
> *My decision to join in with the workshop in an attempt to 'break the ice' felt inconsequential at the time but proved to be 'life changing'. At the end of the week, we met to reflect. Previously the facilitating artist had used a drawing activity to get participants to start thinking through the workshop and we agreed this would be a good vehicle in our context too.*
>
> *Drawing was a big part of my arts practice as an undergraduate student. As part of my degree, during a particularly turbulent time in my family-life, I had begun to work with ripped discarded paper and crushed charcoal to create sculptural drawings. Over time these materials seemed to embody some of the*

feelings I was working through. Gradually my work became more theoretical and less material, but the presence of charcoal dust had lingered for some time.

In the evaluation session I began to draw but immediately felt dissatisfied as the process didn't feel comfortable, nothing seemed to 'offer itself' as being right for the task at hand. Julie and Catrin were working enthusiastically on large flowing drawings and my efforts looked forced in comparison. Working through the various materials on offer, I found myself, unconsciously, returning to techniques that had previously worked for me, scrunching up paper, crushing and rubbing in charcoal before drawing over with the graphite sticks and rubbing out sections. The paper began to rip – again resistance, leading to dissatisfaction - but then I went with it and carefully ripped sections of the drawing away. In scrunching and ripping, the drawing became more sculptural, it began to feel right and flow and I began to lose track of time, surprised when our time of drawing came to an end. I stepped back to consider what I had created (fig 11) and was shocked by my reaction. The drawing looked skeletal, hardly there and I had an immediate emotional connection to it, struggling to keep my composure. As the others described, it was 'ghostly', 'emaciated'.

We individually made a written response to the workshop. What had come out of it for us? I looked at my barely existing drawing on the floor and knew that was how I felt about myself.

I wrote one phrase in my notebook, repeated several times. It said,



Fig. 11 My 'emaciated' drawing

"I need to give up my job".

Life was busy, I had four children between 2 and 16 years old, the youngest in nursery most days for long hours, my Mum had just that week been diagnosed with cancer and was attending hospital appointments with my sister, work was stressful, colleagues had left several months ago, and I had been required to take on their responsibilities on top of my own already burdensome workload. There were aspects of my responsibilities and relationships with colleagues that I felt conflicted by. In carving out time for the

Pilot Study I had sacrificed time spent on my work and with my family at a crisis moment, I could see no respite. I had signed up for the PhD before any of these 'life events' had transpired, and I had already interrupted my study once due to one of my children being ill for some time. I was determined to continue with my studies, but I felt defeated. My drawing made visible what I had not yet admitted to myself – *you cannot go on like this, you are barely existing.*

This felt like a huge failure, given that the relocating of the workshop to the classroom was supposed to deflect away from the self – here I was thinking about a drawing that seemed to be all about me. A significant part of my rationale for researching the artist-teacher was a pedagogical one linked to my role as Course Director, and my intention was to use the research to impact the way that I guided others engaging in artist-teacher practice. How could I do that if I was no longer employed in that role?

Reflecting on the workshop, beyond my own sense of exhaustion, I was drawn to the objects and materials. Had I not 'opened' myself up to their aesthetic possibilities the deeper 'truth' would not have been arrived at (at that moment), the charcoal and paper remaining unused on the floor. I had to physically take them up and go along with them for the ensemble to 'move', taking me with it.

The work-of-art as talisman

In the classic art psychotherapy text *The Revealing Image,* Schaverian describes how 'embodied' images emerge from a combination of 'selective attention and inattention' where the physical act of making takes over and the work 'develops in unexpected

ways and… may surprise even its maker' (1999:87). This contrasts with the 'diagrammatic' image, where the client seeks to draw a preconceived idea or image that subsequently requires talking through with the therapist for the meaning to be clear, of which the client is in control. The 'embodied' image, emerging from a relinquishing of control, requires no such explanation. Schaverian writes that such images can be talismanic for the maker, describing them in ways similar to Bennet's description of the 'call' of the hoard. For Schaverian, the vitality of the talisman does not come from the object itself but from the transference of the individual's unconscious self onto the object, through making.

The talismanic potential of ATP is seen in published work by artist-teachers Wendy Hyde (2007) and Clare Stanhope (2011). Both provide an account of work made as part of their artist teacher MA. Hyde begins with a description of an installation made during her MA studies which explores generational memory, taking place against the background of waiting for her first grandchild to be born. It is built around a short film of her mother sorting through a memory box of pieces she had kept from her childhood. The film was shown alongside objects from Hyde's own memory box, including keepsakes from her daughter's early years. On the floor below her there is a bag of baby clothes bought in preparation for the arrival of her daughter's baby. Stanhope's desire to have a focus for her artwork became 'paramount on becoming a mother' and she finds the starting point for her practice in a module on her MA course '*Location and Intersubjectivity in Art Therapy*'(2011:390). Here the making of a self-portrait box is the catalyst for an emotional response that connects with her personal

context at that time. When the box is private she experiences it as a joyful thing, but once shown to others she relates,

> the world of motherhood, fears, realisations, social constructs, all came crashing down on me. The underlying fear of time, the past, the joy of the present and the trepidation of what is to come was subconsciously all contained within that small box (*ibid.*).

As with my own experience, in pursuing ATP what becomes affective are those elements of Hyde and Stanhope's experience that have little time or space to surface in their professional life. Acknowledging the change they are going through personally also creates a space through which they can move in new directions professionally. There appears to be a connection between Hyde and Stanhope's re-emerging sense of self as grandmother and mother and artist and their re-construction of their pedagogical selves in the light of these changes and the new responsibilities they endow. Whilst their personal changes are tinged with feelings of loss, and trepidation, isolation and restraint, the parallel professional changes, although met with apprehension are 'exciting' (Hyde) and 'stimulating' (Stanhope) leading to confidence and experimentation in the classroom. They see themselves as modelling 'artist' values, encouraging issues-based work in their classrooms and deliberately engaging with more contemporary and contentious works of art. However, for all the talk about transformation, it appears that the impact of this in the classroom is felt in minor ways, with occasional students, small groups and individual colleagues (See Turn 4).

Bella's mermaid purses



Fig.12 Mermaids Purses - Bella

Bella was the most prolific of all the participants in my study in terms of her art making. Her initial placing of a framed piece of her own embroidery in her classroom was followed by a collection of objects found whilst beach-combing near where she lived . She was launching a project about collections with her GCSE class and these two tasks serendipitously aligned. Early on she began drawing some of the mermaid's purses she had collected (a mermaid's purse is a pouch that holds a shark or ray embryo) and the collection of purses (and work made from them) grew as the study progressed (Fig.12 shows a small selection from the much, much larger number of

pieces she made). Bella's past as both teacher and artist was characterised by a love of experimenting with materials and processes and she explored the purses through a variety of media - drawn, painted, photographed, sewn, printed etc. These works in progress, in Bella's sketchbook, were shared with students who were encouraged to develop their work by experimenting with media in the same way.

Mid-way through the study I visited Bella with artist Elena Thomas over a Friday evening, and Saturday morning. As someone who had worked across a variety of disciplines, with textiles, drawing, installation, performance and song writing, Elena was a good match for Bella. On Friday evening Bella and Elena shared their work with each other, Bella showing some drawings and photographic experiments and Elena two large abstract mixed media (graphite and watercolour) pieces. Elena's work was not representational in the same way as Bella's, but the organic, cell-like forms, with long tentacle-like projections had similarities to the mermaid purses that Bella was working with. Elena and Bella connected over the use of fragments of text in their work and the idea of marks leaving a trace. The forgotten and discarded were recurrent themes in Bella's work since her undergraduate studies (seen also perhaps in the abundance of 'just incase' scavenged resources in her room) and we talked about the mermaid's purse also being a kind of memory, with words such as emptiness, and loss used in association.

There was a lot of talking and offering of ideas with the sharing of teaching and life experience thrown in: about family and the impact of having children on time to create and about Bella's experiences of adoption. It was an energising evening. We planned to

visit Bella's classroom the next morning and work together to create something from the conversation in that space. However, moving the interaction to Bella's classroom was not so straightforward. Here the work felt more forced.

Bella and Elena began to work on a piece together combining their shared investigations, experimenting with text-like traces, ripping and piercing paper, and holding it up to the light so that the layers of mark-making were revealed, making the drawing more sculptural. We hung it from the ceiling to photograph - a kind of overgrown, abstracted mermaid's purse suspended in the classroom. Elena and I stayed until just after lunch and Bella continued working in the space for a while before going home herself.

Bella later shared that she wasn't happy with how the outcomes from the morning had developed in the afternoon and she had given up (although she continued to work with the mermaid's purses for months afterwards, returning again and again to the form even after the study had finished). I was disappointed, puzzled as to why the energy of the Friday evening seemed to have hit a wall on Saturday with the change of location. Were we pushing Bella to take the work in directions she didn't want it to go? Had I misread the enthusiasm of the night before?

However, later in the week Bella posted on the Facebook group,

> *Having that time last week to stop and create alongside someone who wasn't teaching allowed me time to just make mistakes and just be, with the materials*

> *and seeing them for their different roles in my ideas and journey. I am emboldened by the action of the mark making, the dispersion of ink and the flow of the words, which actually stopped being about the mermaids purses but* ***about my lost children****, so my work tends to fly back to this idea of something we know becoming the vehicle for something we don't associate with it.*

Much like my experience of taking part in the *Drawing in Space* workshop, Bella's experience of working with Elena had connected in unexpected ways. Opening herself up to taking the work in new directions had, at the same time, opened the possibility of it making sense in new ways too; what the work was now saying perhaps felt too intimate to be articulated in the classroom.

Starting with the self

How had our collective efforts led to this articulation? As with the materials in the *Drawing in space* workshop, not just any combination could create a space for such an expression. They were the vehicle through which 'sense' began to emerge. Further light can be shed by attending to the work of Ehrenzweig, whose 1960's art teacher training course also drew heavily on ideas from psychoanalysis. His work has recently been taken up by Neil Walton, subject leader for PGCE Art and Design at Goldsmiths University (Walton 2019). Like other theorists drawn on in this 'turn' Ehrenzweig speaks in threes, and it is in the *third* phase that he describes the artwork as 'speaking'. Walton cites him as stating,

> It is the third phase of re-introjection when the independent existence of the work of art is felt most strongly. The work of art acts like another living person with whom we are conversing. (Ehrenzweig 1967, 104 cited by Walton 2019:837).

As Walton explains, Ehrenzweig did not see such 'conversing' as 'merely a projection'. He suggested that the work 'receives fragmented projections of our inner world only to nurture and transform them' (Ehrenzweig 1967:223 in Walton 2019:835). Ehrenzweig was clear that both teaching, and art making were unpredictable processes that could tap into what Walton calls 'unconscious patterns of relating', aspects of the self that may either be suppressed or fought but can only really be dealt with by working through. In learning to teach, such things come to fore early on, the teacher must learn not to take the behaviour of their students personally whilst still being open to them as individuals and relating in a meaningful way. This takes maturity if one is to avoid 'defensive splitting and projection' (Walton 2019:835). Similarly, Ehrenzweig proposed encounters with one's fragmented unconscious self were inescapable at the beginning of the art-making journey and needed to be worked through if the third phase of allowing the work to speak was to be fully entered into.

Bella's connection with the mermaids' purses, Stanhope and Hyde's talismanic art works, and my own experience participating in the pilot study are not unusual cases, all are examples of the need to work through the resistances of 'residual psychic patterns' (*ibid.*) within the work-of-art.

The 'risk' of the therapeutic force of art within ATP and the possibility of playful communities

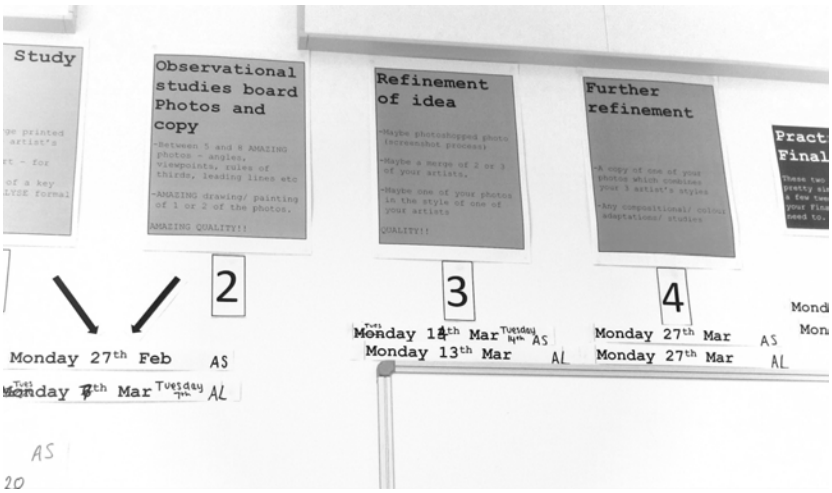
What art psychotherapy, the experiences with art outlined above, and aesthetic theory suggest is that ATP can switch out 'intensive register' and change our perspective in ways that we are not always in control of. The playful space of art, like the play of children, is both a safe space, but at the same time, can require careful framing. The therapeutic force of ATP is problematic for the classroom, the notion of professionalism so bound up with the practice of teaching involves the maintaining of strict boundaries between the professional and the personal and the implications of breaking such boundaries are an important concern (see Turn 3).

In concluding this turn it is worth moving away from the personally affective aspects of ATP to consider the implication of poiētic, playful engagement with objects for communities as well as individuals, what Jagodzinski and Wallin refer to (citing Alliez) as 'art-in-socius', rather than 'art-in-situ' (2013:11). If omnipotence, resistance and transitional play are significant on a personal level, they can be beneficial at a community level too. Classes, departments, pastoral teams, leadership groups, support staff etc. comprising their own close-by and far-away flows also have the potential to be characterised by compliance over creative interaction, to be collectively overly idealistic and to respond to resistance in ways that close-down rather than create channels for dialogue. Participants in the community who create spaces for play can have an important role in countering the instrumentalism of not just objects, but people, inherent in such contexts. Thus, as I shall argue later, the choice to engage in ATP can be, in certain contexts, a political as well as a personal and pedagogical act framing not

only the restlessness experienced by the individual artist-teacher but also the tension inherent in wider ensembles.

Turn 3 - Subjects





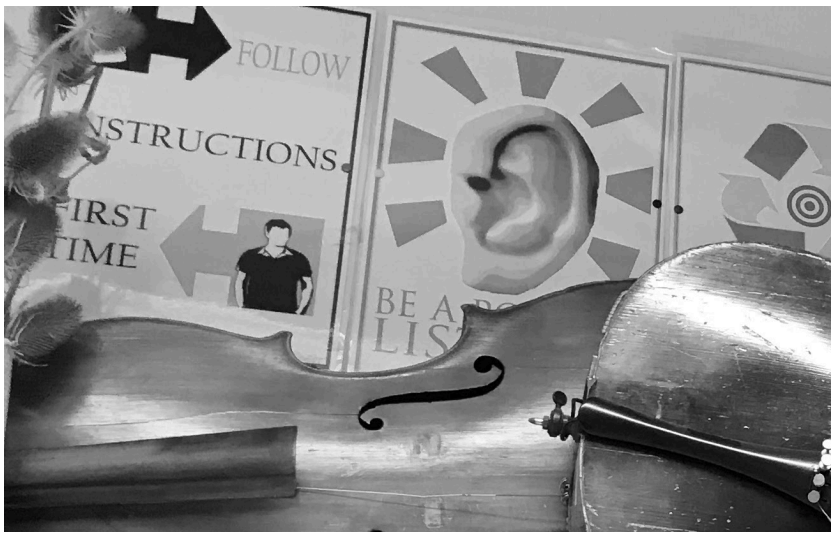


Fig.13-15 Photographs of displays at the 'front' in participating classrooms.

The previous turn concluded with the potential of ATP to disturb professional boundaries in the classroom. Youdell and Armstrong describe the boundaries of schooling as formed by an affective choreography which determines how teachers and students habitually move and respond to each other, the school environment, and the wider complexities of educational contexts on a day-to-day basis with 'a shared tacit bodily knowing, a collective bodily habitus' (2011:146). Choreography is a useful way of conceiving how staff, students *and objects* participate in the classroom as movement. This chapter explores the relationships between objects and subjects (staff and students) within the choreography of schooling by arguing that the 'dance' of the classroom is directional, intending *towards* something and that consequently when professional boundaries are troubled and the choreography is disrupted, the intending of the classroom is also disoriented. The images above (*fig.13-15*) indicate the intention towards a particular endpoint and outcome, that of the examination, as fixed in terms of content and timescale by 'outside' far-away flows (considered more in Turn 4). Distraction or disorientation from such intentions has consequences for both students and teachers. But they also point to the way bodies behave in classrooms, facing the 'right way', taking 'notice', 'listening' etc. This 'turn' looks broadly at the intentions and orientations of the classroom and how ATP might pull them out of position.

I begin with three examples of ATP that disorientate the choreography of the classroom and address how it is the boundaries of teacher and student choreography that these examples play with are established and keep students, teachers and objects in their 'right' place. I will then consider the intending of the classroom generally and art

education specifically towards a certain orientation, with reference to a particular classroom incident during my study, suggesting how it is that ATP both aligns with and turns away from that ideal. The objects of the classroom are active participants throughout and point to the way that the work-of-art, through ATP, folding in the resistances and orientations of the classroom, has the power to 'teach'.

Three examples of disorienting ATP

Given the risks involved in ATP explored throughout this thesis it is no surprise that the most impactful examples of ATP created in the classroom are found in contexts where teachers are confident in the position of art as a subject and their own professional standing within their educational community. Heads of Department, Sheridan Horn and Henry Ward, were introduced to ATP through their existing participation in ITT partnerships within which their schools and their teaching practice were already identified as innovative. Their accounts (Horn 2006, 2008, 2009; Ward 2014) are not tentative vignettes of beginning ATP but detailed descriptions of confident practitioners. These accounts share a positive and close to cavalier attitude that appears to stem from a secure position in their school and wider professional community. Horn and Ward offer multiple examples of their ATP inspired by and taking place in their classrooms and wider departments, I have chosen to refer specifically to Ward's *Shanty Town Studios* and Horn's *Laboratories.*

Henry Ward - Shanty Town Studios

Shanty Town Studios was facilitated by renovations taking place in Ward's school to replace all the blackboards with interactive whiteboards. Following a visit to the

Hayward Gallery exhibition *Psycho Buildings*, where artists such as Michael Beutler had created installations, the ensuing cardboard packaging generated by the delivery of the whiteboards inspired an idea to convert the classroom space into a maze of cardboard studios. The classroom became an installation, with the students being taught within the space as collaborators.

> There was an anarchic element to creating the spaces which meant that the teacher could not see the students whilst teaching, and equally that they would be unable to see the teacher, or the newly installed interactive whiteboard…The sixth formers immediately took ownership, occupying a space each and embellishing them with additional doorways, tunnels and the like. They pinned relevant images to their walls and obviously enjoyed the personalization of the spaces in a manner normally impossible in a school classroom. When younger students came in for their lesson, the sixth formers were anxious that 'their' spaces were about to be invaded. The larger numbers in the GCSE and lower school groups meant that there were several students working in each space and this gave rise to most of the students instinctively working collaboratively with interesting dynamics occurring where students would have to negotiate how the spaces were being used (Ward 2013:10).

As Ward goes on to report, 'Shanty Town Studios' coincided with an OFSTED visit.

> There was no starter activity, no lesson objectives, the students could not see either the teacher or the board and the teacher could not see any of them

> without visiting their ‘studios’. In effect all expected conventions of a lesson about to be observed by an inspector had been eradicated. The inspector spent the lesson going from space to space discussing the work they were involved in, at one point having to crawl on her hands and knees through a tunnel entrance one of the students had built (*ibid).*

Ward reports that the lesson was judged ‘outstanding’.

Laboratories 2007

Horn’s 2007 *Laboratories* project was a ten-month collaboration between the art and the science departments resulting in a complex installation to which pupils at local primary schools, all year groups within the secondary school, two artists in residence, three alumni and three artist-teachers working in the department contributed to. A small number of adult evening classes were also held by one of the artists-in-residence. In preparation for the project the art staff visited a hospital pathology department and observed what went on there; they then each developed their own individual responses for the collaborative installation.

Horn created a fictional lab for herself *‘The Department of Parasitology’* and dressed as a scientist (Professor Fluke).

> I created hundreds of parasites and hosts in latex, wax or paper taken from casts of fish, rats, fruit, bones, vegetables and the entire female figure. These forms were then stored in liquid-filled jars, vitrines, tanks and bottles. Each item was

> logged and shelves as in a museum. On entering the 'Department of Parasitology', visitors confronted a supine male figure on an autopsy table awaiting a medical procedure. The sound of a fast-ticking clock that stopped suddenly and then started again created a sense of anxiety (Horn 2008:152).

Horn's colleague, Gill Jopia had recently undergone a divorce and staged a performance *A-Part*, in front of year 12 and 13 students,

> The artist, dressed as a bride, lay on a table in a darkened room, cordoned off in a rectangle made of opaque plastic sheets hung from ceiling to floor. The table was spot lit. A scene-of-crime officer, suitably attired, arrived and then proceeded to systematically cut and pin back the layers of the wedding dress mimicking dissection or the symbolic separation of partners. Samples such as lace buttons and tiny cotton roses were carefully removed and sealed into evidence bags – a further allusion to the breakdown of marriage.
>
> Jopia's final outcome was an installation housed in a wedge-shaped room, with the iconic wedding dress pinned out onto the back wall; over it played a film of 'A-Part'. The room contained life-size sepia studies of the dress and associated wedding day items that were soaked in blood and sealed in petri dishes. Further tension was created by the constant hum of swarming wasps (Horn 2008:151).

The work described by Horn and Ward is exceptional. Exceptional within their own context because not every day involved encounters such as the ones they describe

(there were still skills to be taught, timetables to adhere to, coursework to complete, assessment criteria to address etc.) and exceptional within the art teaching profession generally, because they were fortunate to find themselves running already well-regarded and innovative art departments that had the support of the school management. They are also exceptional within their own careers because neither Horn nor Ward (although employed at their respective schools for many years) now teach in schools, both leaving the classroom because changes to the landscape of education made it more difficult for ATP of the kind they engaged with to flourish (the relationship of ATP with such changes is discussed in Turn 6). The examples above are exceptional too because of the multiple boundaries within the school that they cross: projects often deal with difficult issues such as divorce, death, loss, discrimination, fear etc., their work physically rearranges teaching spaces making normal routines impossible and often spills out of the art department to impact other parts of the school; for example during one of Horn's projects (see Horn 2009) when performance artists were invited into the school, the artist Sheila Fawkes was given permission to walk around the school blowing a whistle loudly wherever she went, including offices and classrooms as well as communal spaces. Both Horn and Ward also cross subject discipline boundaries particularly those between the arts and sciences and create roles or personas for themselves outside of being 'teacher'. The boundary between school and not-school becomes more fluid through the engagement of others whether past-students or invited artists in the classroom and the boundary between expert and novice is eroded as teachers and students exhibit alongside each other and share their work in progress.

Annette Krauss and Hidden Curriculum

Artist (and former teacher) Annette Krauss has worked with students in schools across Europe on a long-term project called *Hidden Curriculum*. Participating students contribute to an archive of work made in response to a series of workshops taking place during the school day over a period of at least six months. Describing the hidden curriculum as 'everything that is learned in the context of school next to the official curriculum' (2015a,3) much of the hidden curricula explored by Krauss and the students concerns the way that bodies (whether teacher or student bodies) are directed by and rendered invisible within the school. Krauss reports students in one school as stating,

> When sitting at a table our legs just fit underneath it. Nobody pays attention to the space under the desk, neither myself nor the teachers. That's really irrelevant. What is important in school are the books, the papers on the table, our hands and heads. That's the way school makes us sit at the table (Krauss 2015b:6).

Drawings I made of students in classrooms during my study tell a similar story (examples given in *figs 16-17*). Just doodles in the margins of my notebook whilst waiting for something more noteworthy to happen they also show how attention is drawn to students' heads and arms and, in the student's posture, how their bodies are not just overlooked but somehow diminished through the ways of being that the furniture of the classroom allows (heads down, shoulders hunched).

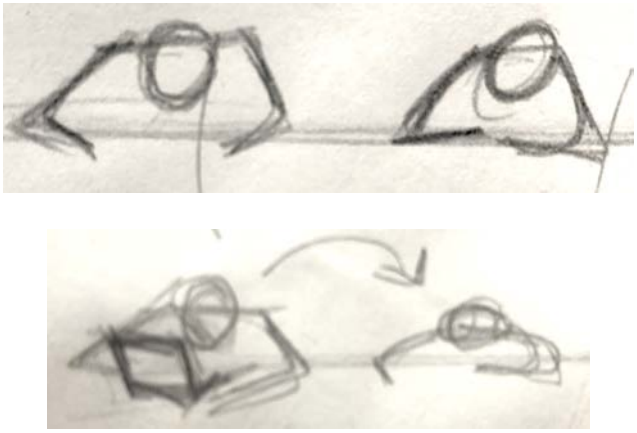


Fig.16-17 Doodles of students in the classroom

Like the objects discussed in the previous ‘turn’ teacher and student bodies only receive attention when they are ‘obstinate’, problematic or exceptional in some way (differently-abled, too large, too small, too loud, too close etc.), so that they do not fit with the way the classroom normally takes place. What *Hidden Curriculum* suggests is that it is not just objects that are instrumentalised within the classroom but subjects (people) too.

In the playful space of *Hidden Curriculum*, students pay attention to their environment with the *whole* of their body as artists. The effects of this bodily ‘being differently’ on their teachers are worth noting, pointing to the potential of ATP to also lead to different ways of being. In the film, *Any Problems?* (Krauss 2009a) younger students enter a classroom to find that their lesson is being filmed by one of their older peers. It is not clear whether the teacher is aware of what is to come, but the excitement that ensues when gradually, during the lesson, older students start to emerge one-by-one from behind curtains, within cupboards and through open windows, does not seem to trouble him. In contrast, in *May We Disturb You?* (Krauss 2009b) the teacher clearly finds the

two students who take up a position either side of him at the front of the class and mimic his every move off-putting, but he struggles on regardless. The credits thank him for his generosity in taking part. However, Krauss reports that not all teachers were so accommodating, diffidence about 'being differently' was (understandably) not uncommon.

The 'being differently' actions of the students draw attention to the teacher and make them centre-stage, their students looking to them to either explain what is happening or to see how they will react. The teachers do not oppose the interventions, but they have no script for what to do or say and are forced to improvise. This was the case with Julie and Catrin, the two teachers who participated in the pilot study outlined previously, who were eager to take part but found the way that the workshop drew attention to them, causing colleagues and students to see them differently at a time when they were unsure of exactly what they were doing, uncomfortable.

It is disorientating for teachers to position themselves differently in relation to the flows of the classroom. Ahmed (who Krauss also references) suggests that when we feel oriented things are kept in their right place 'which might be near me, but it is a nearness that does not threaten to get inside of me, or spill what is inside out' (Ahmed 2006:165). The discomfort felt by some involved in *Hidden Curriculum* is understandable given the work done by teachers and students to orientate themselves in such ways that they do not 'spill over' into each other. ATP has the potential to be similarly disorienting because, as discussed in previous turns, one cannot predict in advance what might affect, proposition and pull out of position.

Being in the right place

It takes time for new teachers to align with the classroom, taking up a new relationship with the 'stuff' of arts practice to orientate oneself as teacher rather than student or artist (Atkinson 2004; Adams 2007; Page 2012; Pfeiler-Wunder 2017; Freedlands Foundation 2019). It is through the hard work of learning how to align and move with the classroom (teaching standards, exam criteria, school curricula, departmental routines, the resources that have to be cared for, the students etc.) that one assimilates the hidden curriculum and becomes a teacher.

Bibby discusses the reining-in of self that teachers and students are subject to. She points to the often-given advice to new teachers 'Don't smile before Christmas!' and questions

> such advice seems designed to minimise (or even deny) the need to recognise and think about the very relationships that are at the heart of learning and teaching: is selective relationality desirable or possible? And is it ever possible to engage people with ideas without fully engaging oneself? (Bibby 2017:5).

This is a concern echoed by Pfeiler-Wunder, an American teacher-educator who, daily, is concerned with emerging teacher-selves. Her work with art-teachers-to-be reveals the friction that is inherent in choosing the parts of oneself to reveal to students, and the parts to keep hidden. She quotes one of her students as stating that

> (a) teachers' relationship with their students is the most important part of their job. In my future classroom, I want to tell my students my story, I want to have conversation and honesty between the students and myself' (Pfeiler-Wunder 2017:34).

But Pfeiler-Wunder considers the notion of honesty problematic, continuing'

> How then do we tell our story if we teach in a setting where parts of our stories, such as religious identity, might need to be concealed? (*ibid*).

One can wonder about the possibility of 'honesty' for trainee teachers who suffer from anxiety or depression, with body-image issues or whose self-identity has been hard won, in regard to a confident sexual identity or overcoming the legacy of highly restrictive religious upbringings, that leave students bristling against the complexities of a 'professional identity'. One of Pfeiler-Wunder's students reflects 'I worked way too hard to find myself in the past years that I don't think I want to go back and put (that) on hold' (*ibid* 35).

Is the teacher 'self' inauthentic?

The restricted teacher self might be seen as as a fiction, a 'pretend' self, calling into question the authenticity of the teacher-student encounter in the classroom because 'real' selves are not present. One of the possibilities arising from artist-teacher literature is that ATP can be a way of reaching after a 'truer' form of practice, a rediscovery of the 'real' me through more 'authentic' relationships (Hyde 2007;

Stanhope 2011; Ward 2014). This can be connected to notions of 'real' art or 'real' learning, as will be explored in following 'turns'. But Bibby's questioning, does not so much reach after an authentic self as consider the denial and *withholding*, rather than giving, of self that is inherent in the performance of the teacher role that does not permit one to smile. As Ahmed says,

> Indeed for bodies to arrive in spaces where they are not directly at home, where they are not "in place", involves hard work, indeed, it involves painstaking labour for bodies to inhabit spaces that *do not extend their shape…'* (2006:63 italics mine)

Krauss's *Hidden Curriculum* demonstrates how schooling by nature often restricts rather than extends student and teacher bodies, and the objects they participate with. The choreographies of schooling, through extending us in some ways and not others, also 'make us', they say something about who we are and who we might become (Atkinson 1995).

ATP, attending to the affective call of objects and their hidden intending, has the potential to offer different ways of being in the classroom, as some of the examples of ATP in this thesis show. It also has the potential to disorientate, and expose teachers, disrupting the choreographies of the classroom to which they have become accustomed. In some contexts, the perceived risks involved might be enough to discourage ATP altogether.

The intention towards the 'shape' of an ideal human?

Feeley (2016), begins his critique of subjectivity with a definition of essentialism, as espoused by Aristotle, as a belief that,

> an individual entity (e.g. Human body) must possess an essential set of attributes or characteristics to secure membership of its type or kind (e.g., to be a proper human body) (Feeley 2016:865).

He continues that individuals 'approximate to a lesser or greater degree' to the 'ideal form' (*ibid.*), thus some individuals might appear to be more fully (or more 'authentically') human than others. Hayles likewise uses as a touchstone a definition of the liberal humanist subject given by Macpherson, who suggested that

> Its possessive quality is found in its conception of the individual as essentially the proprietor of his own person or capacities, *owing nothing to society for them*…. The human essence *is freedom from the wills of others*, and freedom is a function of possession' (Macpherson cited by Hayles 1997:241).

Karaba discusses the centrality of freedom to the political / economic ideology of neoliberalism, the dominant driver of education policy in the UK and the USA (where he writes from) for the past thirty years. He offers a critique of Hayek's 1960 *The Constitution of Liberty*, the book he points out Margaret Thatcher declared her political bible (1960:3), summarising Hayek's views with two 'essences',

> (1) Freedom is defined negatively (i.e., as “freedom from”), and (2) it is freedom from “coercion of the arbitrary will of another or others”. (Karaba 2016:4)

Here the essential ‘essence’ of authentic human subjectivity to which all human beings approximate is *freedom from...* Such a view supposes a ‘natural’ state of subjectivity, separate from the constraint of subjugating powers that life experience entails - we are born free and are only then constrained by our life circumstances. There is, in this scenario, a kind of ‘pure’, coherent, unchanging self that exists prior to and outside of our subjugation, that it is desirable to set free (or find) if we are to fulfil our (human) potential. If this is the case, life experiences that constrain or hide the ‘true self’, can be seen to lead to the projection of an alternative self, that is not ‘true’. Following this line of thinking one might conclude that teacher or student ‘selves’, subject to the constraints that we have explored above, lack authenticity. They are not felt to be real.

Paradoxically education is consistently framed as a route to authentic human freedom. Giroux, for example, distinguishes between a (neo)liberal humanist view of schooling that sees education as a route to individual development, ‘social mobility’ and ‘political and economic power’, and the radical view of critical pedagogy, that sees teachers positioned as ‘agents of social and cultural reproduction’ (Giroux 2001:258). In the former, schools are sites for the emancipation of students believed to be ‘masters’ of their own fate and in the latter, schools exist to keep students (and teachers) in their correct place, directing their subjectivities towards outcomes desired by the State. The liberal view denies the embodied experiences of students that might limit their life

chances (class, gender, race, sexuality etc.) whereas the radical view sees schools as inscribing the inequalities of one's embodied experiences more acutely. However, in each perspective the essence of liberalism remains, as even within the radical view, once the student learns of their subjugated position through the radical educators' enlightening pedagogy, it is assumed that a path to resistance, freedom and self-determination remains. In both instances, freedom is not the starting point but the end point, the ultimate aim achieved as a result of being educated. The child, aspiring to the freedom that education provides, is not free or fully human yet.

The ideal human subject and art education

A further dilemma exists within art education because although the not-fully-free-yet child needs enlightenment to achieve an authentic human life, where school-based art making is concerned how enlightenment is arrived at remains contentious. Is it through direct instruction or through 'self-expression', does schooling 'kill' creativity, or does it provide the foundations upon which a free and creative life is built?

Two prevailing strands within English art and design education, self-expression and observational drawing, are worth exploring for the way that the ideal human subject is embedded within them. The former can be said to have its roots in Romanticism, the latter in Empiricism, and the legacy of both is still felt strongly in schools.

The ideal human subject and the legacy of Child Art

Macdonald (2004), Wilson (2004), Kelly (2004), Cox et.al. (2001) and Efland (1976) all consider how something that we now call Child Art emerged between the mid

1800s and mid 1900s from the influence of Romanticism within art and education, the development of psychoanalysis, the dissemination of Freud's ideas about the unconscious mind, and the emergence of psychology as a discipline. The Child Art movement discouraged the 'teaching' of art to children in case instruction suppressed their 'natural' instinct. From Franz Cizek in Austria (Malvern 1995; Viola 1937) to Marion Richardson in the UK (Holdsworth 1988; Richardson 1948) there was a tendency within art and education at this time to assign aesthetic value to what was previously have seen as the clumsy artistic endeavours of children. That the childlike could be considered 'Art' owed much to the artistic trends of the time - the elevation of the crude, primitive or brutish (in contrast to the refined, sophisticated or delicate) was identifiable across European art in the early twentieth century. The naïve art making of children (and those believed to be from more 'primitive' cultures) unencumbered by instruction was a style artists associated with Expressionism, Primitivism, Fauvism, Surrealism, Cubism, etc. wished to emulate. Wilson cites Kandinsky as stating,

> Children are not worried about conventional and practical meanings, since they look at the world with unspoiled eyes and are able to experience things as they are, effortlessly… (Wilson 2004:306 citing Kandinsky from Miesel 1970:59).

A parallel fascination with children's art making within the emerging field of psychology also led to the collection and analysis, in their tens of thousands, of children's drawings, leading to the identification of 'natural' or 'normal' stages of development in drawing. Over time, as more and more studies of this kind were done, it was possible to discern fashions within children's drawings, and differences between

cultures that called into question the universal nature of such stages. It became clear that children, even very young children, learnt how to draw through interaction with parents, peers, older children, and reference to the visual imagery that was part of their everyday lives. This led Wilson to claim that, rather than representing the expression of a unique inner self, 'Every visual artefact produced by a young person is a product pervaded by culture' (2004:321).

The ideal human subject and observational drawing

The notion of free self-expression in art education is stereotypically pitted against the more 'traditional' practice of observational drawing, learnt through direct instruction. These two would appear to be diametrically opposed but much-like the liberal humanist and radical views of education above both rely on a belief in human subjectivity and freedom as independent of the body, originating in and residing in the mind.

Atkinson has written extensively about observational drawing and subjectivity in school (for example 1993:2009) but here I will focus on an essay by Latour (2008) that illustrates my point well. Latour takes artist and photographer Jeff Wall's image of Adrian Walker drawing from observation in an anatomy lab as the foundation for a discussion about how, through scientific enquiry, humans have separated themselves conceptually from nature. He highlights that it is only in the now rather old-fashioned study of drawing anatomy from life that drawing remains superior to photography and other digital means of examining objects of study. It is a somewhat archaic method yet drawing from life remains central to art and design education in England (although

often replaced with drawing from a photograph taken of an object in 'real' life). What is perhaps missed in art lessons, that is emphasised by Latour, is that drawing from observation is a *research method* that owes much of its existence to the Enlightenment's commitment to objective scientific study; before the photograph, drawing was the scientist's chief means of recording what was seen - it provided proof, making what was 'fact' available to others to see. The 'fact' that was constructed through such processes, as Latour suggests, was that of the essential feature of 'man' as rational, objective, separate from the subjective natural world, able to make a truthful account. Only 'man', through the enlightenment achieved through science and study, could master the laws of nature and be free.

In Walls's photograph of Walker, one sees a parallel with the experience of students in *Hidden Curriculum* and my observations of students in school. Walker sits at a desk, his legs in shadow, our attention drawn to his head and his hands, his body inconsequential. As Latour remarks, his hand resting on his chin, reminiscent of Rodin's *The Thinker*, communicates that what is important here is that this is a rational, cognitive process: he is lost in thought, he is not holding the specimen that he is drawing, there is no indication of sensations such as touch, sound or smell. Walker, as the observer, remains distinct and removed from the object he studies. The picture, Latour suggests, speaks of how *objectivity* is produced, revealing the aesthetics of 'matters of fact'. But, as he argues, such conditions are staged, both artist and object must be static in one place, lighting must be consistent and it helps if background detail is minimal. In schools, the practice of drawing from photographs of objects rather than the objects themselves eliminates the sensational altogether, ensuring the consistency

of the ‘staging’. These are imagined ‘laboratory’ conditions, not the conditions of ‘real’ life as Latour explains.

Latour’s critique is not a rejection of observational drawing, and I want to emphasise that I do not reject it either, or the worth of drawing from a photograph - along with other methods of ‘observation’ or ‘paying attention’ these can be ways of ‘changing our perceptive filter’ (O’Sullivan 2001) as discussed in Turn 2. What Latour opposes is the concept of subject hood, which the tradition of drawing symbolises, that suggests that it is possible to be free and separate from the world we inhabit, that laboratory conditions are desirable, and that freedom is attained through denying the sensational, affective materiality of being in the world.

The ideal human subject in art & design exam criteria

It can be argued then that both the commitment to ‘recording from observation’ and the expectation of a unique and personal ‘meaningful response’ (see exam board specs AQA, EDEXCEL, EDUQAS and OCR), as still enshrined in the GCSE and A’ Level assessment criteria for art and design education in England, hint at the intending of the curriculum subject towards the free, independent, ideal human subject; an intention that art teachers align themselves with when orienting themselves with the art classroom ensemble.

Being real - insight from disability studies and the myth of being ‘unconstrained’

There is an assumption made in the structure of the English education system that the specialist teacher is qualified to guide their students towards a free and independent life

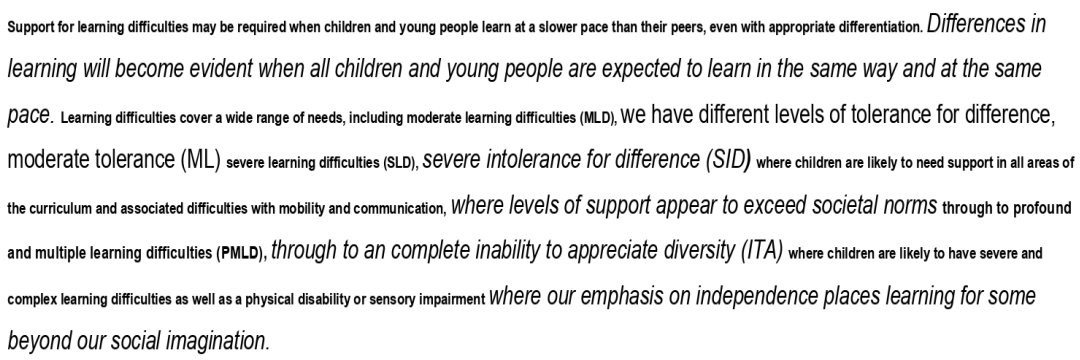
(however that is demonstrated within their subject) because they have completed that journey themselves (having become a specialist in their subject first). The demonstration of observational drawing skills or original artwork through ATP might function then to validate not simply the teacher's competency to teach but also their success at approximating to a certain ideal of personhood. But, as my brief critique of self-expression and observational drawing suggests, the notion of the free and independent self is problematic. It is stubbornly persistent within education, and hard to let go of.

In the scenarios presented above the freedom attained by the ideal human subject that education intends towards is fundamentally cognitive, related to consciousness (see also Ellsworth 2005:24). This may seem straightforward until one considers those human beings who lack consciousness, or who are characterised as not 'rational', or perhaps 'out of their mind'; are such bodies any less authentically human? Hickey-Moody proposes that the categorisation of 'intellectual disability' as separate to 'physical disability' can only exist because '"thought" can already be imagined as materially distinct from the body" (2009:3). Likewise, Feeley discusses how categories of intellectual disablement emerged as essentialist ideals combined with the study of 'natural' human development and statistical analysis (seen in the classification of children's drawings already mentioned), to produce the statistically 'normal' and conversely 'abnormal' or 'subnormal' human (2016:865); the white, heterosexual, able-bodied, economically productive, intellectually capable, adult male being the 'normal Subject, the standard by which other earth dwellers (were) measured' (Murris 2018:15). The abnormal and the subnormal separated off from the idealised 'human'

subject all kinds of ways of being-in and knowing the world that called into question the human as the free, rational, 'master' of *his* fate. These other ways of being, experienced by different kinds of bodies, in different social contexts, show how the essentialist, liberal humanist conceptualisation of the human subject was both disembodied and displaced. Only the 'normal subject', unconstrained by bodily or environmental diversity or deviation (from the norm) was truly free to be human in its purest sense.

Clare Penketh, former secondary art teacher, one of the first participants of the ATS in Liverpool and now Head of Disability and Education at Liverpool Hope University, employs crip theory (McRuer 2006) to trouble the construction of 'ability' within art and design education. Penketh's work (2014, 2016, 2017a, 2017b) reveals the presumed ideal human at the heart of art and design as a curriculum subject. Adopting Wendell's (1989) concept of 'epistemic invalidation' which she describes as the 'devaluing of what one might know through one's experience when this is set against official or dominant forms of knowledge' (2016:433) Penketh has, alongside her academic writing, used arts practice to explore whose ways of being are validated within school through the discourse surrounding special educational needs and disability (SEND). Taking the SEND Code of Practice (Department for Education 2014) she worked to gradually transpose the 'Broad Areas of Need' into her own 'Broad Areas of Design'. The resulting document makes plain the normalised expectations of independence (freedom) and (economic) productivity without adaption that schooling makes central and to which *all* are subject to, not just students with identified special needs. A section is reproduced here with Penketh's permission

(*fig.18*). The smaller type is the original wording and the larger Penketh's rewriting. In her much longer document as the Areas of Need reduce in size, the Areas of Design (complete with their own acronyms) gradually increase.


Support for learning difficulties may be required when children and young people learn at a slower pace than their peers, even with appropriate differentiation. *Differences in learning will become evident when all children and young people are expected to learn in the same way and at the same pace.* Learning difficulties cover a wide range of needs, including moderate learning difficulties (MLD), We have different levels of tolerance for difference, moderate tolerance (ML) severe learning difficulties (SLD), *severe intolerance for difference (SID)* where children are likely to need support in all areas of the curriculum and associated difficulties with mobility and communication, *where levels of support appear to exceed societal norms* through to profound and multiple learning difficulties (PMLD), *through to an complete inability to appreciate diversity (ITA)* where children are likely to have severe and complex learning difficulties as well as a physical disability or sensory impairment *where our emphasis on independence places learning for some beyond our social imagination.*

Specific learning difficulties (SpLD), affect one or more specific aspects of learning (some differences affect one or more aspects of learning).This encompasses a range of conditions such as dyslexia, dyscalculia and dyspraxia. *Some learners experience discriminatory practices due to the emphasis on particular forms of literacy and learning.*

Fig.18 Clare Penketh - Areas of need become areas of design

In Penketh's critique of the areas of need, she shows how individuals with disabilities are not only diminished (cast as lacking) but superfluous, seen to be in excess of what societal norms and expectations require (the excessive problematic within neoliberal contexts where efficiency is key to successful production). Her rewriting transfers the failure in communication or cognition from the individual to the wider ensemble and specifically those who are unable to cope with and adapt themselves to diverse ways of being.

Mono-printing - what a pencil, ink and rollers can tell us about the orientation of the classroom towards the ideal human subject

Two contrasting encounters from my study, both involving an introduction to mono-printing (creating a printed image that can only be printed once) and occurring a few months apart in different schools, give some substantiation to Penketh's assertions concerning compulsory able-bodiedness, and the pre-eminence of independence as a value in art and design education. In each encounter the students were instructed to use a biro or sharp pencil to make a mark on a surface to create a print. In both classrooms the teacher gathered students around a table to demonstrate how to roll out the ink for printing, in each case there was a hush whilst the noise the ink made at exactly the right thickness was identified, and students were invited to lean in to see the texture of the ink when it was ready. Both teachers demonstrated how to make the print, and students in each class gave a collective (and impressed) gasp when the paper was lifted, and the successful print was revealed. In each classroom students enjoyed trying out the process, but there were some who found it frustrating and others who were surprised by their success.

It was only in one classroom however, that, at short notice, just before the lesson, the teacher discovered that a student with complex needs would be part of the lesson.

> *The teacher is flustered because there is only one desk, at the front of the class, that is the correct height for him to use with his supportive frame that he both walks with and sits on to work. The arrangement of the furniture makes it hard for him to get to the space. It is difficult for him to put enough pressure on the*

polystyrene with the biro and his efforts either make no mark or are too forceful and go right through.

There are not enough ink rollers to go around the whole group because they are printing with two colours each. By the time the disabled student is ready to print all the rollers have been taken, and only a faulty roller is left, it is very stiff. He tries with this but it is difficult to roll the ink, I say I think the roller isn't great and it might be worth borrowing one from another student. But it is nearly the end of the lesson and he and his support worker start clearing up, they seem unconcerned.

The teacher asks the students to arrange their prints on the larger desk so that they can see each other's results. There is a range of outcomes on the table, from complete disasters (including the disabled student's) to admirable successes.

When mulling over the two encounters I found myself considering more and more the 'failure' of the student with a disability, as an impairment positioned in himself rather than in the wider classroom ensemble and the way that it intended towards someone who could independently make a mark with a biro. In considering that it was not only the ensemble of his classroom that intended in this way, but also that of the other encounter, in a different school (and that lessons in mono-printing happen in schools all over the UK every week using the very same processes, that I myself have also used on many occasions, intending in much the same way) the question that arose was whether, through this one encounter, it was possible to see how the wider ensemble of

Art and Design as a curriculum subject also intended towards a presumed ideal subject destined to be independently productive. In other words, faced with the ensemble of objects gathered, the ink, the rollers, the paper, the polystyrene, the pencils and the biros, whether one could ask if those objects pointed towards a hidden curriculum and what Ellsworth (below) might refer to as a 'distributed will to teach'.

Building on the discussion of 'bringing forth' from the previous chapter, if responsibility for 'bringing forth' the artwork is distributed across the various 'causes', we might also see responsibility for 'bringing forth' learning as distributed across the flows that constitute the classroom as phenomena, and not solely in the hands of the teacher, so that the ensemble of ink-rollers-paper-polystyrene-pencils-biro can be seen to 'teach' in a distributed way. Ellsworth referring to 'anomalous… pedagogically charged spaces', sites of learning that include 'environments, performances, public projections, configured times and spaces' (2005:38) suggests that in the absence of a 'teacher', pedagogical 'responsibility' is shared across the social body so that,

> The will to teach then becomes thinkable in terms of a distributed, emergent desire to innovate, design and stage ...conditions of learning in which something new may arise (*ibid.* 28).

In formal art education contexts, where there *is* 'a teacher' might it also be possible to see the 'will-to-teach', to bring forth something new, as similarly shared across an ensemble?

Ahmed brings together Heidegger's notion of the ready-to-hand, and what it is that objects allow, to consider how objects point us in certain directions, making some actions possible (and others not). The object 'is matter given some form...where the form "intends" towards something' (2006:46). In placing her discussion of what objects *intend towards* within a wider discussion concerning orientation and *who* is enabled by certain objects she opens the notion of poiēsis, indebtedness, and responsibility and the 'failure' of objects to questions of power and agency. She cautions,

> What arrives not only depends on time, but is shaped by the conditions of its arrival, by how it came to get here... it becomes that which we have presented to us, only if we forget how it arrived, as a history that involves multiple forms of contact between others (Ahmed 2006:40-42).

This is not to argue for a 'beginning', or to suggest that there is a starting point that sets an object on its way, but to acknowledge that all things, in their intra-actions, emerge from a partially opaque milieu. Thus, ink-rollers-paper-polystyrene-pencils-biro as an ensemble are found together in the art classroom and are put to work without questioning their orientation towards the independently productive individual. If the instrumentalism of the classroom leads us to put objects to use towards certain purposes, we can also see how objects direct *us* in ways that we are not consciously aware. Such objects do not function to proposition us with something new but instead steer us to repetitions of the same, towards what is familiar and habitual; they help normalise behaviour. It is this unquestioned directionality of objects (whether used

properly or improperly) and their hidden histories that makes them useful to those that study the structures of the social world (Miller 2010; Emmison & Smith 2012; Pink 2015). My proposition is that ATP is a way to consciously attend to the directionality of objects and how it is they 'teach' us.

Objects that teach

Biesta, writing in response to Joseph Beuys' performance, *'How to explain pictures to a dead hare'* faces the challenge of how the viewer should respond, given that Beuys declared that it had no meaning. His exploration constitutes a critique of an instrumental, hermeneutic relationship with art, that seeks to 'make sense' by bringing 'art into *our* circle of understanding'. expressed in the question 'What can I learn from this?' (2017b, 99). But Art often confounds our understanding, and he proposes the direction of inquiry goes the other way, not from us to the work-of-art, but the work-of-art to us, as it affects and propositions us, so that we question 'What is this asking of me?... What is this trying to say to me?... What is this trying to teach me?' (*ibid.*100). The former line of questioning points to a dead end, where the process of learning is complete (mastery), the latter marks a beginning, and asks for a response.

Reviewing Biesta's *The Beautiful Risk of Education* Santoro and Rocho observe that his

> ...characterization of the teacher offers a much more radical possibility: teachers need not be human. Although he uses the pronoun ''who'' in his definition of

> the teacher, a non-human entity has the potential to bring something new to the educational situation... (Santoro and Rocha 2015:413-414).

Suggesting that a poem, a computer, or an 'environment' might be the 'new' that teaches, it is easy to extend their speculation to include the process and objects that are 'enlivened' through artistic inquiry. However, Biesta refutes their claims, stating that,

> I find it important to keep teaching firmly located in the domain of the human, because what is ultimately at stake for me in education is the question of what it means to be human ...or, as I would put it now what it means to exist in a human way (Biesta 2015b:419-420).

There is a contradiction between Biesta's assertion that teaching should be located in the domain of the human' and the argument he puts forth in *Letting Art Teach,* where we are encouraged to open ourselves up to be taught by non-human things, explained by the context for each of his statements, the first relating to a school, the second a gallery. But this contradiction makes clear the dynamic implicit in ATP; the tension between *teaching art* and *letting art teach.* ATP assigns responsibility for bringing forth learning to the work of art, disorienting and decentring the teacher as the 'authority' in the classroom. However, in acknowledging the teacher as a practitioner, who they are, their way of being with art (not normally a focus) is made central. Through ATP the teacher is both centred and decentred at the same time. This vacillation points to a paradox, that it is only by relinquishing control, connecting with, attending to and being affected by another that one extends one's own affect on the

world. This is an alternative understanding of agency to that assumed by liberal humanist conceptions of the ideal human subject, where independence and freedom from others are emphasised - instead agency emerges from intra-action and (ethical) co-dependency.

To explore the question of this 'shared' agency I return to Penketh's work across the fields of disability studies and art education. Penketh (2017a) argues that art's intention towards the independently productive ideal human is an 'ableist fiction', an unhelpful myth that all students and teachers are, however unrealistically, required to approximate to. With such a perspective it is possible to see the reluctance of the student and his assistant to keep on trying in the encounter above not as 'giving up' but actively resisting the unrealistic expectations. Mitchell with Snyder suggests,

> ...what appears on the surface as disabled students' incapacity to keep up with their normative peers should be read as the exercise of an agentive form of resistance: a crip / queer art of purposeful failure to accomplish the unreal (and, perhaps, unrealizable) objectives of normalization (2015:80).

The notion of 'purposeful failure' in the face of unrealistic expectations will inform part of the discussion in Turn 6 but for now a pertinent question is, if the 'will-to-teach' of the art education ensemble is towards the free, independently productive subject, how might the individual art teacher approximate to such an ideal? The ubiquitous maxim 'Those who can do, those who can't...teach' is just one example of a pervading sense in which teaching can be classed as a failure to be ideally human. ATP can be

seen not only as a way of legitimising one's competency to teach, but also of compensating for one's failure to be independently productive; both reach after an ideal. However, ATP, in some forms might also constitute a purposeful and knowing failure in relation to what productivity in art or in art education is expected to look like as will be discussed in Turn 6.

Work by Goodley et.al. with children with life-limiting (LL) or life-threatening impairments (LTI) point to the way that freedom, independence and productivity, as central objectives of education, are future-facing, not just determining the success of present selves but also future selves. They observe how the limited life experiences and expectations of the children they work with, who will never grow up to be independent and economically productive are 'at odds with the neoliberal imperatives of self-sufficiency, autonomy and independence' (2018:200), and with notions of human agency that see the power to act (agency) as being an inherent possession of the person, the result of their independence and freedom from subjection. Somebody with a severe physical disability and a life-threatening condition, dependent on others (whether human or non-human), might seem to possess very little agency (power to act). However, Goodley et.al. offer Spinoza's concept of agency as 'simply the capacity to affect or be affected' (2018:203) proposing that

> Power is not to be found inside human beings, but in the connections and relationships between humans and non-humans… Our affects - and what we desire - are enacted through our mutual interdependence and assemblages rather than as a manifestation of inherent humanist emotions (*ibid.*).

They illustrate this alternative view of agency with reference to the young people with LL/LTI's use of AAC (Alternative and Augmentative Communication). The technology functions prosthetically to extend their affective intra-actions with the world. Reflecting on what happens to disability when affective assemblages are extended, through use of AAC or other prosthetic means they say,

> Disability is both centralised and decentralised. Disability is centred when it calls for assemblages and connections with others. Disability demands interdependency. As the assemblage grows, so disability loses its importance: becomes decentred (*ibid.*213).

Applying this notion to art and design education, Penketh's work on cripping the art lesson suggests that inclusion in mainstream settings may often involve keeping the disabled student at the periphery, offering them 'support' to try to achieve what other students are working on, or setting them a different task but not substantially changing the intention of the classroom. In contrast, if the disabled student is made central, rather than peripheral, their ways of being can change what everyone in the encounter intends towards, prosthetically extending the intending of the classroom ensemble (including the objects themselves), reaching out into new affective encounters. A mono-printing lesson designed around a student who is unable to make a controlled mark with a pencil would look very different to the two encounters described above, the distributed will to teach of such an ensemble would intend towards very different outcomes. As with the references to care in Turn 2, to reference the prosthetic and affect as co-

dependency is not to ignore the often-painful challenges that illness or being differently-abled can bestow (Jain 1999; Reeve 2012) but to emphasise the (sometimes hard) work required by teachers and students to re-orientate the classroom to extend, rather than restrict what it might be, for all human and non-human participants.

Through Cole, and Penketh's, explanations of how participating with affective assemblages both makes the individual with a disability or life-limiting illness central and at the same time cause them to be *de*centralised I return to the paradox of stating that the art teacher is both made central to the classroom and de-centralised by engaging affectively with the objects of the ensemble of art education through arts-practice. The *risk* of ATP is that it exposes and disorients the teacher through drawing attention to them (and their competencies or in-competencies), making them central. The potential of ATP is that through this disorientation teachers may extend themselves in affective assemblages (material, virtual, relational and conceptual). In doing so, this distributed agency may also extend the classroom through embracing new ways of being in relation, enabling different subjectivities to be performed, challenging the instrumentalism of the classroom that puts both objects and subjects to work for idealised ends.

Turn 4 - Knowledge, Curriculum and Pedagogy



Fig.19 Safari Photos by Julie on display in School A at Art Department end of year exhibition

Above is a collection of photographs taken by Julie outside the classroom and shared in school at the end of year art department exhibition at School A alongside more of her own photographs and two abstract paintings developed from the work Julie created in her workshop with John (see Turn 6). This collection of work is not easily described using the transformative, disruptive language of the previous turn. All impressive images in which the composition of light and movement are skilfully framed, they do not 'trouble' the classroom or notably 'free' teacher or students from subjugating flows, but that does not mean they are ineffectual, lack momentum or have nowhere to go. This turn considers how works of ATP might work with and extend, rather than resist and trouble, classroom flows

Attending to the myth that art is 'free'

The theoretical traditions drawn on for ATP as a resistant practice may come from critical pedagogies concerned with schooling as reproducing inequality within which art is often a 'free', unquestioned, coherent process applied as a solution to a perceived problem (instrumentalism, inequality, lack of freedom). It is necessary to deal with the myth of art as an unproblematic practice of freedom, temporarily putting aside the 'magical' affective and disruptive power of arts practice to take up a sociological lens through recourse to Bourdieu, and Bernstein. Such a move is perhaps equivalent to pinning down a live specimen for dissection. I do so carefully, not to remove all life from my effort to deal with potentialities rather than probabilities, but to re-purpose Bourdieu and others' theorising of misrecognition in art to embrace a distributed and shared creative agency. Bourdieu's work on practical knowledge (1990) and the arts (1987) sets out to demystify and show how the work-of-art is not free, and does not stand alone. His critique argues that declarations of 'creative genius', or 'natural talent' (1990:66) misrecognise the work as originating *in* the artist, when it is rather grounded in a social context and of its time. Thus 'pinning down' the work-of-art for dissection may be seen to take away agency, the power to act, *from* the artist (whether teacher or student) but it is done so, in this thesis, in order to give such power *to* the ensemble.

The artworks under consideration are created by the participant teachers or their students, the focus being how they are misrecognised as the product of their own agency. Caught up in this inquiry is the extent to which the products of the art classroom (including ATP) approximate to the ideal of something that might be called

Art, which is another way of asking whether and how such work can be spoken of as being 'authentic'. And, if they are not 'authentic', does it matter?

Both Bourdieu and Bernstein consider schooling as a process of reproduction. Bernstein's concept of the pedagogic device (2003) explains that specialist knowledge, arising from sites of knowledge production, (research bodies such as universities) is recontextualised through departments of education, curriculum documents, training institutions, to be reproduced in educational contexts such as schools (Singh 2002). From Bernstein's perspective, the knowledge outcomes of the reproductive site of school are always different in nature to the knowledge outcomes of the productive site of the university (or elsewhere), being products of a pedagogising process determining what knowledge gets to be distributed, in what form, by whom, and what counts as legitimate proof of knowledge acquisition. Therefore, pedagogised knowledge may not obviously correspond to the 'original' knowledge it derives from (it may not appear to be 'authentic').

Re-producing and (mis)recognising 'good' art

The pedagogic device might suggest a process applied to the classroom from far-away, but this is an oversimplification. Bernstein and Bourdieu conceive of society as made up of fields in which individuals struggle to be recognised. Successful negotiation of the field requires adherence to the 'rules of the game' which Bernstein names 'codes', and Bourdieu, suggesting that individuals unconsciously internalise normalised behaviours so that they appear to be 'common sense', names habitus, an 'embodied history'(Singh 2002; Bourdieu 1990:56). Taking up what she identifies as a

'corporeal turn' in social theory, Ivinson, extends this idea of embodied knowing to Bernstein's pedagogic device, speaking instead of the corporeal device to highlight how 'social institutions regulate bodies according to dominant social norms' (2012:492) pedagogising ways of being-in-relation; with our own bodies, but also the 'bodies' of other human and non-human entities in an ensemble of relations. Habitus as an embodied way of knowing and the pedagogising of embodied knowing through corporeal devices builds on the exploration of the choreography of schooling in Turn 3 and of arts practice as an immanent bodily way of knowing in Turn 2, but also highlights that what achieves distinction and is important to know in school may be quite different to what confers validity outside of school, and unrecognisable in contexts where different codes and habitus have status.

The arbitrariness (or unfairness) of the 'rules of the game' in a field (such as art education) is masked by misrecognition (Bourdieu 1989:21). The giving something of value (economically, culturally and socially) results in the acquisition of distinction as if a direct purchase, but neither party in the exchange experiences or recognises the transaction as such, seeing the distinction not as something that has been bought but *given*, or as something that *has* resulted from an exchange but one of a different nature. James emphasises that the French word that Bourdieu uses is '*meconnaissance*' ('connaissance' meaning knowledge), that is not easily translated into English (2014:99-100). Misrecognition is a mis-knowing, an assigning of meaning that is mis-placed. Educational achievement, in the form of qualifications is misrecognised as the product of a student's hard work alone, rather than the result of social relations and devices that offer both economic, social and cultural capital for some and not others

(Bourdieu 2010:288-9) . As James emphasises, it is not that the underlying 'reality' is not known or recognised at all, but it is 'half known' and not openly acknowledged (*ibid*).

The misrecognition(s) of art education

We begin our exploration of misrecognition with what products, symbolic of knowledge, are recognised as valid within art education, starting with what knowledge has status in the classroom.

> *From Field Notes November 2018 - GCSE class*
>
> *Zoe and I have been discussing how her Head of Department is on sick-leave and she (working part-time) is covering his full-time role. I asked how she and colleagues are making it work together. She told me about her colleagues in relation to their own art practice (perhaps influenced by the subject of my study) describing them as if on a spectrum, one colleague's work is 'fine arty', another's is 'Esty-like' whilst another's is 'I'm not sure what she thinks she's doing'. Now in a lesson, I realise the students at the table nearest me are complaining about one of their art teachers, arguing about whether she is a 'specialist' or not. One student declares that she is 'rubbish at drawing', and the others agree. This seems to conclude their discussion - she is obviously not a specialist. Later, I realise I have made an assumption about which teacher they were talking about - the one of whom Zoe declared 'I don't know what she thinks she's doing'.*

From field notes Summer 2019 - After School Art Department End of Year Exhibition of student work

A' Level work is displayed in two rooms on the first floor. In the room where the Year 12 work is shown, I have put up some of Julie's photographs, two of her paintings (fig ?), and some of my own work. Julie's photographs look very professional. The paintings are abstract, made by dropping paint from above and allowing it to dry. They are subtle creations, you have to stand with them for a while before the details begin to stand out to you.

On the landing outside the classroom a table is laid out with lemonade and biscuits and a sound system playing instrumental jazz. There is a light-hearted atmosphere. Members of staff pop in at the end of the day, and then parents arrive.

Which work receives the most interest? Many pieces, as I have observed in schools elsewhere, are hyper-real paintings and drawings - these, particularly when they are large scale, have an immediate impact on viewers with statements such as 'Wow!', 'That's amazing!', 'How did they do that?' or 'I could never do that!'. Other outcomes are digital pieces, photographs, films or sound recordings combined with an element of installation. The response to these is less immediate. All students present supporting studies on A1 boards, including images of related artists work and written text analysing their work. Some parents and colleagues spend time reading these but most do not. A few people stop and look at Julie's work and read the explanatory text next to it but their response is muted and it is hard to discern what they think.

Parents and staff congratulate Julie on the show. The most common compliment given is that 'the work is so varied'. I hear no one ask Julie about her own work. As the gathering starts to thin a bit, the headteacher arrives. He asks Julie to walk him round the exhibition and explain it to him.

Visitors confidently validated the work they were able to recognise as 'good' art: realism (observation), uniqueness (self-expression) and less assuredly, cleverness (conceptual sophistication). The Head Teacher did not validate but asked for an explanation, perhaps hiding an insecurity (not wanting to praise the wrong thing) or wanting to understand, not just the work on show but, the pedagogy and resourcing that enabled the work to be made. No one, in my hearing, commented on Julie's own work. Maybe they had no frame of reference for it, it was not realistic or obviously 'self-expressive', it was not 'clever' in having an underlying concept, and it was not made to be 'examined' so was displayed differently to the students' work, without supporting developmental studies, it could be that it was out of place at a celebration of students' work. It is also possible that Julie's own reluctance to be centre stage led her to shy away from any attention, and that those who might have talked to her about it could discern her discomfort.

The examiner

GCSE and A Level Art and Design (the examinations most students studying art and design in English schools take and offered by all four schools in this study) are assessed internally against four assessment objectives (To summarise: A01 Develop ideas, A02 Refine work, A03 Record ideas, A04 Present a personal and meaningful

response). The school sends the marks to the exam board who select a range of work they wish to see and an external examiner visits to look at the work. It is common for visits to take place with no feedback provided to the department on the day.

The examiner can report ‘over’ or ‘under’ marking, in relation to an assessment objective or within a particular standard, resulting in raw marks being adjusted across the cohort (not just those whose work was moderated). Nationally, once marks are moderated, grade boundaries are set by the exam boards using a comparable outcomes approach to ensure that the numbers achieving different grades does not differ considerably year on year. When results are released, teachers can find that their students’ grades have been changed without knowing why. The visit of the moderator is approached with trepidation.

In A’ Level lessons at School A there was frequent talk about what the ‘examiner’ would want to see. A visit to Molly’s school coincided with her GCSE moderation and she expressed uncertainty about the moderator’s expectations. In both schools the work at the higher end of the spectrum was notable for its ‘realism’, with portraiture featuring heavily. Conversations with teachers about the exam board suggested that this was what was wanted and was most likely to result in the highest marks.

The various validating audiences above (students, colleagues, parents, exam board) share an understanding of the ‘rules of the game’, where drawing, realism, and a unique personal expression are recognised. However sometimes the ‘rules’ are not

clear, there is the spectre of a lurking ‘half known’ alternative, a kind of misrecognition at the heart of the art education ensemble.

Acknowledging an alternative - the challenge of the ‘real’ artist

Recollection 1

Catrin and I are looking at A level work prepared for moderation, laid out in rank order from highest to lowest. One girl, whose work is positioned towards the bottom end has a place on an Art Foundation Course next year. Catrin tells me that she has had a difficult year, her marks are not great, and she is disappointed for her. Catrin says she had told her to “go and learn how to be a real artist, we don’t teach you that here”.

Recollection 2

Catrin and Jess help me to carry my things to my car. I had placed a couple of objects in Julie’s room for a few weeks and I’m taking them home. Catrin mentions that a year 9 student had been playing with one of them last week, putting it on his head. Julie hadn’t told me this and she chastises Catrin good humouredly saying ‘Shh! I hadn’t told her that!’ and then ‘Sorry!’ to me. We laugh about it. Catrin comments that the boy in question has the makings of a real artist (they both remark that he has an ‘arty’ name) - then Catrin clarifies, ‘but not GCSE art, he’d be rubbish at that! GCSE isn’t art’.

Such statements suggest that the pedagogised knowledge of art education, embodied by the products of the art classroom, though conferring status *in* school, may be understood to lack value as art in certain contexts outside school. Significantly the identified lack is not obviously connected to skills or understanding but personality - being an 'arty' kind of person, learning how to 'be' an artist. Before considering what Bourdieu and Bernstein might have to say about 'artiness' it is helpful to attend to the knowledge that has value in the classroom more closely, where does it come from and what is its function in the context of school?

The 'pretence' of the School Art Style

In *The School Art Style: A Functional Analysis* Efland approached the products of school art education as artefacts that might tell us something about 'the structure of social relations or the structure of beliefs that operate within school' (1976:39). Whilst emphasising that 'School Art' was not 'bad' or 'mistaken' he related that it was notable for not reflecting the subject as it was practiced, 'in the world beyond the school' (*ibid.*). Writing about American elementary education he suggested that the purpose of School Art was not to teach about Art but to 'have the look of humanistic learning'. The products of School Art had to look as if they were the free and creative output of an individual child, no matter what corralling or formulaic processes might have been employed along the way. These products, in making the school 'look good' masked, he suggested, a 'hidden curriculum of socialisation' (*ibid.*41).

Whether directly or indirectly, many have returned to Efland's ideas (Smith 1989; Anderson and Milbrandt 1998; Hughes 1998; Swift and Steers 1999; Downing and

Watson 2004*),* demonstrating a long-term unease that real art happens elsewhere whilst School Art remains, pretend, irrelevant and lacking in depth and that this is a bad thing. Though the classroom today is materially, technologically and culturally different, (and there always was a material difference between the elementary classroom that Efland described and the wider educational contexts to which his thinking was applied) the decorative and superficial gloss the products of School Art, in having the appearance of learning, provide to the hidden curriculum of schooling still causes unease. As its fashions change and technologies come and go, art is feared to be essentially decorative, having no content to speak of. It has the appearance of a personal response, but this does not originate in the student themselves, it is a product of the culture of the classroom. This is the misrecognition of the art education ensemble.

The Formal Elements and the pull towards rightness

Tervo argues that Art Education's decorative status has maintained an ontology where everything (in art, or in a life educated by or through art) 'eventually finds its right place and function' (2016:105), so that 'Art (is) to better society without actually changing it' (109). Progress in Art and Design, he suggests, is towards rightness, wholeness, and harmony, of the work of art, and oneself. This mirror's Meeson's description of the 'universal ideology' of school art education as the pull towards 'rightness' (1991:107), a 'pseudo-scientific and reductive' formalism rooted in modernism and the Basic Design movement of the mid twentieth century. Here we find parallels with the intending of the curriculum towards the ideal subject, a pull towards 'rightness' that is seen in the objects of the art room itself.

Basic Design argued that the untutored style of Child Art did not equip young people with the knowledge and skills they needed to practice art as adults (Yeomans 1988). Rather than propose a return to the academic tradition of observational drawing British artist-teachers (e.g. Hamilton, Thubron, Pasmore), influenced by the Bauhaus foundation studies of Itten and Albers, and the practice and writing of Klee (1966), developed courses in colleges of further education to encourage experimentation with the basic building blocks of art. Hamilton's were: point, line, shape, shape relationship, positive and negative, area division, space filling, surface developments, and colour (Yeomans 1988). The pedagogy that filtered down into schools was less experimental but established the 'formal elements' as a foundational principle, helped by the application of Bruner's early curriculum theory about the structure of disciplines with Field (1970) and Allison (1982) arguing for a curriculum that broke the subject into elements addressed separately and sequentially (Hickman 2010b).

The formal elements in the National Curriculum

The 'formal elements' (colour, pattern, texture, line, tone, shape, space - although the first five receive most attention) are notable for being the only specific knowledge consistently detailed across all five iterations of the National Curriculum for Art and Design in England[4] (1992, 1995, 1999, 2007, 2013), although the 2007 version included them in a section entitled *experimentation* rather than *knowledge*. The broad intentions of the curriculum have never constrained (OFSTED 2009:3) but even when more innovative practice has been pursued, naming the 'formal elements' has ensured their primacy. Downing and Watson's 2004 report suggested that even the most

[4] These are referenced as: 1992, Department of Education and Science; 1995, Department for Education; 1999 and 2007 Department for Education and Employment; 2013, Department for Education.

innovative art departments see them as ‘foundational’. Though academy schools are not required to follow the National Curriculum the ‘formal elements’ were a ubiquitous part of the classrooms in my study, as all teachers followed a Key Stage 3 curriculum that provided a ‘foundation’ of skills, typified by the completion of ‘tonal ladders’ and ‘colour wheels’.

In 1991 Meeson suggested an emphasis on form had led to ‘School Art’ being ‘essentially a matter of formal inventiveness’ with ‘stylistic coherence’ the measure of its success; thematic exploration, subject matter, intention, contextual understanding, theoretical knowledge, aesthetics all secondary to formal unity (1991:107). The academic (observational drawing) and naturalistic (self-expression) traditions were not completely rejected through the dominance of formalism but remained in superficial ways within the curriculum as the ‘calcification of former practices’ (*ibid.*110). Thirty years later it can be argued that a complex web of influences, some of which are pointed to above, and others that follow, has calcified ‘School Art’ practices even further; the ‘final’ outcomes of art and design projects at GCSE and A’ Level, particularly the highest attaining, will be formally inventive and coherent (formalism), provide the appearance of a ‘meaningful’ individual response (self-expression), competency in drawing and painting from life, commonly in the form of a copy from a photograph taken by the student (observation), with skill in shading seamlessly with a pencil and blending colour (formalism again). Thus art appears to be coherent and purposeful but, as Hughes cautioned,

> Good practice is defined and interpreted in ways which may be internally consistent but which too often lacks proven external validity such as philosophical, psychological or even systematic empirical justifications (1998:41).

Good practice or not, Atkinson suggests that it is only through 'School Art' that art teachers are recognised as art teachers. In a paper responding to Downing and Watson's *School Art* report he states that

> ...it is *through* these specific discourses and practices that they are able to *identify* art practice, themselves as teachers and their students as learners. They recognise who they are and what they do within such discursive practices and their limitations (2006:19).

The argument that art education should have no content

In the 1990's, Steers (1995), Hughes (1998), and Swift and Steers (1999) (and others) were suspicious of the curriculum's tendency to recognise art by what it had previously been (observational drawing, self-expression, formalism etc.). They argued for new ways of validating the subject, reasserting art's academic credentials through contextual studies, or its relevance to wider society through visual culture education or to the wider art world through inclusion of contemporary practice; all efforts to introduce content behind the decorative gloss that Efland was critical of. Alternatively, Atkinson, suggesting that any curriculum is likely to be out-of-date before it is

implemented (Atkinson 2005:30), argues for art's ambiguous lack of content, and a pedagogy more akin to that of Higher Education courses where students develop their own lines of inquiry. This sees the 'content' of art as unknown, a journey, facilitated by the student-tutor-technician triad, towards finding the forms of practice that are recognisable as art in a specific art education context; a gateway to validation by the wider art and design community (or industry); ambiguity 'becomes part of (the student's) identity' (Orr and Shreeve 2017:81).

Returning to Bernstein's 'pedagogic device', the above contentions regarding art education's content are no surprise. Bernstein suggested that the three fields of production, recontextualisation and reproduction comprising the device were sites of struggle. He divided the recontextualising field into sub-fields, the official recontextualising field (ORF) of government education departments and the pedagogic recontextualising field (PRF) of education faculties in universities, providers of CPD training and various media surrounding the dissemination of education discourse to educational communities (Singh 2002:576). The contention over what knowledge has status as art, clear to see in the above discussion and in the question of 'what the examiner wants to see', illustrates the struggle of the recontextualising field well. The products of the art classroom display in visual form what kind of pedagogised knowledge has status, it may be the work of an individual, but it has come from somewhere and it intends, oriented by negotiating the rules that must be met for it to be recognised.

The Artist Teacher Scheme as an antidote to School Art?

Although in recent years under threat (Dawood 2016:2017) the one-year Foundation Diploma in Art and Design, developed from the original Basic Design courses has long been a bridge between school and university-based art education. In addition to providing *new* learning, the broader aim of Foundation has been the undoing of prior learning, 'curing' students of the certainties and rules of the 'School Art' style, inducting them into a new habitus, preparing them for the ambiguity of Higher Education (Cox, Hollands and Rijke 1999; Orr & Shreeve 2017). My early forays into research concerned the 'School Art' 'problem', conceiving of it as a sickness that required an antidote (Wild 2011) through which I discovered the ATS, seeing it, at that time, as a kind of foundation course; its purpose being to erase the 'School Art' habitus of observation, faux self-expression and formalism and inject the life-giving ambiguity of the artist into the teacher. My views regarding *School Art* have changed somewhat since moving into Higher Education and encountering a wider diversity of art classrooms and art teachers. It has struck me how sensitive art teachers are to the label *School Art* (as I might have been as a teacher) and how eager teachers are to explain why it is that their department should not be labelled as such. But as Bernstein's theorising of the pedagogic device seeks to explain, the art that happens in schools, will always by definition be *School Art* produced by the complex oscillating flows and intentions that pedagogise art and constitute the classroom.

In considering what ATP does in the classroom, my interest in this thesis is the relationship between the particular forms of *School Art* (what is currently validated as art knowledge within the school context) encountered in this study and the works-of-art

produced by the participating teachers. My proposition is that bringing the two together in the classroom introduces new flows and oscillations of the close-by and the far-away. As work by my participants (such as Julies Photographs) shows, this does not necessarily replace existing pedagogy and curriculum (although change might happen) but extends the agentic possibilities of the ensemble and what *School Art* might become.

ATP as knowing it personally

Though the curriculum offered in each school in my study adhered to a lesser or greater extent to elements of the classic *School Art* model outlined above, simply by looking at student work displayed in classrooms it was possible to see links to the teacher's own creative preferences. Bella's room was full of textile inspired creations, and 'found' objects, Molly's room crammed with 3D outcomes in a variety of materials, including ceramics, Julie made ample use of watercolour paint and emphasised environmental themes. Their affection for certain materials and processes was clear. Though the formal elements and exam criteria were evidently a core, a substructure upon which the appearance of a (neo)liberal humanist kind of art was assembled, it was in the gaps around this that the teachers' embodied history of making, their personal habitus, found spaces to colonize. It was not only that the classroom was infecting them, but they were also infecting the classroom.

The education histories of the teachers in my study ranged across Fine Art, Design and Craft. Three had completed Craft and Design based courses as undergraduates before moving to Fine Art at a higher level; each taught across Art and Design (AD) and

Design Technology (DT). In two of the more established departments AD had historically been grouped with Expressive Arts subjects (Drama, Dance, Music) but these arrangements had ended several years ago. Molly, as the only art teacher in her school was with other Music, Drama and Dance teachers in a 'Creative Arts' grouping but she also taught textiles and 3D Design within the Technology faculty.

The relationship between Art (Craft) and Design and (Craft) Design and Technology as curriculum subjects is worth noting. In the first National Curriculum they were called 'Art' and 'Design and Technology' although the Art document stipulated that 'Art' should be understood to refer to 'art, craft and design' (DfES, 1992). In 1999 (DfE), Art became 'Art and Design' with craft included in the programmes of study and in the latest iteration, craft is mentioned in the first sentence which states that *'Art, craft and design embody some of the highest forms of human creativity'*. Prior to 1990, in curriculum consultation documents, DT was often referred to as Craft, Design and Technology (see HMI series: Curriculum Matters No.9) but craft has never been mentioned in DT National Curriculum despite the history of the subject being in craft education (Rutland 2009) and the significance of making, material investigation and technology to contemporary craft practices.

The boundary between AD and DT could therefore be seen to be an arbitrary one, indicating that the division into subject disciplines is often contentious. However, considering what kind of knowledge is assumed to lie on either side of artificial boundaries between subjects highlights the shifting hierarchies of knowledge within the school curriculum and can help in speculating where ATP has potential.

Discussions of the relationship between Design and Art invariably see design as engaged with solving problems outside the self in the world and Art (however it is framed outside school) is seen as an inward-looking pursuit, concerned with aesthetic, personal or existential knowledge and inquiry (Black 1973; Hickman 2010b; Rutland 2009). Definitions of craft commonly privilege making by hand (though many contemporary craft makers employ a range of technologies in their work), but an influential text by Pye (1968) assigns craft the definition 'workmanship of risk', contrasting with the 'workmanship of certainty' of industrial modes of fabrication. Whereas industrial processes guarantee a certain output, the outcomes of craft (now excluded from DT) are unpredictable, dependent on the material thinking of the maker and the ensemble of making working together. Putting the above together, Art (Craft) and Design, distinct from other subjects, is understood as aesthetic, hands-on, personal knowledge, that is *risky* because outcomes are not predetermined or guaranteed.

Was the historical and current practice that my participants shared risky? There was some ambivalence when speaking of past work. Julie related how her tutors' at university discouraged her preference for realism, and that straying too far from realism then made her nervous. Her descriptions of why she chose to create large abstract watercolours on her degree suggested initially an element of keeping her tutors happy, consciously 'playing the rules of the game'. Catrin completed a Fashion degree followed by an MA Fine Art finding both restrictive in different ways. The Fine Art context was stressful and the work she produced for it became about the anxiety that the course caused her. However, when both showed examples of previous work it was with evident pride and references to the materials they had each used on their degree were seen in subtle ways in the classroom - thus the ambivalences they expressed

perhaps pointed to poiesis (bringing forth) as an inherently uncomfortable practice. The other teachers in the study had different stories to tell, but past work that they were proud of also showed moments of resistance, negotiation of risk, and finding a safe path through.

It is possible that the teachers' preferences for familiar materials and processes shown in the classroom now represented something known, safe, reassuring and predictable, rather than the ambiguous risky enquiry from which they developed. It was also the case that these preferences quietly infused the classroom rather than being explicitly shared as related to the teachers' own practice. But they did noticeably influence classroom flows and the opportunities available to students.

Conversations with participants, and more widely during this study, have sometimes questioned the extent to which a teacher's personal creative journey should explicitly influence what goes on in the ensemble of the classroom. Such a view sees the teacher's preferences as an imposition on the development of the student's own creative inclinations and/or posits both students and teachers as empty vessels through which 'official' rather than personal knowledge is channelled, seeing art knowledge as separate and detachable from the relationships of the pedagogical encounter.

The knowledge-rich curriculum and Art and Design education

School A were implementing a knowledge rich curriculum (KRC) and on the NSEAD Facebook group that all those in the study were members of other teachers occasionally posted asking for KRC advice or comment; what did others think of the idea, how had other departments made the change, what *was* knowledge in art? These questions

prompted heated exchanges (none of them involving participants in my study although I was occasionally drawn into discussions and this was commented on by participants in conversations with them).

In 2017, Nick Gibb, the School Standards Minister credited Oates (2010) for putting 'knowledge back at the centre of schooling' in England and noted the influence of Hirsch's belief that 'a well taught knowledge-rich education is a driver of true meritocracy', citing school leader de Souza, who stated that knowledge 'makes you part of the club that runs the world, and the inside track to change it' (Gibb 2017). Gibb's speeches (and those made by others such as OFSTED chief Amanda Spielman 2017, 2018) are indicative of contradictions within the promotion of a knowledge-rich curriculum in recent years, emphasising international competitiveness alongside social justice and the 'levelling of the playing field'. Regularly referenced theorists, such as Hirsch and Young, also occupy contradictory positions particularly regarding the KRC as a route to social cohesion and equality (Yandell 2017).

Intentionalism

Hirsch (see his 2016 text *Why Knowledge Matters: Rescuing Our Children from Failed Educational Theories*) is a proponent of intentionalism, a theory derived from and directly applicable (although contentiously) to the arts. As Lavender explains, intentionalism holds that 'to achieve a valid, or true, interpretation of a work (of art) we must ascertain whatever meaning its maker intended it to possess' (1997:23) and that 'interpreters need a strategy for interpretation that will allow them to determine conclusively which meaning is correct' (*ibid.*24). From this view, the meaning of a

work of art is constant, there is a 'correct' way to understand it (the way the artist intended) existing independently of the social context of the maker, or viewer. The anti-intentionalist argues the notion of intention is problematic and though such an inquiry is *one* way to understand a work, it is not the only, or even primary way; there are many ways that a work of art becomes meaningful (Lavender 1997; Beluigi 2017). Hirsch (refs) takes his views about the objective and unchanging nature of meaning into curriculum design and pedagogy promoting a cultural conservatism that sees the learning of a shared, unchanging, common core of knowledge as necessary for social cohesion and democracy (Buras 1999; Yandell 2017).

Social Realism and the structure of knowledge

Hirsch's intentionalist stance contrasts with the perspective of social realist thinkers such as Young, Muller and Maton who approach knowledge from a sociological perspective. Young, whilst still committed to the view of knowledge as socially bound and therefore changing, (as explored through the New Sociological movement that he was a significant leader of) now asks whether it is possible to see certain forms of disciplinary knowledge as objectively powerful, important not because of whose knowledge they represent but because of 'what the knowledge can do or what intellectual power it gives to those who have access to it…' (Young 2008:14). Though art educators may express scepticism, such a view is not a million miles away from artist and advocate of art education, Bob and Roberta Smith's popular mantra that 'Art makes children powerful'(fig.20) or from the work produced by Tim Rollins and K.O.S, (see Turn 6) in response to classic literary texts. Young and Muller argue that

the curriculum should offer young people ‘powerful’ disciplinary knowledge not as something complete, but as something undergoing formation (2013:20).

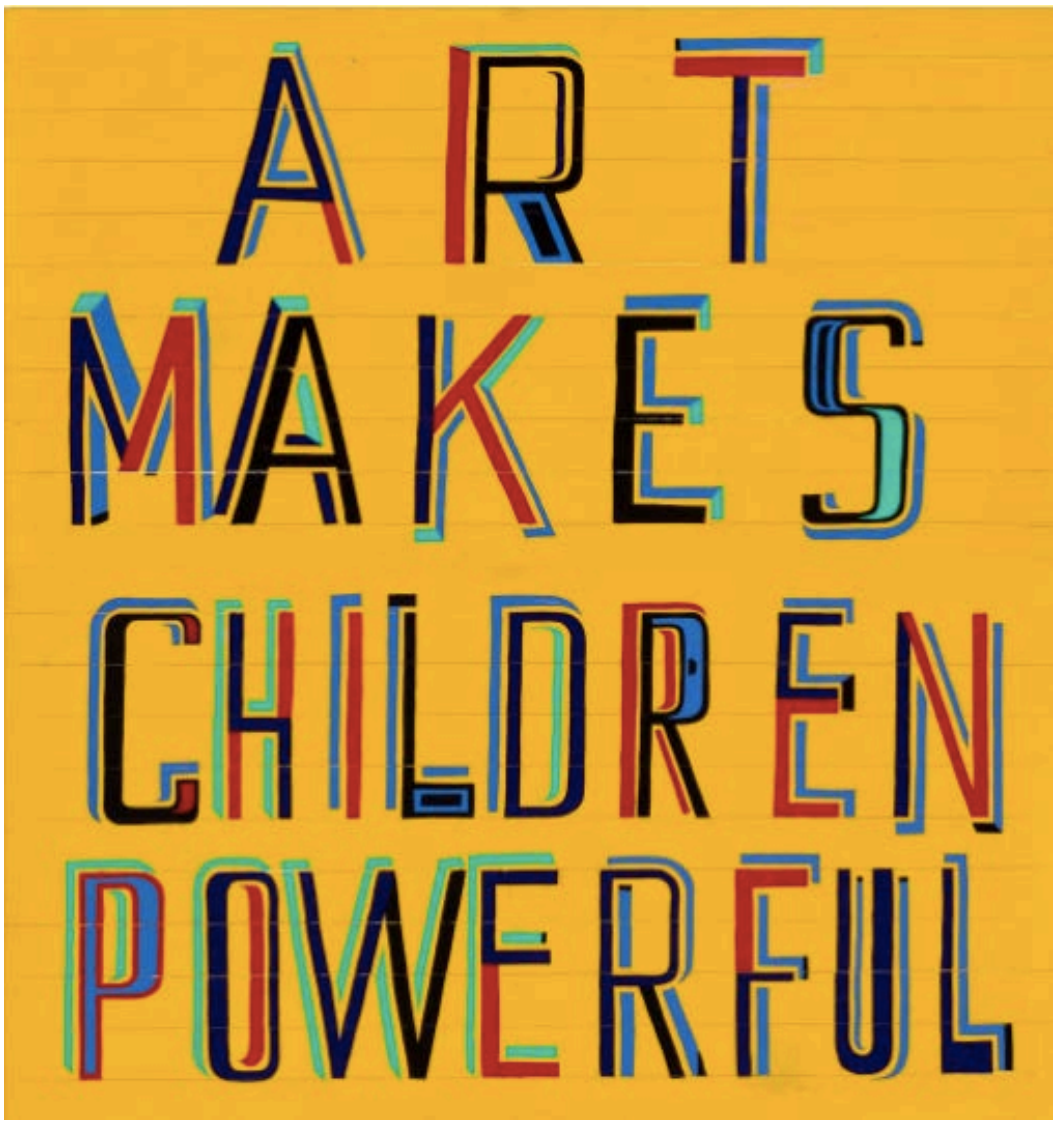


Fig.20 Bob and Roberta Smith - Art Makes Children Powerful

https://se.royalacademy.org.uk/2017/artworks/bob-and-roberta-smith-ra/713

The social realist position is grounded in Bernstein’s theorising of vertical and horizontal knowledge structures. Vertical or abstract ‘transcendent’ knowledge has a

strong structure, with new knowledge built systematically on what is already known. Horizontal or practical 'immanent' knowledge is weaker, progressing in unstable ways, as Hay describes 'any new set of knowledge must reject its predecessors outright and propose something entirely new" (2016:23). Though Young advocates for the arts as powerful his emphasis on vertical knowledge as sequentially structured, most clearly seen in the sciences leaves the arts in an uncertain position. Although he acknowledges the value of attending to horizontal structures in relation to vocational education (Young and Gamble 2006) he offers little detail.

The knowledge-rich curriculum and the 'personal response'

Young's lack of attention to the arts is of concern because it is the idea of 'structure and sequentiality' that appears to be emphasised in the implementation of the KRC in school as if art education is vertically structured, even if art is not. There is no 'off the shelf' KRC available for art and design, and teachers must design it themselves. In many contexts this appears to involve some conflation of Young's ideas with Hirsch's 'knowledge every child should know' concept. Three strands are identifiable in terms of content: the formal elements, copying 'realistically' from a monochrome image and a sequential teaching of art history. This content is accompanied by a pedagogy that favours 'direct instruction' (the teacher models step by step using a visualiser and the students copy) and regular testing of the same skill to demonstrate 'learning', which seems to adapt ideas of 'retrieval practice' used in other (more vertically structured) subjects for the art room.

All of these are observable in a task common in knowledge-rich contexts, the enlarging and rendering in pencil or paint, of an image (often a portrait) using the grid method (for examples see Londesborough 2018; Michaela School Art Department https://mcsbrent.co.uk/art/). This is not exclusive to the KRC but does appear to be particularly employed with purpose in such classrooms. In School A this was seen in Year 9 lessons where students spent several lessons enlarging and shading in pencil a copy of a skull by Leonardo da Vinci (each lesson beginning with a short precis of facts about da Vinci, the Medicis and the Renaissance), in GCSE coursework on the theme of climate change (drawing from images of plastic bottles and endangered animals) and in sixth form lessons where students worked from their own 'observational' photographs. My point is not to give a detailed critique of KRC approaches generally or drawing with a grid specifically (an important skill within art education for a long time and still relevant within both analogue and digital processes). Though debates may rage about whether the knowledge-rich approach provides students with 'authentic' experiences of art, what Bernstein's theorising of the pedagogic device helps us to understand is that the institutionalised setting of school created by close-by and far-away flows that include processes of recontextualisation and reproduction will always be at a distance from whatever 'real' art may be considered to be, and so will never in that sense be 'authentic'. In probing further therefore it is not the authenticity of the products of knowledge-rich approaches that is in question (although, as we shall see the 'real' is significant) but what they can tell us about the changing classroom and how ATP might connect with it and extend it. I refer to three interconnected themes, the visualiser, the hyperreal and the deferral of a personal response.

The visualiser

Artist educator (and former teacher) John Sutcliffe, who collaborated with Julie in their projection mapping workshop (Turn 6), shared with Julie how he began his own artist-teacher explorations through playing with obsolete media such as overhead projectors, slide projectors, and cine-film, attending to their sensational affective flows; the once familiar (to him) light, and sound of slide and cine projection employed for new affect, now released from their instrumental role of showing 'pictures'. That old media has the power to change our 'intensive register' (O'Sullivan 2001) is clear but, as Turn 3 explored, we are perhaps less aware of how current media orientates us towards certain ways of being. In reflecting on the ensemble of the KRC from a vital-materialist (Bennet 2010) perspective, what became clear to me was the centrality of the visualiser to the assemblage, without which it would be impossible for Julie to demonstrate the shading of a section of the skull to the whole class and expect them to follow along. Likewise, the photocopier makes possible the easy and affordable copying of an image so that every student has the same picture to copy, something that was not possible during my GCSE lessons in the 1980's. Take both the visualiser and the photocopier away from the knowledge-rich classroom and the pedagogy would be quite different.

A blogpost about the KRC and Art on the Royal Society of the Arts website (Londesborough 2018) gives as an exemplar students in one school using the grid method to draw and render the same picture of Salvador Dali in pencil three times over two years to both 'retrieve' the knowledge and demonstrate 'progress' in drawing. The ensemble of visualiser-photocopy-paper-grid-pencil is understood in the blog post, and in my conversations with Julie and others, to intend towards learning to draw, but it is a

particular type of drawing that is brought into being. Other ensembles produce different drawings, for example the ‘objects-paper-pencil-view-finder' ensemble that produces the freehand observational drawing from ‘life’, or the ‘drawing board-paper-ruler-compass-set-square' ensemble that produces the technical drawing or the ‘paper-pencil-horizon-line-vanishing point(s)’ perspective drawing. What other ways of drawing are enabled by other combinations, such as charcoal and eraser, or simply, paper, pencil and memory? The kind of drawing that the visualiser-photocopy-paper-grid-pencil ensemble brings into being is the photorealist or hyperreal image, not drawn from life but from life mediated through a lens and by a screen. This allows for a more-than-human perspective to be achieved, zooming in on microscopic details, as I saw sixth-formers at School A doing during lessons at School A.

Hyperrealism

“...the whole idea of Photorealism remains fairly disreputable in Britain”
(Head, Forward in Taylor 2009)

It is curious that the hyperreal image has become so prominent in English art education at a time when it has not necessarily been prominent within wider arts practice and criticism. Photorealism emerged principally in the USA in the 1960’s and 70’s alongside trends such as Pop Art and Minimalism which were also, in different ways, concerned with the ‘real’ and with the materials and processes of mass production (Battcock 1975). The Photoreal implied a painting so like a photograph that it was impossible to tell the difference. Overtime painting (and sculpture) associated with and inspired by Photorealism was referred to as Super Realism (Battock 1975) and

Hyperrealism (attributed to Belgian art dealer Brachot's naming of an exhibition *L'hyperréalisme* in 1973), the manipulation of scale, colour and light, and the capture of small details not normally perceived by the human eye giving a paradoxically unreal or more-than-real feel to the work. Because of the more-than-real element of such work, early criticism proposed that the 'new' realism was 'basically not realism at all' (Henry 1975:11) but 'pure illusion' and idealism. These were images so perfect that they could not exist for 'real' in the 'real' world. The term *hyperreal* appeared in post-modern theory, used by Umberto Eco (1986) and Baudrillard (1994, 2012), to refer to the ubiquity of the image of the real and its fetishism in contemporary life within advertising, political rhetoric and the news (a phenomenon that Pop Art played with, and which photo-realistic work often referenced, using the imagery of 'popular culture' for inspiration) (See Kroiz 2002 and Perry 1998). If the authority of modern art had rested on the distinction between the original and the counterfeit (the 'real' and the 'fake') along with the genius of the artist versus the pretence of the forger, Baudrillard (2016:1994) explored how within post-modern, consumer society, the 'original', singular real being was replaced by simulacra (copies of an imagined, but not existing, authentic, original 'real' thing), so that all of life became 'artifice' (2016:75). The pervasiveness of the image made it impossible for the individual subject (or specifically the artist) to create a life (a work) unmediated by 'versions' of possible ways of being already seen and so the uniqueness of the 'self' and 'self-expression' was also called into question.

Hyperreal art is written as representing a ‘nostalgia’ (Peariso 2013) and ‘yearning for a time when objective realism was thought to be possible’ (Head in Taylor ed. 2009:10). Baudrillard (2016:72) also sees within it a ‘fetishism of the lost object’, a naive focus on the object as a thing separate from any symbolism or meaning (in this regard Hyperrealism had connections with the objecthood of Minimalism as Battock (1975) noted). This separation of the object from any pretence of meaning perhaps ‘reawaken(ed) the dormant joys of observation’ (Karp 1972, reproduced in Battock 1975:24) but its mediation by the photograph gives no sense of the object’s physical presence in the world (it is the photograph that is copied, not the object) and in emphasising objectivity downplays the embodied affective encounter. Taylor suggests that there is a ‘mechanical’, fabricated quality to the faithful copying of Hyperreal work, ‘as though the creator is almost denying that he had any essential role in his own creation’ (2009:53). The consequent ‘neutrality’ of the work, is considered by Peariso, who wonders

> What could it have meant to cultivate a “styless style”, to have distanced oneself from the signifiers of “involvement or belief”, in a decade commonly associated with an emphasis on authentic political commitment. (2013:744)

If the political culture of the time demanded a response, Peariso suggests that the hyperreal, with no possible conceptual, symbolic or theoretical sub-text to understand literally ‘ask(ed) nothing of their audience’ (*ibid.*745) other than to validate the accuracy of the image to a presumed (idealised) reality. Head concurs that the ‘moral integrity’ of the work is in its ‘exactitude’ (in Taylor 2009:17). Baudrillard spoke of

there being a ‘void’ around the painting that rid the work of anything other than the ‘pure gaze’, including (through the photograph) freedom from the pretence of corresponding to the original object itself. However, he cautioned ‘It is easy to detect the unconscious trying to remain hidden in this circular seduction’ (2016:72). It is never entirely possible to escape awareness of the ‘artist’ who ‘wows’ with their skills of reproduction.

The distance between English classrooms and nostalgic images of mid-twentieth century American popular culture is of course not so far as might be imagined; it is an aesthetic that informs popular culture more widely including numerous Netflix shows watched by teenagers. Though the hyperreal is a style now evident worldwide, including in the UK, and is more often subtlety imbued with subjectivity and the ‘unique concerns’ of the artist (Head in Taylor 2009:11) it is still characterised by a detached nostalgia, stillness and melancholy. It is easy to see its attraction in school: it immediately wows students (and colleagues and parents), its subject matter (close-ups of food, old toys, natural objects, stationary, household items, landscapes, urbanscapes, figures, nudes) is endless and readily available, and, thanks to mobile technology most students now have access to a camera in their pocket with which they can take detailed images from which to draw. And who would question that ‘real’ art is drawing and painting ‘realistically’? As previously discussed, this is what is recognisable as ‘art education’.

Peariso (2013:753) states, in reiterating Brackman’s early observations, what is at stake within Hyperrealism is not whether the work is good but whether it is real, a reassuring

anchor amongst a sea of practices (the abstract, the found, the conceptual, the eventful, etc.) that leave the viewer 'adrift', uncertain whether they have been taken in by 'an elaborate "con game"' (*ibid*.). It is not that hyperreal work should not be encouraged in schools, but a curriculum dominated by Hyperrealism leaves students (and their teachers) ill-equipped to respond to the array of practices that *ask more* of their audience. Arguably a similar thirst for anchorage informs enthusiasm for the KRC - amongst a plethora of possibilities, it offers some certainty in appealing to a 'model' that is recognised as 'real' education, just as the hyperreal provides 'real' art. With Efland's claim that the products of the art room might tell us something about the structure of relations within schooling in mind, it is possible to link the prevalence of hyperrealism in English Art and Design education and the surge of interest in Social *Realism*. Such products suggest that the humanist intending of the school is waning, the appearance of the unique self-expression of the individual student giving way to a different kind of simulacra, the appearance of real learning.

Deferral of a personal response

What is eroded by the hyperreal is the presence of the 'original' and the subjectivity of the artist. Likewise, what is absent in the KS3 grid drawings described above, where every student draws from the same image and all outcomes are variations of the same, is the singular 'real' student, and their personal response. There is no expectation that the student does anything 'creative' with their image (before or after). It is not that the unique viewpoint is not valued but it is deferred until the student is understood to have learnt the skill and demonstrated 'real' learning.

In most of the schools I have visited, though at Key Stage 4 and 5 the final outcomes produced by students appear unique as required by the exam criteria, students reproduce the same process modelled above (select an image, enlarge it, render it), which leads one to question whether these earlier tasks in Key Stage 3 are more about preparation for passing the exam (Art's equivalent of 'teaching to the test'?) than 'powerful knowledge' or 'cultural capital'. Such processes may enable a young person (and their teacher) to feel powerful within their school context, the status of drawing or painting realistically from a photograph, as we have seen, provides distinction amongst peers, teachers and parents, and probably also provides a fair exam result, but such knowledge is not so powerful in broader contexts outside the school, and so some caution is needed. It also ensures that the classroom intends towards one way of being, the way of being that all contemporary life relies on, the mediation of the self through the digital image, through the screen. But there are other ways to be...

The importance of disposition within horizontal knowledge structures

The removal or deferral of the 'personal' from the art room may not be a problem, given that this inquiry so far has suggested that it is often a misrecognised 'illusion' anyway. However, the lurking question of 'artiness', having an arty personality, also discussed above, suggests that the personal *is* important to success in art in ways that extend beyond the classroom. The work of Maton, another 'social realist', shows how, in modelling an 'arty disposition', ATP may have much to offer 'knowledge-rich' classrooms. I will focus on just two aspects of Maton's much more complex Legitimation Code Theory (LCT): *dispositions,* and *gazes.*

Dispositions

Building on Bernstein's vertical and horizontal knowledge structures, Maton suggests that knowledge structures have not only *epistemic relations* (what is recognised as knowledge) but *social relations* (who is recognised as a 'legitimate knower'). His premise is that 'practices and beliefs are about or oriented towards something and by someone' and 'thus involve relations to objects and to subjects' (2013:29). LCT maps how 'knowledge structures' and 'knower structures' intersect within disciplines organised around *Knowledge, Knower, Elite* and *Relativist* codes (see *fig.21*).

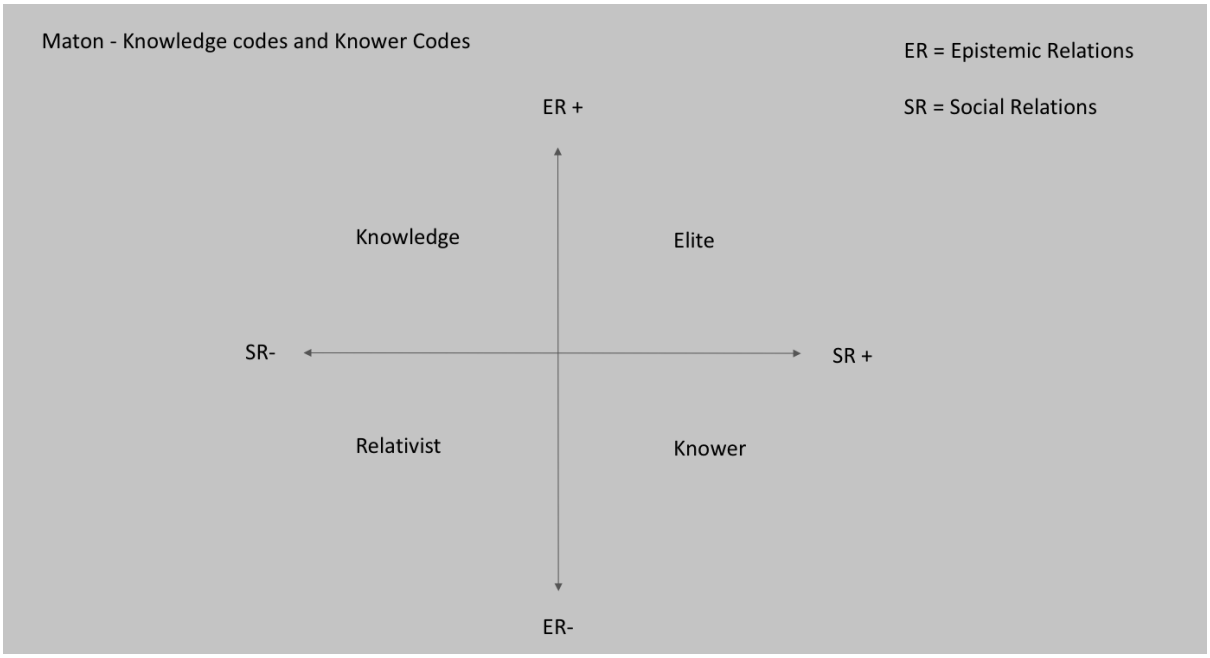


Fig 21 - Maton's Knowledge Codes and Knower Codes from Maton 2013 p.32

Maton's model suggests that to be powerful in certain disciplines it is not enough to know the right things - one must also be the right kind of knower, as expressed by Catrin about the student who would 'make a great artist'. He reports on research into perceptions of Music as a curriculum subject that asked students to rate curriculum subjects according to the following criteria,

a. Anyone can do it, nothing special is needed;

b. You need to learn special skill or knowledge;

c. You need to have ‘natural ability’ or a feel for it;

d. Only people with a ‘natural ability’ can learn the special skills needed.

(2007, 100)

Music was more often associated with C or D than any of the other subjects listed (Art and Design was not included). Repeated research with undergraduate students had similar outcomes. He suggests that Music is a challenging subject because ‘pupils must both demonstrate possession of musical knowledge and skills, and express musical dispositions’ (*ibid.*103) which, according to the model above makes it an elite discipline. In terms of its ability to confer distinction, the challenge may not be worth the cost because, as his interviews with students suggest, music is ‘an elite code not widely distributed socially’ (*ibid.*104). Hay (2016) has applied LCT to Drama education suggesting that although at lower levels the subject might be understood to be for everyone, the combination of epistemic and social relations required at higher levels make it difficult for many students to succeed.

The field of visual arts is problematic because though some forms of arts practice obviously require high levels of practical knowledge and skill, other forms *appear* not to (the bafflement of ‘but my four-year-old could do that!’), so that art could be argued to be relativistic in nature, by Maton’s definition. In such circumstances having the right disposition, being the right kind of knower, who can judge the worth (or not) of

the artwork, becomes the most important factor. This is not to argue against practical skill or declarative knowledge but to state that practical skill and declarative knowledge alone is not ‘powerful knowledge’.

Gazes

Central to Maton’s theorising of disposition is Bernsteins’s notion of the gaze, a way of ‘recognising’ what is valid. Maton suggests that in relation to the arts, it is a cultivated rather than trained gaze that confers distinction, enabling individuals to show discrimination, the display of judgement or taste in ways that seem ‘natural’ rather than ‘learned’ (the ‘artiness’ referred to above). This, he suggests, is the result of immersion in a community of experience, so that horizontal disciplines are characterised by their sociality (2013:94). It is a community that is bound together by a shared canon, as he states

> New knowers are thus brought within the field and then rise to greater legitimacy through prolonged immersion in exemplars and models within master and apprentice relations. (*ibid.*98)

Crucially, knowledge of the canon is not about knowing the right facts but demonstrating a cultivated response to, or opinion of, an exemplar, so that one’s discrimination might be demonstrated by having a different response to a work than others do, but in ways that are recognised as legitimate. I deliberately do not distinguish here between practical know-how in art making and knowledge of art

theory or art history as judgement and taste are critical in both and the two are inter-related.

Is art education really just an education in good taste?

The notion of art education as an education in a cultivated taste has a long history, evident in eighteenth century government policy for the arts (Borzello 2014; Romans 2005) with its civilising drive that conflated good taste in art with good morals (see particularly Borzello 2014). The civilising power of art, although not so moralising, recurs in education policy and rhetoric, for example in reports about the social impact of the arts and debates about multiculturalism in art education in the 1990's (Burtonwood 1995; Matarraso 1997) as a response to fears about racial tensions in Bradford and Oldham in 2001 (Klein 2003), in the New Labour government's emphasis on 'cultural education' (NACCE 1999) or Peter Bazalgette's (then chair of Arts Council England's) 2014 defence of investing in the arts - see also Denmead's recent work on the 'creative underclass' (2019). That art is "good" for us and makes us better, more civilised, people is a long-standing belief.

Art education as an education in 'good taste' and 'good behaviour' can be an uncomfortable, half-known, lurking misrecognition within art education, where it might be argued that educated 'middle class' or bourgeois taste is privileged, based on, 'a systemic bias in favour of the possessors of inherited cultural capital' (Bourdieu and Passerson 1990: xi; Ivinson 2012) - although the hyperreal image may represent a more 'popular' notion of what 'good' art is. This is art education as symbolic violence, where both those with capital and those without accept the truth that one kind of taste

(that of the powerful) is more valid and cultivated than another. 'Taste' in art is, of course, complex. The 'shock' of progress in art that Young and Muller speak of as characterising horizontal knowledge structures (2013:46) has often come from anti-elitist moves (new styles appropriated from marginal contexts, knowing subversion or rejection of power structures, jokes made at the expense of the art world, deliberate adoption of the kitsch or the camp) but it is not long before such moves are integrated into the established order, divested of their revolutionary power.

ATP as a way of being a 'cultivated knower'

There are, I would suggest, (at least) two interrelated 'canons' relevant to ATP, the first is the canon of art (and craft and design) itself and secondly the less often thought of canon of art education, that I have sketched out progressively through this thesis, that teachers (and through them their students) are immersed in in the classroom. Both canons are contentious, and ATP provides a potential way to cultivate one's pedagogic gaze in relation to them. Walton (2020) argues that art education's canon (taste, observation, expression, formal elements, the hyperreal) is its content, representing different revolutions that, as with art itself, have progressed horizontally rather than hierarchically over time. It is not that the formal elements, observational drawing etc. should not be introduced to students but that they *and their pedagogies* should be understood and taught as being 'of their time', representing a paradigm that has since been challenged, and that it is possible for teachers and students to have a cultivated position or 'gaze' on. None of this is to position the teacher externally to art or its education, as critical outsiders looking in, but to see the challenge of teaching art as attending to how the orientation and intention of the art classroom, of which the teacher is part, is continually formed and reformed. The powerful disciplinary knowledge for

both teachers and students is to understand how and why the art classroom gets to be here and now, and how the pedagogised encounters of the classroom relate to discourses of art in contexts outside the school. ATP has a role to play in this (see Turn 8).

How are artistic dispositions developed in students and what has ATP got to do with it?

Thomas (2019, 2010) attends to how students attain a creative disposition through 'social tact'. Closely observing interactions between teachers and students in secondary classrooms in Australia and the USA she creates vignettes from her observations; her participants' exchanges having a style reminiscent of polite conversation as narrated in a Jane Austen novel. As with eighteenth century society, the language games reveal a negotiation of identity and position within the classroom, where the teacher has the upper hand, and show how in subtle half-seen ways the teacher directs the supposedly independent work of the students in their care. In the preface to her book she recounts how when she has shared her research with fellow art educators at conferences so many, across the education spectrum, have told her that they recognise themselves, their students and their classrooms in the observations she shares. She states 'Some probably thought that what I had disclosed was just a bit too close to the bone, fearful perhaps that a taboo had been made explicit' (2019: viii).

The misrecognition of independence in the school context

The taboo Thomas breaks is to acknowledge outright that interactions between art teacher/tutor and art student are 'ethically ambiguous' and involve 'deceit and wily plays' as the teacher manipulates the 'independent' student to a 'cultivated' outcome.

These interactions are evident in art teachers' exasperation expressed at critical moments in the year that they feel that they are completing a whole class set of GCSE projects all at the same time and students' own accounts of the development of their work as seen in the trend for those who have achieved the highest marks at GCSE to go through their work page by page on YouTube, as one student states

> My art teacher gave me a disappointed look, saying that doing something so basic won't get me a level 9. So I changed my whole idea the day before the art exam.
> https://www.youtube.com/watch?v=ltLBaa18x_c&t=403s (Accessed Feb 15 2020).

In Thomas' study she noted that students became increasingly dependent on their teacher as their work developed. It was those who aligned themselves most readily to the teacher's perspective who were most successful. Turn 3 argued that teacher (and student) bodies are peripheral to the intending of the art ensemble oriented towards the ideal human subject but here an additional perspective is offered; though side-lined, and sometimes exploited, the art teacher, in performing their pedagogic role must ensure that student bodies align with the intending of the classroom and claim that intending as their own. The teacher must influence proceedings, but hide it.

But where is the magic?

One danger with attending to the social construction of art (education) is that demystifying the work-of-art and the art classroom, revealing the misrecognition involved, robs art of its magic. Deeply held beliefs about art education as a personal

and social good can be undermined by realising that there is always misrecognition and symbolic violence involved. One response is to seek more transparent, egalitarian pedagogies. ATP is often theorised as such (See fig.22), as the teacher is repositioned to be a learner alongside their students, or the students repositioned to be an artist alongside their teacher (Hyde 2007; Ward 2014; Hoekstra 2015). I do not wish to reject a critical, progressive position (discussed further in Turns 7-8) but to consider what claiming, rather than seeking to eliminate, the misrecognised for the ensemble offers to ATP as a practice that does not resist or replace habitual classroom flows, but goes along with and beside them, extending their potential.

Critical Pedagogy and Contested Spaces (CP) (In association with Tate Modern)

30 credits

This module, in partnership with Tate Modern, continues to support and develop your praxis through engaging with the theories and concepts of Critical Pedagogy. You will explore the potential of the artist teacher to operate at a level beyond orthodoxy - toward a critical pedagogy. Contemporary art practices will be placed within a socio- political framework to illustrate the position of artist educators within this current and critical pedagogical agenda. You will explore the concepts and practices of a number of key critical pedagogues including Paulo Freire, Ira Shor, Antonio Darder and Henry Giroux as well as the theories and philosophies of John Dewey, Jean Piaget and Karl Marx.

Core Module from MA Arts and Learning, Goldsmiths University

https://www.gold.ac.uk/pg/ma-arts-learning/ (Accessed 18th October 2020)

Fig.22 Goldsmith University's MA Arts and Learning core module, Critical Pedagogy and Contested Spaces

The gift of teaching and ATP

Many of the instances of 'practice' that my participants chose to engage with involved learning from a skilled practitioner who 'taught' them, whether in ceramics, printing, textiles, digital media. What they each appreciated in these contexts was the opportunity to be with someone who had knowledge to give. The giving of knowledge to another, from a critical stance is often aligned with didactic teaching or transmission, memorably referred to as 'banking' by Freire (1996). From such a perspective 'giving' knowledge is an imposition on the other (the student), who is seen to learn best when they arrive at learning by themselves, even if a 'knowledgeable other' scaffold (facilitates) the learning journey for them. Critical and constructivist pedagogies share a common foundation, a belief that knowledge is socially constructed and most meaningful when it is discovered rather than given.

Without rejecting the power of discovering for oneself, it is also possible to see knowledge as meaningful because it is given rather than discovered. Thomas's analysis details the numerous minor ways that teachers 'give gifts' to their students (and what is given in return) in their 'manipulation' of students' creative work. It is not just direction or advice that is given (the name of an artist to follow up, the memory of how a previous student may have overcome a similar problem etc.) but materials made available (often brought in from home) or contacts with others (calling in a favour from a friend) that are not part of the classroom, and are often personal to the teacher; Thomas, drawing on Bourdieu, calls this brokerage, seeing it as a form of misrecognition.

Thomson *et al*. (2019), also framing their research of arts education through Bourdieu, following 63 teachers (and selected students) in 30 ‘arts-rich schools’ over three years, found brokerage to be a significant factor too. Their participating schools were nominated by either the Tate Galleries or the Royal Shakespeare Company as notable for their commitment to and engagement in the arts at a time when the rules of the game do not appear to actively endorse the arts within education as a status-giving pursuit (see Turn 5). They summarise the practice of arts teachers in these schools as having two distinct characteristics, having a ‘students as artist’ perspective and ‘arts brokerage’. Thomson *et al*. identify several features of brokerage which include drawing on personal networks and participation in local arts communities. Their brokerage can be summed up in their statement that the ‘teachers embodied what it means to be culturally engaged’ (*ibid.*247).

Brokerage is evident in accounts by artist-teachers (Hyde 2007; Stanhope 2011; Ward 2014) that discuss ATP bringing students into a wider community of practice beyond the classroom. Their reports can read as, in the grand scheme of things, ineffectual, singular encounters with individual students or small groups that do not seem to change the intending of the classroom significantly but as minor instances they still make a qualitative difference to the aesthetics of the classroom (see Turn 8). Spending time with my participants over several months I became aware of how brokerage featured in their classrooms in similar ways. ATP noticeably extended teachers’ repertoire of gifts and therefore the possibilities open to their students, providing them with more capital to exchange with students in the negotiated practice of the classroom. These minor ‘extra’ gifts, injected energy into classroom flows in enthusiasm for new or

rediscovered ideas, artists, materials and processes, conferred at different times to a single student, a small group or a specific class and the significance of these was heightened by being new, not simply something given many times before. Importantly the ATP the teachers engaged with was not chosen with a particular connection to student outcomes in mind, the application of the 'gift' occurred in apparently random, intuitive ways after the event.

Zoe reflecting on how her Artist Teacher MA is influencing her teaching

> *I often hear myself in school talking about the things that come on the MA… I think especially with the sixth form… I'll be in the library looking for myself and then I'll find something and I'll be, like, oooo - and quite often I've sent random emails at 7pm at night and say look I've just found this thing, and it's going to be amazing for your project and you should totally look at it and I'm going to photocopy it and bring it in to you and they probably think I am mad for doing that all the time.*

Julie talking about her recent ceramics workshop

> *I did the clay workshop with Phoebe Cummings - she won the women's craft prize or something like that. I hadn't heard of her before... It was really nice and I just decided to go - It was a Saturday and I had no plans… and I ended up using some of the techniques I learned in the workshop with the kids over the*

last few weeks and it's been really way more ambitious than anything I've done before…

Bella's 'play' days

Sometimes the enthusiastic gift was seen in a passion for a particular material or process. Bella's enthusiasm for materials was unmissable in her classroom. During the study a textile artist unable to practice her craft anymore donated 15 bin bags of fabric, looking for a worthy and appreciative recipient of her own much-loved collection, to Bella. Bella's joy at the different fabrics, colours, and textures, was infectious, a gift repaid to her in the work produced by her students, their enthusiasm fired by her own. The most experienced teacher of the group, after starting a family, Bella established a routine of attending annual practical workshops. These were spoken of as a gift to herself, with no expectation of output *'I just went for a play day really'*. Although described as being 'for her', her descriptions of her teaching approach suggested that the benefits were often given to students as she would pass on what was most valuable in the form of practical workshops where she demonstrated a technique and encouraged her students to 'play' with it too.

The subtle gift

As with others' observations of 'brokerage' above, the teachers in my study, in connecting their students to materials and processes from their own embodied creative journey, also acted as gatekeepers to the artistic communities (human and non-human) that they were part of, offering the 'gift' of a wider world that might otherwise have felt far removed from the classroom. Such gifts, although generated through ATP were

able to be given subtly without explicitly sharing the practice from which they developed. The teacher did not need to say, ‘here is something I made’, ‘these are the ideas I am exploring’ or ‘this is what my work is about’. The ATP informed their pedagogy but did not take centre stage. It seemed the sharing of practice more openly was, for all my participants, a risky undertaking.

The question of when and where ATP was safe to share featured much more in my study than I had expected it to. Though I could see openings that my participants might explore they were more reticent, which was of course fair - it was not me who was taking the risk but the teachers. Gradually I noticed the safe spaces that they did tentatively expand into, spaces offered to students with whom the teachers felt a connection to. It was not just a question of when, or where, but with who teachers felt it was safe to share their practice. For Zoe this was a ‘really nice bunch of kids’ who made up the core of a Friday lunchtime art club, with whom she felt comfortable sharing her prints. In School A there was a noticeably more personal feel to ‘enrichment’ sessions. Each term students in years 7-10 signed up for activities on a Friday afternoon and Julie actively encouraged certain students to choose her sessions, partly because, in the case of Year 10 they were in her GCSE classes, or in the case of Year 9 because she wanted to encourage them to choose art for GCSE, but it was noticeable that those who chose to sign up, did so because they liked being in the art department with her, and she them.

One enrichment group was focused on learning to use the various digital media equipment the department had just purchased: cameras, tablets and filming equipment,

plus the associated editing software. Photography was the medium that Julie reported as being most meaningful for her currently, the thing she got most excited by and though she did not actively share her photographs with her students there was an underlying sense that students were joining in with something that she was also exploring. Comments such as 'I find it works best for me if I try this…'. or 'Yes, I struggle with that too…' communicated to her students a current and active engagement with the medium. When Julie showed her photographs at the end of year exhibition it was these students who, as we were putting up the photographs, asked questions about them, intrigued to know *'Did you really take these Miss?'*.

For both Zoe and Julie, in these extra-curricular groups their expertise was not demonstrated by knowing everything (mastery) about their medium but quite the opposite, they had knowledge to give but they also gave the acknowledgement that they were learning themselves and that there was still much to find out. It was their enthusiasm for going along with materials and processes towards something still unknown that they communicated to their students. In these extra-curricular instances the 'brokerage' offered was heightened, with a more relaxed atmosphere and greater trust placed in students, with access to equipment not normally given so freely, and (once taking part) the invitation to an even smaller number of students to participate in 'special' projects such as taking photographs of staff for promotional materials, or the production of a newspaper. Significantly the relaxed atmosphere did not diminish the authority of the teacher but increased it. These 'safe' students, for example, were often the ones most willing to take on board the teacher's advice in the production of their work.

I began this chapter by suggesting that 'pinning down' the products of the art room for investigation would reveal the misrecognition at the heart of art education, taking agency away from the individual artist and giving it to the ensemble. My stated aim was to show that ATP need not be thought of as a practice that results in the freedom and equality of individuals but the extension and growth of the classroom ensemble. To a large extent that is what has transpired. However, in also revealing the significance of the teachers' artistic disposition, to the 'life' of the classroom, we can conclude with Thomas that,

> ...the teacher should be repositioned as *the* critical agentive function in what students do, how they go on and what they make in their creative endeavours (Thomas 2019:135).

Where does such a statement leave the 'distributed will to teach'? Thomas's work suggests that, though the classroom can be spoken of as being a phenomena in movement, and the will to teach distributed across the classroom ensemble - she herself suggests that classrooms might be thought of as having "collective intentionality" (2019:135) - the power to act is felt unevenly, accumulated at different times and in different intensities within different parts, and often (but not always) resting with and being held in tension by (but not belonging to) the teacher. What Thomas also shows however is that the teacher's power to act is contingent upon the quality and responsiveness of relationships within the classroom ensemble, between students, and the materials and process of making. The teacher must invest in these relationships

from their own creative resources to ‘reap’ the rewards. ATP increases the store of investments that teachers might draw from. However, it is not only these close-by relationships that determine who and what gain status in the classroom and contribute to its potential. I therefore turn, in the next Chapter to the ‘far-away’, the question of policy and power and how ATP is both formed by and counters these powerful flows.

Turn 5 - Policy

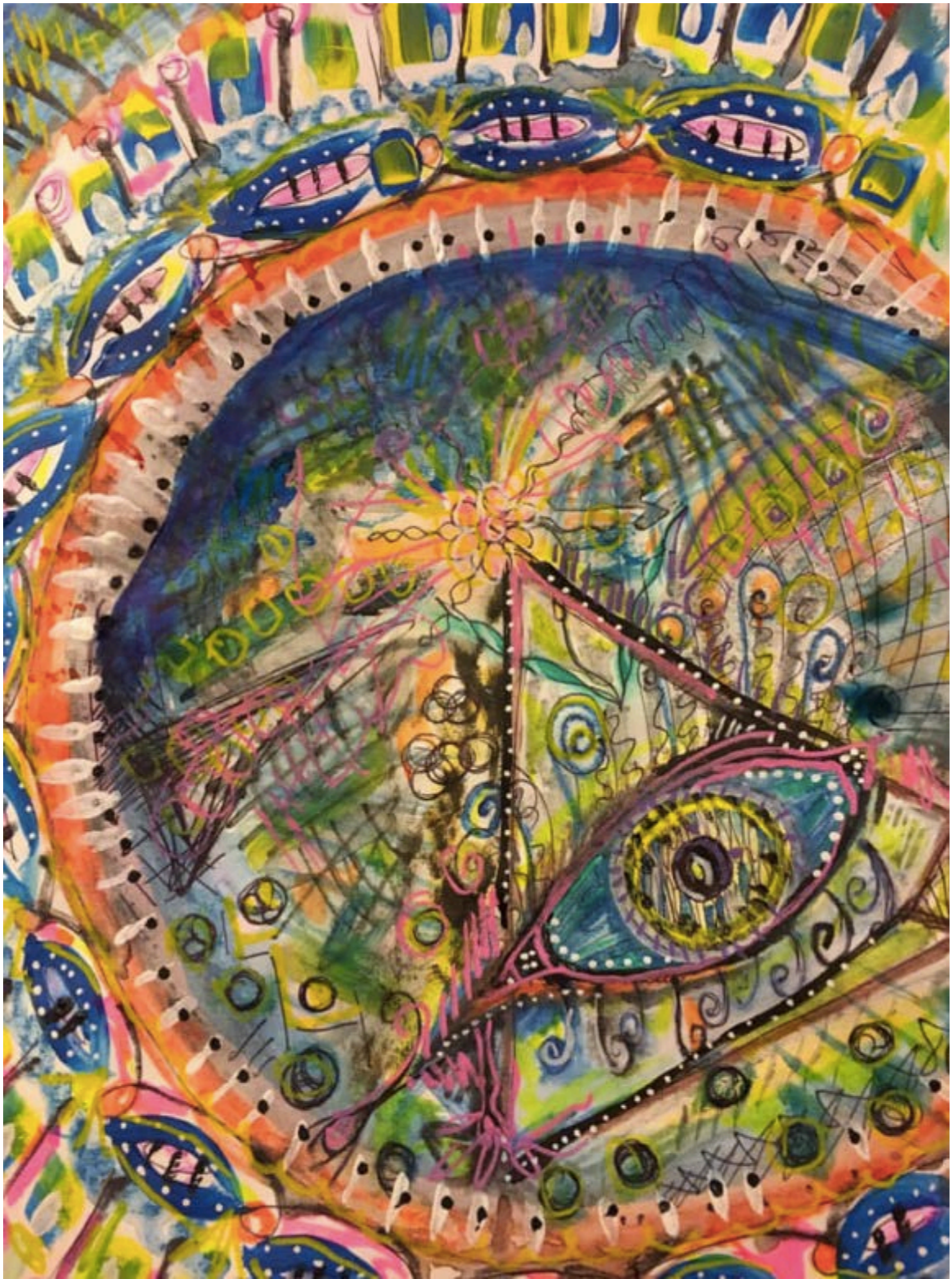


Fig.23 'Doodling' Photograph of work Created by Molly 'I've been doodling all week'

The previous ‘turn’ considered how the products of the art room, in the form of student outcomes or ATP, are not simply the work of an individual but the distributed agency of the ensemble. This ‘turn’ considers in more detail how ATP, as a product of the ensemble, may approximate to a lesser or greater extent to an ideal and align with or resist the (neo)liberal humanist intending of art education. Molly’s *Doodling* pictured above (fig.23) created outside the classroom and shared with the other participants in the study via Facebook, but not shared in school, is discussed intermittently throughout. Though the theoretical lens of the previous ‘turn’ was that of a demystifying critique influenced by Bourdieu and Bernstein, pinning down the products of the classroom in order to analyse, I now take up a different theoretical perspective. My aim is not to pin-down but to set-in-motion. The work-of-art, and specifically *Doodling* is therefore approached from two different perspectives, firstly that taken by Bourdieu and also Efland as discussed in Turn 4, and secondly that proposed by Biesta in Turn 3. The first asks *‘What can this tell me about the ensemble that brought it into being?’,* seeing the work as a product of culture. The second asks *‘What is this asking of me?’* seeing the work as a catalyst for further action, reaching after potentiality.

The background to this inquiry is sketched out in the concluding paragraph of the previous chapter which pointed to the contribution of ‘far-away’ flows to the boundaries of what knowledge and ways of being are legitimised in the classroom. Through drawing on the work of Foucault and Deleuze I now consider how it is that far-away flows, of ‘power’ and ‘desire’ operate within institutions and, more

contentiously, within and through arts practice, including ATP and work such as *Doodling (fig.23).*

Power

Power is difficult to define, referring not so much to power wielded by one individual (or group) over another as to the distribution of power across complex social networks that lead to some being 'powerful' and others less so. Power has been hinted at in descriptions of classrooms in Turn 1, the instrumentalism of the objects of the classroom in Turn 2, the hidden curriculum and the exclusionary intending of education towards the 'ideal' in Turn 3, and the frictions within the pedagogic device of Turn 4. Through considering how power is framed by a philosophical / historical perspective these implicit relations of power are brought to the fore.

Policy

One way that power is distributed within education is through 'policy'. Ball states that policy 'cannot not be treated simply as an object, a product or an outcome but, rather, it is a process, ongoing, interactional and unstable' (2017:10). In conceiving of the classroom in movement as formed by the flux of the close-by and the far-away we can see policy not as 'delivered' and unpacked in the classroom but as flowing across in waves, sometimes rippling in and out again leaving little impact and occasionally crashing in tsunami-like and threatening to overwhelm. Two closely related keywords inform this chapter, *creativity* and *knowledge.* The first defined a policy agenda under the New Labour government of 1997-2010 during which the ATS was established, and the second has defined policy since 2010 under the Coalition and Conservative

governments, the time of my PhD research. In attending to the 'conditions of emergence' for ATP, these powerful flows are significant.

On neoliberalism

The 'creativity' and 'knowledge' policy agendas are linked to an overarching aim for economic productivity arising from an ideological position of free-market capitalism that many refer to as 'late-capitalism' or neoliberalism. Though Neoliberalism with an upper-case *N* points to an economic ideology that maintains that 'individual freedoms are guaranteed by freedom of the market' (Harvey 2007:7) I follow Ball in using a lower-case *n* to refer to the pervasiveness of neoliberalism in everyday life ''in here' - in the head, the heart and the soul - rather than (just) 'out there' in politics and the economy' (Ball 2016:1047).

The neoliberal worldview regards the market as best served through 'self-regulation' via the withdrawal of state control through deregulation, competition and privatisation (Robertson 2008). Robertson emphasises that such an aim supposes it is possible for markets to 'operate separate from and above or outside society' (*ibid.*10). Here, she argues the flaws of Neoliberalism are exposed: in order to ensure that markets can operate unfettered, human beings and nature are inevitably not freed but commodified, turned into markets themselves. She continues, 'human beings and nature will resist these pressures because they are not real but fictitious commodities' not responsive 'to the signals of supply and demand' (2008:10). This is the paradox of schooling over the last thirty years that as fast as education has been marketised and freed from local government management, it has also been made subject to accountability measures determined by central government that have exerted ever more control of teachers

(Thompson and Cook 2014b) to ensure that schools produce the future consumers and workforce that will service the needs of existing markets and also be the 'entrepreneurs and innovators' (Robertson 2008:2) that will create new ones.

Power, policy, neoliberalism and the school - insights from Foucault

Foucault's assessment of neoliberalism is a good place to start to understand how power works through institutions to determine who and what can be recognised as valid within a neoliberal context. He uses the term *biopower* (1998) to describe the way that society directs and regulates the practices of the body so that they are socialised to intend towards certain productive outcomes and not others. He links the establishment of schools, hospitals, and prisons to the emergence of capitalism, as the sovereign power to take life (seen in the monarch's right to order execution) was extended to encompass a right to harness life, increasing the 'usefulness and docility' of the population through 'integration into systems of efficient and economic controls' (1998:139). Through such institutions the diverse intersectionality and multiplicity of human subjectivity is channelled, 'split and hierarchically ranked' (Feeley 2016:865; see also Lazzarato 2006) towards the production of competent, cooperative and productive bodies (illustrated by my daughter's school motto '*Responsible, Respectful, Ready')* and stated clearly by Buckingham and Jones who describe government policy of the New Labour years as:

> connected to a view of children less as inhabitants of a complex cultural space than as economic resources to be augmented or as social problems requiring a stronger disciplinary regime. (2001:2)

Being recognised

From Foucault we learn that our subjectivity is not something we have because of something we are but because of what we do and produce. He explores how in modern societies the normalisation of what subjects do and produce has been controlled, not through fear of punishment, but through fear of being seen. Recognising oneself as a person becomes a kind of performance played out in different 'emplacements' (home, school, leisure, etc.) where one aligns with the normalised expectations of different 'ensembles of relations' in order to be recognised and accepted (Foucault 1984:178). Leahy and Malins adapt Foucault's use of biopower referring instead to *biopedagogy*, 'the specific pedagogical practices through which biopower is enacted' and to *biopedagocical assemblages* (2015:400) to encompass the complex flows of the classroom that direct, observe, measure, recognise and validate teachers and students as subjects. One's failure to be responsive to the biopedagogical assemblage is a failure to be productive by normative standards; this results not in punishment but in invalidation and invisibility, one is simply not recognised as valid. The significance of recognition is emphasised by Butler, who, responding to Foucault's work, suggests that our performance of self is predicated on two questions, firstly 'what are the norms?' and then secondly 'who is the other who recognises?' (2005:23).

Molly's Doodling and the vulnerability of not being recognised

The teachers in my study were under constant 'observation', subject to performance measures that judged their competence and success as teachers. This was all-pervasive, including scrutiny from school leaders, students, parents, and each other. However, in some ways they were *not* under observation, in one school OFSTED inspectors did not visit the art department during an inspection, in another when the Headteacher looked

in to see what I was doing with the teacher, it was the first time they had visited the teacher's classroom in her memory. Another school reorganised the timetable to give more time to 'core' subjects and less time to Art with no consultation with art staff about how such changes would impact their ability to achieve 'results'. If being 'under observation' had its stresses, not being seen, was also problematic.

Penketh (2016) is able to apply concepts from the field of disability studies, such as epistemic invalidation and purposeful failure, (Turn 3) to art education because of a perceived shared 'otherness' and 'vulnerability' within the project of neoliberal education policy that is characterised by a lack of recognition. In this observation Penketh is not alone, see for example Yates and Roulstone (2013) and Burch (2017) who remark on the vulnerability of disabled young people in England as a result of neoliberal policy changes and Matthews (2018), Thomson et.al (2018), and Dimitriadis *et al*. (2009) who discuss the impact of the changing and insecure position of the arts in schools on arts teachers and their students. All emphasise the strain of living long term with a feeling that one's position is not recognised or secure, whilst still being expected to 'perform'. In Penketh's view both disabled children and art education are 'excessive' in an educational climate that prioritises 'economic productivity', neither are seen to serve the needs of the market well. To be noticed and validated Penketh concludes, a subject (with both meanings of the word) must be perceived to have economic worth.

How might Molly's *Doodling* be understood within such a climate of vulnerability. How are we to understand its worth within the art education ensemble? What might the act of taking up pens and ink, as an 'excessive' or 'unproductive' gesture through 'just

doodling' offer to the potential of ATP? Molly shared *Doodling* mid-way through the study and continued to add further doodlings every now and then throughout. As 'doodlings' they begin with no clear plan and although over-time stylistic similarities can be seen, there is no indication of them gradually becoming anything else other than what they are (doodlings), there is no progress. They do not reference other artists' work, or wider themes, and are often completed unthinkingly, whilst watching TV for example. Her remark to me that they were '*just doodlings, not much really… I wasn't sure whether to share them*' revealed her own uncertainty regarding their status. Initially we might see them as *not art*, perhaps having little worth, no potential.

The affective proleptic premonitions of policy

However, extending this thinking regarding the ensemble of the classroom and the distributed will to teach, it is important to emphasise that the recognition of worth is also distributed; being both material, spatial and temporal as well as personal, and seen in the way resources (which may be human or non-human) are (re)allocated, (re)organised, (re)purposed or (re)moved to extend or restrict the potential of the ensemble, according to policy flows. Webb and Gulson's (2015) 'geophilosphical' exploration of policy, influenced by Deleuzian and new-materialist thinking, speculates that policy is felt intuitively, or 'sensed', systemically and materially, across the whole education ensemble, triggering distributed responses. They use the word 'prolepsis' to describe the way that policy 'e(a)ffects' are propositional (see discussion of affect and proposition in Turn1). Prolepsis, the opposite of analepsis or 'flashback', can be defined as a 'flash forward', a kind of premonition, that influences future action. Therefore, within the contexts of SEND provision or art and design education the distributed felt vulnerability is both current and anticipated, 'triggering' (Webb and

Gulson 2015) certain responses that change the condition of relationships in the classroom, its aesthetic quality. My suggestion developed through the rest of this chapter is that the ambivalent status of *Doodling* may be understood as having meaning and worth as part of this distributed response to policy flows; a ripple or reverberation felt beyond the classroom with implications for what ATP may do and enable to be.

Prolepsis and the 'Creative Industries'

Reviewing literature by art educationalists responding to education reform enacted by the Conservative / Liberal Democrat coalition government of 2010-2015

Penketh states:

> Here, art and design education was deemed to be most 'able', when aligned with normative arguments for economic productivity through the growth of creative industries (Penketh 2016:439).

All of the art departments I visited in this study had prominent displays, often produced with students in lesson time, or as homework, about the 'creative industries', deliberately pursued to promote art and design as a viable subject choice. At the time of this study (2017-19) such displays, and the promoting of creative careers at sixth form open evenings, and KS3 options events, countered the message coming from government that the arts do not provide a secure route to employment (for example Education Secretary Nicky Morgan's 2014 speech that encouraged students away from the Arts and Humanities in order to 'keep their options open'). Recruitment of students to GCSE and A' Level classes was made difficult by the promotion of the EBACC and

the introduction of Progress 8 accountability measures, negatively influencing the provision and uptake of the arts in school (see NSEAD 2016).

Advocates of the arts have responded to a perceived lack of recognition in education policy with figures such as those provided by the Creative Industries Council (ironically a joint project between government and representatives of the creative industries) that appear to show the arts as an attractive career offering; in 2017 the creative industries made £11.5 million an hour, employed 2 million people and grew at twice the rate of other sectors (for the most up to date statistics https://www.thecreativeindustries.co.uk/resources/infographics). Armed with such statistics, arts educators are incredulous about the government's failure to recognise the arts' value, and the necessity of creativity to human existence.

The 'common sense' of Creativity

It is interesting to note however, that when I searched the archives of IJADE, the academic journal associated with NSEAD (the archive begins in 1982), for papers that included the words creative or creativity in their title or abstract the results were as follows:

1982-1989: 3

1990-1999: 2

2000 - 2009: 22

2010 - 2019:54

Practice may often be intractable, rooted in past behaviours that Butler calls ‘passionate attachments’ (1997b), but the above suggests that policy can take root, be internalised and enter our shared ‘common sense’ remarkably quickly, the speed of change emphasised in language used by Jagodzinski (2012), who describes the ‘hijacking’ of creativity, or Kalin (2016), who speaks of a ‘take over’ in art and design education.

Christine Hall’s 2010 survey of education policy 1997-2010 comments on the surge of interest in creativity. As she describes, the New Labour government, along with many others internationally, put their faith in creativity to stimulate ongoing economic growth in an uncertain future. Art educators across the world have aligned their practice accordingly, (Hakala et.al 2015; Gormley 2018; Means 2013). Kalin (2018) adopts Sahlberg’s acronym GERM (Global Education Reform Movement) to reference the ‘global trend’ (that also might be read as an infection*)* endorsed by a 2015 World Economic Forum report that saw creativity as being a competence necessary for long term economic competitiveness, a key to international productivity. British education policy under the Coalition and Conservative governments has replaced the buzz word ‘creativity’ with that of ‘knowledge’ but advocacy for the arts still relies heavily on the creativity discourse of the New Labour years.

Creativity and Capitalism

What is meant by creativity? In England the *All our Futures* report, commissioned by the Labour government, defined it as ‘Imaginative activity fashioned to promote outcomes that are both original and of value’ (NACCCE 1999:29). These twin notions of originality and (economic) value dominate international definitions, offering a

meagre rendering of the term, excluding alternative conceptions oriented towards play or the idea of creativity being a natural need or drive (Kalin 2016; Harris 2014; Craft 2013; Craft *et al.* 2008; Chappell *et al.* 2012; Jagodzinski 2012; Hall 2010). This is not a reflective, organic creativity, not the 'material thinking' of Turn 2 but 'manic creativity' (Gude 2012:39) tied to competition and constant productivity, as prime minister Tony Blair states in the *All Our Futures* introduction,

> Our aim must be to create a nation where the creative talents of all the people are used to build a true enterprise economy for the twenty-first century - where we compete on brains, not brawn (NACCCE 1999:6).

Though art educators might claim creativity as having a special relationship with the arts, the rhetoric of policy is less exclusive, taking care to point out that creativity is not unique to any one domain. Though this might be the case, the drive towards creativity has accelerated not because of any domain specific qualities but, to refer again to Ball's definition of neoliberalism, because of capitalism's infusing of every aspect of our lives. It is not art (or science or technology) that is inherently creative but capitalism.

> Capitalism is eminently creative. It is a system based on a logic of unlimited expansion and the necessity to perpetually overcome its own internal and external limits. New outlets for profit have to be continuously found in order to ensure the generation and reinvestment of capital surpluses through forms of 'creative destruction' in the opening of new markets, the geographic and

> institutional management of capital and labour, and the seamless invention and integration of new models of financial innovation (Means 2013:48).

Jagodzinski sees the creativity agenda as a challenge to the humanist orientation of art education towards the 'self' and to the studio practices of 'drawing, painting, printmaking… ceramics' and their 'therapeutic' leaning (2012:23), the arts as self-actualisation. To survive the neoliberal world, he suggests, art and design education is forced to reinvent itself and make itself useful in economic rather than humanist terms. The implication being that the intending of the art education ensemble is no longer so concerned with independent self-expression but with creativity, with continual re-invention in service to the 'market', and that this is required of the teacher as much as it is of the students.

Creative Partnerships

The creativity agenda was directed towards the classroom, despite the care taken to deny an exclusive link between creativity and the arts, through Arts Council England. Christine Hall's (2010) summary of New Labour's creativity agenda draws on her in-depth knowledge of the Creative Partnerships programme, initially funded by ACE, following her involvement with evaluations of that scheme. She identifies key aspects of such provision that I have summarised as *partnership*, *deficit* and *productivity*.

Partnership

Though the trend within schooling was towards competition that mitigated against schools working together, the creativity agenda encouraged schools to work with

external partners such as cultural institutions, creative businesses and creative practitioners to innovate. This reflected, to some extent, the rejection of creativity as a subjective thing residing *in* an individual (the creative genius) in favour of creativity as a problem-solving activity *shared* with others.

Deficit

Hall describes how the partnership model led to the development of 'creative agents' who brokered the relationship between schools and external collaborators. Creativity, she suggests, was 'professionalised and located outside schools' (2010:487). Evaluating the role of creative agents she concludes,

> ...many of these agents took a deficit view of teachers' creative capacities, and despite questionable qualifications and experience to fulfil the role, saw their job as advising on curriculum development and creative pedagogies. (2010:487).

She remarks on the 'saviour discourse' of projects such as those developed by Creative Partnerships, where the rationale was to direct funding to deprived areas.

Productivity

Creativity, therefore, was not something made available in all schools, all the time, but delivered by external providers as 'projects' to specific groups of children, in specific contexts, within time restraints and with a view to some end, to making some

improvement. Evaluations and reports had to be provided to evidence the impact of funds provided. Creative projects had to produce results.

Creativity and the Artist Teacher Scheme

The ATS, small compared to Creative Partnerships, also followed a partnership, deficit, productivity model. Partnerships were established between institutions of Higher Education and Cultural Institutions (Tate Galleries, Whitechapel Gallery, Ikon Gallery, Baltic etc.) who were positioned as the experts, in education and in art respectively, to whom art teachers came to be inspired. The scheme was one of several initiatives around the turn of the century and just after, that sought to be productive in contemporising the art curriculum, re-inventing art education to be more creative, and more relevant (or useful) to the new and unpredictable world of the twenty-first century (see also Adams et.al. *Teaching Through Contemporary Art* 2008). Though the aim was ultimately to re-invent or re-orientate the curriculum subject, the title of the scheme suggests a particular way of doing so, through reinventing the identity of the art teacher themselves.

Artist vs Art Teacher

The focus on creative partnerships between schools and creative practitioners created by New Labour initiatives such as Creative Partnerships, and similar projects elsewhere, provided a context in which to research what it is that artists uniquely bring to educational contexts (Pringle 2002; Sekules 2003; Heokstra 2015; Hall and Thomson 2017b). Such studies help to conceptualise an ‘artists way’ - the valuing of creativity, pushing at boundaries, dialogue, co-creation, autonomy, process over

product, and criticality. Significantly the promise (Ahmed 2006) of the 'artists way' is authenticity or validity, through the modelling of 'real' artistic practice, characteristics that are repeatedly emphasized within many of the published artist-teacher narratives (Hyde 2007; Horn 2007; Stanhope 2011; Cusack in Vella 2010; Ward 2014).

Though not intended, the inference is often that the artist's way is better than the teacher's way and that teachers should be more like artists, rather than being *just* teachers. This was often implicit in conversations with my participants about previous engagement with artist-teacher CPD where a motivation to recognise in one's practice as a teacher, something *more than* was evident*;* something that had legitimacy and purpose. For example,

> *I think it's also feeling as if you are part of it y'know and not looking, I think to stand in front of a group of children and talk about it as y'know you are in it is completely different to talking about things you've read or looked at from the outside. It feels like you are participating and therefore valid in your voice about it… I feel the whole process has been about me feeling I'm justified in doing what I'm doing, saying what I'm saying…*

Such statements represent engagement with other people, places, materials and processes that have enriched individuals lives and inspired confidence but tap into a narrative of lack that can be problematic. For example, one of the teachers in this study, early on in her participation confessed that she *knew what kind of teacher I wanted her to be and she was not sure that she wanted to be it*. Further discussion

revealed a connection in her mind between ATP and certain pedagogical priorities associated with the artists 'way' (student-led open-ended briefs, lots of choice, an emphasis on contemporary sources, a kind of 'anything goes' agenda that resists long-term planning) that she was unconvinced by, and that would be impossible to adopt in the classroom given the ensemble she worked with (large classes, hour-long lessons, stretched resources and planning time, limited storage, exam targets, assessment criteria etc.). It was an ideal against which she felt she was being judged as lacking.

Molly's Doodling and a narrative of lack

Returning to Molly's *Doodling*, it is possible to see how a narrative of lack also permeated the works-of-art that participants shared too. When talking to Molly about her drawings in person, it came with a rider, it was *just* a doodling, *'not much really … I wasn't sure whether to share them'*. The other participants in the study, at times, offered similar apologies as they shared their work, uncertain of its worth. The pieces they shared could be regarded with ambivalence. Is this Art? Can this be said to be a 'practice'? The work demonstrated a reaching after an ideal that might, whilst working as a teacher without the time to devote to sustained artistic inquiry, forever remain out of reach.

Though the ATS was part of a drive towards a new kind of art teacher for the twenty-first century, the practice that has transpired falls short of such revolution. One might argue that this is largely because it focussed on the person of the teacher rather than the ensemble of the classroom and art education more generally, seeing the qualities evident in the pedagogical encounter and the work-of-art as emanating from the individual rather than the phenomenon. But it is also because of the challenges to art

education in recent years, particularly the extent of the vulnerability felt across the ensemble as a reaction to government policy. The 're-invention' promised by ATP was for a time aligned with the 'zeitgeist' of creativity, it is not so in step with the cultural conservatism of the knowledge-rich curriculum. Rather than a means of changing or troubling art education, my suggestion is that ATP is now more often thought of as a way to cope with, or even escape from the pressures of art education, a practice that is fundamentally therapeutic, and in being 'just for me' a kind of 'purposeful failure' to produce art that aligns with the ideal. Molly's *Doodling* might be seen in such a light.

Introducing a Deleuzian understanding of desire

Delving deeper into the force of 'creativity' as policy in the classroom I turn from Foucault to Deleuze and his theorising of desire. Despite areas of disagreement between Foucault and Deleuze (Schöner 2015; Tuck 2010) here I follow Patton who proposes that '(t)aking into account the affective dimension of power … suggests that they (power and desire) are not so much parallel and complementary as convergent phenomena' (2002:74). Where Foucault and Deleuze coincide is in the shared conclusion that 'the nature of an institution such as (a school) is determined by the character of the forces in play around it at any given moment' (*ibid* 56). If there is a difference between the two forces that Foucault and Deleuze focus on, it is that power might be understood as a force that forms or moulds things and desire as a force that propositions, creating triggers for future action (*ibid.*). In so doing, power and desire act as forces or flows within the classroom that contribute to the producing of subjects. Tamboukou's suggestion that 'desire and power dance together in the production of affects' (2003:220) connects with the metaphorical undercurrents of this thesis so far,

with the rhythm of the oscillation of the close-by and far-away flows of the classroom as event and the practiced choreography of schooling.

Adjusting our perspective to consider desire brings into focus the connections between creativity and ATP. Jagodzinski offers a 'Deluezian' critique of creativity in relation to education that begins with the premise that creativity 'is a *virtual* and not an *actual* phenomenon' (2012:30), in other words, it is a force or desire that brings into creation, rather than a concrete thing to be grasped. Calling the force *zoë,* or *life force*, he argues that creativity be defined as 'the processes of differentiation or becoming' (*ibid.*), the force through which an individual entity comes to be differentiated (and continues to be) from any other entity. Explaining how it is that the desire of creativity works to propel us towards differentiation, Jagodzinski speaks in terms of 'creativity… from 'beyond' (transcendentalism) and creativity that comes from within (immanence)' (*ibid.*31), cautioning that these not be seen in opposition but as inclinations. I will return to creativity as immanence later but for now will focus on creativity '...from beyond'. The neoliberal view of creativity, Jagodzinski suggests, is transcendental, driven by an innate deficit or lack. Creativity is required because we are incomplete.

> Desire then is to fulfil our lack of being so that it coincides with a more fulfilling life: a healthy beautiful body, the order of the Good, to be number one at one's profession, and so on (*ibid*.).

Desire as lack, and Continuing Professional Development

As Kalin emphasises, creativity is no longer the possession of a small number of 'driven' individuals - 'we're all creatives now' (Kalin 2016). This view suggests that

capitalism relies on consumers driven by a transcendent desire to buy to possess the goods and experiences that differentiate and fulfil themselves. What this means in practice is that we must all be engaged in a continual process of self-improvement, reaching after the ideal; no longer of value because of who we are (human), but because of what we manage to consume and produce (Rose 1990); because of what we are working on becoming. In the context of work, being a qualified classroom teacher is not enough but must be evidenced by further differentiation and individualisation through engagement with CPD opportunities (such as ATP) and our own initiative, that 'add value' to ourselves (Ball 2003; Bansel 2007). Each teacher will have their own performance management plan, outlining not only the kind of teacher they are, but also the kind they aim to be, tied to the performance aims of the school, that will also be influenced by the direction of government policy (Page 2017). Past achievements, such as having been an artist first (Daichendt 2010), lose their currency; one must continually be demonstrating one's achievements in order to be recognised. It is not necessarily that such expectations are imposed on individuals, instead the expectations are internalised (Honan 2004; Webb, Gulson and Pitton 2014; Bansel 2007).

How teachers can feel like no-one 'cares' anymore

I return to Thompson and Cook's (2014) paper from which I introduced the idea of the flux of the close-by and the far-away in Turn 1. It is useful for considering the changing conditions for ATP and pedagogy over the last twenty years, through what McGimpsey (2017) refers to as 'late-neoliberalism', characterised by austerity measures and changes to the 'regime' of governance. Though ATP was coherent with the New Labour zeitgeist of creativity, more recently ATP might be seen to be

superfluous (or to use one of my participants' terms 'luxurious') in an era characterised by stringency.

Thompson and Cook address the impact of neoliberal education policies on the day-to-day experiences of teachers in school, and the existential crisis that teachers can face as a result. In this they draw on Deleuze's notion of the *control society,* as a corollary to Foucault's *disciplinary society,* to explore the conditions of practice, that many teachers in late neoliberal policy ensembles work in, that disrupt the oscillation of the close-by and the far-away.

Within Foucault's disciplinary society schools were places of surveillance and subjectivation, moulding students to external norms (sometimes in oppressive ways) but such influences were balanced by the close-by interaction of being together in the same place, and the practices of care required when 'being together' (Thompson and Cook 2014). As Patton (2002) points out 'panopticism', within the disciplinary society is a model or apparatus replicated across disciplinary institutions (school, prison, hospital etc.); in *Postcript* (1992) Deleuze, identifying a crisis within such institutions foretells the emergence of a new apparatus, that of control. Deleuze emphasises that societies of control '*are in the process of* replacing the disciplinary societies' (1992, 6 *italics mine*). Thus he does not point to an abrupt change but a transition. Though structures of control may be more readily identifiable in schools today than in the early 1990's when Deleuze's text was published, 'disciplinary apparatuses remain powerful' (Thompson and Cook 2014b). This crisis is seen in other critiques of panopticism that

point to a post-panoptical world, where notions of enclosure and close-by care are challenged (Bauman 2010; Jagodzinski and Walin 2013).

The control society 'hands over' disciplinary institutions to the 'corporation', opening sites of enclosure, that once kept individuals removed from the risks of the market to marketisation; an exposing of the inside (close-by) of the institution to new flows of power and desire from the 'outside' (far-away) (Deleuze 1992). The school becomes a place of scrutiny rather than simply surveillance, where the 'dividual' (no longer known as a person but data) is continually processed, producing more data through which their position is constantly modulated. The transition from discipline to control means that identifiable elements of both discipline (surveillance, continuous watching and monitoring) and control (scrutiny, close and detailed assessments, evaluations and adaptions) can be seen at the same time with differing intensities according to context (Carlin and Walin 2015).

Being a 'dividual' rather than an 'individual'

Surveillance and scrutiny measures vary across schools. In many there exist processes to record students' progress, behaviour, and engagement lesson-by-lesson. The data is seen by tutors and in many contexts by parents via an app, resulting in almost immediate 'fine-tuning' of behaviour. In School A, students with more than a certain number of 'negative' points in a day were required to stay behind with their tutor after the final period to discuss what improvements (modulations) in their behaviour and output they would make the following day. Proof of the correction was judged quantitatively through the data produced on subsequent days. All teachers in my study

were judged by on-going modulations in student data, against aimed-for targets (also related to school targets - arrived at through comparisons with other schools nationally and long-term trends). Formal assessment generally took place every six weeks or so and data was again sent to parents with no contextual information. In School A, assessments for each year group took place in line with a school timetable, and were required to be rank ordered, a whole year group of students' drawings and paintings of the same source material laid out on tables from highest to lowest and then grouped into achievement bands with only a certain percentage of students allowed to be included in each band (to reflect to some extent the modulations involved in GCSE and A Level grading), thus work that was virtually identical in outcome would fall into different grades. All these policies were followed with care and the students I met in each location were clearly cared for. However, the relentlessness of such processes irrespective of school, combined with the vulnerability of the subject within the curriculum did noticeably take their toll.

Care of the (in)dividual

Teaching as care is described by Noddings (2012) as first and foremost an attentive practice that attends to students 'expressed needs' rather than their 'assumed needs', thus reliant on dialogue rather than surveillance or scrutiny. In discussing ATP as a practice of attention in Turns 1-2 attention was understood as a 'practice of exposure' (Ingold 2016a), a going along with, and being moved by. In contexts where practices of control are most affectual neoliberal education policy challenges the ethic of care. The possibility that Ball refers to below in relation to professional relationships (Ball's paper is predominantly about relations between colleagues) becomes an actuality

impacting relationships with both colleagues and students, and the wider ensemble of one's 'subject' that is in one's 'care'.

> In this, there is a real possibility that authentic social relations are replaced by judgemental relations wherein persons are valued for their productivity alone... performance has no room for caring. These are not simply things done, as in previous regimes of power. These are things that we do to ourselves and to others...Even so, while we may not be expected to care about each other we are expected to 'care' about performances and the performances of the team and the organization and to make our contribution to the construction of convincing institutional spectacles and 'outputs' (Ball 2003:224).

The eternal return of the (artist) teacher

In the society of control, prevented from caring in ways that are recognisable to the teacher as teaching (and no longer feeling 'cared for' themselves), Thompson and Cook suggest it becomes harder for the teacher to enact the to and fro of the close-by and the far-away, because there is only the far-away (the endless waves of policy and data to respond to) (See also Dadvand and Cuervo 2020; McLeod 2017). They address the question of 'what happens if you cannot do it the way you've always done it before? What happens if it gets harder to return to the classroom on a daily basis?'. Here they introduce Deleuze's theorising of the question of eternal return that Deleuze himself adopts from Nietzsche. Simply put, the question of eternal return is, in relation to teaching: *if the (teaching) moment you are (teaching) now you had to live over and*

over again for the rest of eternity, would you be happy with it? Thompson and Cook describe the situation as follows, I have added the indicator *art* in brackets

> Teachers in the society of control must ask themselves new questions of return… They must find a new way to finish the sentence "(Art) Teaching is…", "(Art) Teachers are…", "(Art) Students are…", and "(Art) Classrooms are…" (2014:289).

They continue:

> If no feasible answer is forthcoming the question becomes "what am I doing (art) teaching?" which leads to a more existential question "Who am I?"... The teacher who embraces the eternal return must let go of teaching and the name of teacher (2014:290).

The existential crisis that is prompted by the question of eternal return leads to the possibility of abandoning the classroom and the role of 'teacher' altogether, a kind of purposeful failure that rejects the unrealistic, uncaring expectations of the choreography of the classroom. It is a possibility that lurks at the edges of recent research by Matthews (2019) into the experiences of art teachers where she describes surviving mechanisms employed by teachers in the face of the unrelenting requirement to perform. Adopting from Huang and Vong (2015) the phrase "Following 'yang' but doing 'yin'" Matthews considers how teachers clearly carry out required tasks in order to be 'seen' (recognised and validated) whilst adopting more ambiguous strategies to

resist (Matthews 2019:859), such as providing agreed curriculum documents (schemes of work, homework tasks) to managers in advance, but then adapting them to become something else in practice. Matthews also notes that teachers in her research could be seen to be turning to their own arts practice in response to restrictive conditions in school, reducing their teaching hours to create more time for making, and/or joining artist networks to connect with a more supportive environment, sometimes teaching in community contexts, running workshops or selling small items of work. She suggests "Multiple 'industrious' practices provide self-fulfilment, often with the additional intention of attaining economic sustainability" (2019:862), the inference being that such stability provides a way to leave the classroom.

Early on in my research, whilst looking for participants I encountered teachers who had engaged with artist-teacher CPD who were interested in the study but uncertain about taking part because they were not sure they would still be teaching, one had just decided to resign from her post, prompted, she explained, by her ATP involvement. Other teachers were interested but in an 'if only' kind of way, the pressures of their work so overwhelming that committing to something else threatened to 'push them over the edge'. Two of the artists I asked to take part in the study were themselves alumni of the ATS who had since left the classroom to pursue their own practice. One of them expressed their own moment of 'eternal return' well:

> *...the prescribing of the curriculum makes you sort of keep your head under the parapet and kind of have this tunnel vision, 'right, this is the process and I'll do these steps, and everything will be fine', but then you do step out of that,*

> *(describing doing the ATS) and open that Pandora's box to something else… I couldn't pay attention to myself.… and as it went on it became more and more difficult to do the things I was expected to, in the way I was expected to do them, and it came to a head...*

There are echoes here of Winnicott's ideas about creativity (as immanent primordial drive rather than transcendent compensation). He states

> Compliance carries with it a sense of futility for the individual and is associated with the idea that nothing matters and that life is not worth living. In a tantalising way many individuals have experienced just enough of creative living to recognise that for most of their time they are living uncreatively, as if caught in the creativity of someone else, or a machine (2005:87).

ATP, being a space that counters compliance with the data-driven agenda, where an individual can drop the performance of 'following "yang" but doing "yin' (Huang and Vong 2015), in providing a tantalising glimpse of another way of being, is a 'safe' space where the question of eternal return can find its expression, much like my own experience participating in the pilot study workshop.

'A Snail's Pace' by Sarah Hughes

This is the case in a very direct way in the work of art teacher Sarah Hughes who presented her work in progress *A Snail's Pace* at the NSEAD annual conference in June 2019. Faced in her job with overwhelming amounts of data, departmental plans,

performance documentation related to students' results, reports regarding success measures and struggling on a regular basis with glitches caused by computers, faulty printers and photocopiers in her workplace, she began to use the discarded print outs from photocopier jams and so on to create collages. Blacking out student names on the paperwork in order to ensure the anonymity of her students she found the process reflected her own frustrations at the way the data processes in the school had a dehumanising effect, expecting ever more, whilst inhibiting, she felt, her ability to *care,* to do the job as she felt it should be done. Discovering that a pile of old paper stored in a filing cupboard in her garage had been devoured by snails, she purpose-built a box for the snails to continue working in, providing them with a choice of layers, the top half full of her data and the bottom with soil and vegetation; a kind of out-sourcing of the creative process whilst she continued to produce the data as required. The snails munched away, the lines of excrement they produced tinted by the ink on the paper adding colour to the final artwork (*fig.24*). *A Snail's Pace* has been underway for three years.

Doodling and *A Snail's Pace,* may be understood as distributed and felt responses to policy flows that require art teachers to produce more (data and modulations) whilst at the same time apparently not recognising what art produces as having worth. Both are the result of not having enough time to devote to the work-of-art whilst feeling that making art is an appropriate response to the relentlessness and vulnerability of teaching - deliberate acts of creativity, rather than compliance, that are both notable for their failure to be productive, *A Snail's Pace* produced by the snails rather than the individual teacher, and *Doodling's* status denoted by the word *just* (a doodling, a

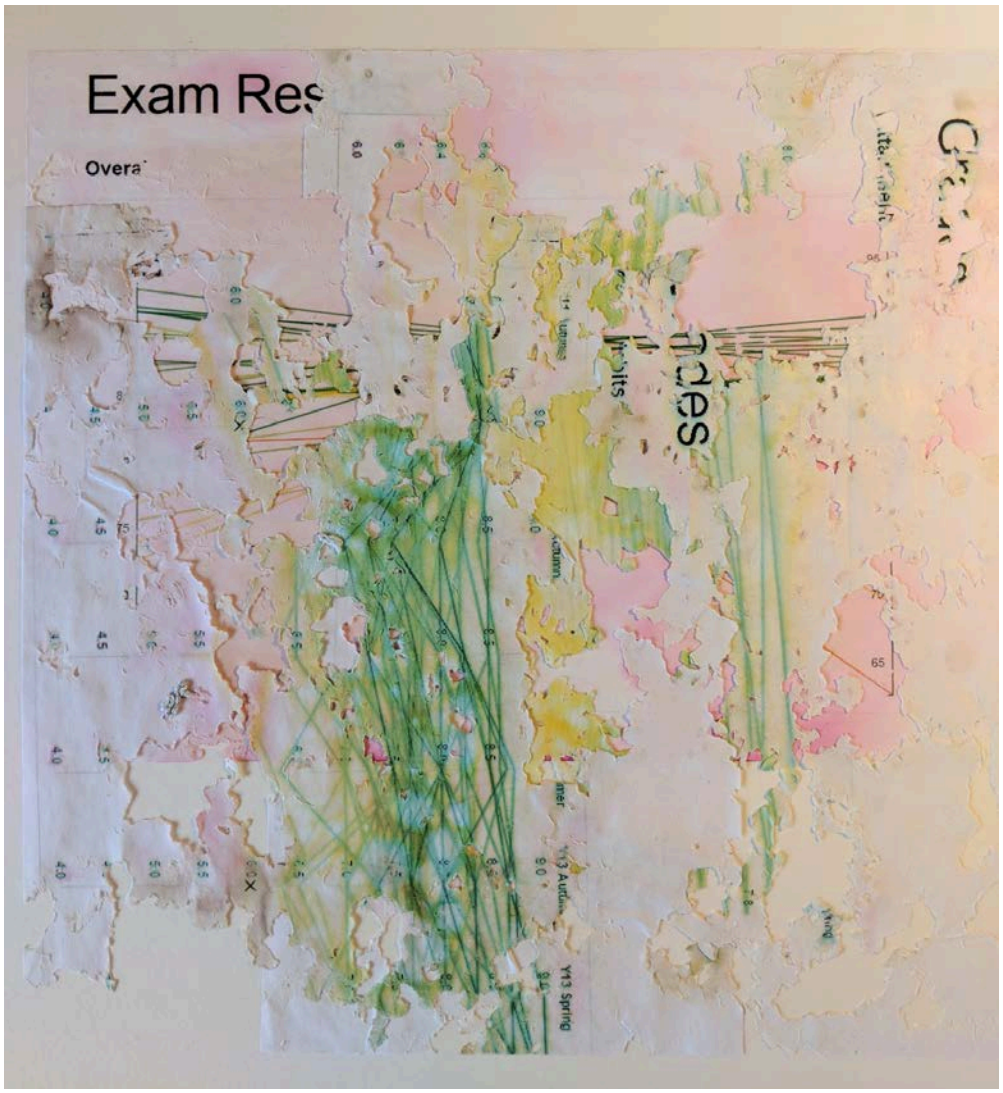


Fig.24 Sarah Hughes - A Snail's Pace

therapeutic activity) despite being one of many doodlings that make up what might be described as a 'body or work' that when surveyed together over a period of time do betray more intention and reflection than might first be assumed.

The trouble with therapeutic practices

The teachers in my study were happy being teachers, but Catrin, after her NQT year decided to take a year out to reflect (eventually returning the following year) and the

decisions by two teachers to give up their part-time roles to become full-time Heads of Department were not made lightly, given that in both cases the previous Heads of Department had left the role after suffering from stress. All reported how difficult it was to give time to ATP, that other more 'productive' activities (schoolwork, housework) would fill their time, or that creative work tied to a clear outcome such as DIY, gardening, or making gifts for friends was easier to engage with than the 'luxury' of their own arts practice. For many of them the likelihood of starting but not having time or space to finish an art project was a strong disincentive as was the feeling that the work they might produce, because of the limitations they worked within, would not be very good. But for one of the participants at least there was a moment when artmaking became, not a luxury but a necessity, a means to survive, explaining the impetus for creating a new piece of work as follows:

> *I've been suffering quite a bit recently with anxiety … and just recently I went on CBT training, and she was like, '...so what do you do for yourself, what do you do in your own time?' and I was like, 'well - clean! The time I have is just clean and set up for next week'. And she was like you don't have any hobbies, and that was my problem.*

Returning to my notes on this conversation I was drawn to the framing of the 'problem' as belonging to the individual teacher (and her lack of hobbies) rather than the wider assemblage that she was part of. This points to the caution required in seeing ATP as being about care for oneself. As Webb, Gulson and Pitton argue '...practices of care are ultimately connected to neoliberal entrepreneurialism… coalesce(d) into forms of

consumption produced by and for, discrete and innovative selves' (2014:39). Practices of care (of self and others) may still take place in the context of schooling but may be 'co-opted' within the neoliberal society of control to fix glitches in the market system. The 'therapeutic' becomes a solution to the 'complex social and structural problems' of the market (Dadvand and Cuervo 2020) and just another way in which the individual is expected to invest in oneself as 'human capital' (Dilts 2011). Even when undertaken as a counter to control and pursued as a necessary means of 'survival', a kind of purposeful failure, ATP can be assimilated within the neoliberal intending of contemporary schooling (or living) (Gallo 2017; Dilts 2011). This might leave ATP against an insurmountable brick wall, ineffective in transforming the classroom because of the powerful humanist and neoliberal flows that shape it but also unable to effectively resist or escape from the way such flows also form the self within late-neoliberal societies. However, in returning to Deleuze and creativity as an immanent, rather than transcendent desire, and to Foucault's later work concerning self-care, an alternative perspective is possible.

Desire as immanent possibility and art as becoming

Deleuze and Guattari define desire "without reference to any exterior agency whether it be a lack that hollows it out or a pleasure that fills it" (Deleuze and Guattari 2001:154). As Leahy and Malins state, desire does not then constitute a 'yearning' for something that one does not have but a "primary force or energy that moves between bodies" (2015:401), it is an immanent creative force that brings things into being. Deleuze and Guattari tend not to speak in terms of individual subjects, or even bodies, but of assemblages, the self being a multiplicity of diverse elements (Nail 2017) composed by the profusion of flows and interactions which create it.

Related to the assemblage is Deleuze and Guattari's notion of the machine, the two terms are often used interchangeably. Leahy and Malins use the term 'machining of desire' to describe the way that the force of desire may be directed through assemblages to 'organise, reign in, and limit' its potential (2015:401); as Deleuze and Guattari themselves state, 'there is no desire but assembling' (1987:261). Zembylas refers to a machine as 'anything in which there is a flow' (2007:336) and Nail notes that assemblages, in the way that they produce external effects and affects (that limit or extend the flow of desire) are 'more like machines' (2017:23). But the machine should not be understood as a static thing, it refers, as Colebrook emphasises to a process (2002:102-104). The term machinic is taken up by Jagodzinski and Walins (2013:10-12) to describe arts practices that seek to ask not what art means (interpretation, metaphor, semiotics) but what it might do by creating new assemblages, or 'desiring machines' (whether social, political, digital, animal etc.) through which creativity as immanent desire might flow. Adkins suggests that the machinic channelling of desire can "be thought of as entering into combinations with other modes so that our ability to be affected is increased rather than diminished" (2015:97). This offers a further perspective on the intending of ensembles of objects referred to in previous turns.

Foucault on self-care

Whilst rejecting the possibility of ever being free in the liberal-humanist sense, Foucault did propose that what was needed in response to regimes of power was not just resistance but a constant process of critique that might open available ways of being something else or something more than instrumentalised for an outcome; not being free but engaging in 'practices of freedom' (Fornet-Betancourt *et al.* 1984). In

describing such critique, he used the Greek concept of *epimeleia heautou (*'care of oneself') and specifically Socrates' dialogue with the young Alcibiades who aspired to be a governor. The Greeks believed that good governance required self-knowledge and self-knowledge was arrived at through self-care articulated in the question 'What is this self I must take care of in order to be able to take care of the others I must govern properly?' (Foucault 2005:39). It is not much of a jump to consider this question in relation to teaching and the possibility that ATP might function as a 'practice of freedom', as care.

Self-care was, Foucault argued, the requisite for living ethically in a neo-liberal context (Dilts 2011), the difference between being an active or a passive subject (Webb et.al. 2014), between creativity or compliance. Though Foucault spoke of this critical care of the self as art, the language used perhaps relates more closely to the practice of craft, particularly as defined in the classic text by Pye (first published 1968), where craft is described as 'workmanship of risk' as opposed to 'workmanship of certainty', these are the sentiments evident in Thompson's discussion of Foucault's work where he contrasts self-formation with self-fabrication.

> Self-formation is not self-fabrication. To produce something is to impose static form upon recalcitrant matter, to stamp being into becoming… and to manufacture oneself as a product, to merely fabricate oneself would thus be nothing other than rendering oneself pliant to the standards of experimentation, calculation, exchange, and consumption embodied in the regimes of governmental technologies (Thompson 2003:131).

The risk of self-care

Self-formation, as opposed to self-fabrication, in relation to ATP is therefore about living a (professional) life characterised by creativity rather than compliance, by attending to other possible ways of being (in the classroom), or, we might say, thinking with both Foucault and Deleuze together, other possible ways to channel desire. Foucault calls it critique, but it relies on imagination and attention to what is close-by, what Gallo refers to as a 'micro-political investment in everyday relationships' (2017:699), and this, I would argue is facilitated by practices that 'change our intensive register', as explored in Turns 1-2. Importantly, as Thompson cautions, such critique takes courage, as examination of oneself presumes a willingness to respond, to risk, 'a conversion from indifference' (Thompson 2003:127).

In theorising a 'pedagogy of desire' Zembylas draws on language much like that used by Foucault in discussing self-knowledge, referring to challenging 'taken-for-granted' assumptions, 'criticality about knowledge', resisting of instrumentality and seeking to be wise (2007:334-340). In another text, with Boler, he refers to this as a 'pedagogy of discomfort' which reveals the 'fragility of that which seems coherent' (2003:124). Seeing the act of taking the risk of desire and discomfort as a creative one that brings into being new ways of relating, Boler and Zembylas state,

> In the context of pedagogy, the question is not so much how one can break these conventions and replace them with new ones but how much risk,

> emotional labour one can take in allowing one's practices and discourses to modify and be modified by the world (2003:128).

Desire, care and passing-on

Within the assemblage of the academic discourse surrounding contemporary art education that I draw from in this thesis, Deleuze and Guattari constitute a powerful and creative flow. This discourse, as a 'desiring machine' that makes some ways more possible than others, is frequently defined by a semantic field in which notions of heterogeneity, event, rupture, novelty within the classroom constitute 'real' learning. The 'art' in art education is the disruptive force that punctures habitual ways of being with Atkinson, for example, speaking of art as a disruptive, disobedient, transformative force with the 'potential to reconfigure social relations' (2018:158). If 'real' learning is unpredictable, and unplannable, it's implied counterpart, is predictable, plannable and unreal. Previous turns have established that ATP may be a 'risky' endeavour in the classroom, with the potential to interrupt and prompt (temporarily at least) affective transformations that trouble habitual practice and lead to new learning. However, there is a parallel thread to this study of committed engagement to practise over time so as to continue and extend rather than interrupt, to knowing one's materials and processes intimately, the accumulation of small intra-actions that on their own may not be transformative but do, collectively, amount to something. Such knowing may involve times of mystery, amazement, or equally disillusion, but is also characterised by familiarity, understanding and discipline and the toil of care required to bring into being works that can stand on their own (see Turn 6), sticking with a practice even

when it appears to lack affective power because the work-of-art involves struggle. The final section of this chapter therefore attends to the notion of tradition in arts practice, not in a negative sense related to orthodoxy and stagnation but in terms of teaching as the gift of intentionally channelling desire to pass-it-on.

The temporality of arts practice



Fig.25 Sue Adsett-Gibbons - Faith, Hope and Love 2011

Of course, attention to long-term practise and expertise may itself disrupt the intending of the classroom. I am reminded of *Faith, Hope and Love 2011* by artist-teacher Sue Adsett-Gibbons (fig 25), a long-term restorative project of slowly mending an inherited quilt as a deliberate counter to the driven and manic rhythm of an academically high-achieving girl's school. In attending to the slow and absent-minded pace of mending,

Adsett-Gibbons began to look for ways to also slow down the classroom, the temporality of her arts practice spilling-over into her head of department role; the quilt, as an object, disturbing the tempo of the classroom. Making art has its 'own time', evident in my pilot study with Julie and Catrin where part of the cause of their disorientation was that participating in the *Drawing in Space* workshop required them to slow down, and to 'forget' about time passing whilst the sounds of the school day (bells, children in corridors, noise from the canteen) continued around them. This suspension of time, being in the moment with and absorbed by materials and processes is a common feature of arts practice (Sennet 2008, Chapter 5; Roth 2012:127) but the rhythm and choreography of a particular practice can take time to discern and align with. It is learnt through repetition and perseverance and often from the example of a more experienced other who knows the rhythm intimately and can offer guidance.

Seeing 'real' art education as primarily about rupture and reinvention can neglect to attend to the work-of-art as the outcome of more than just one moment - the result of diligent practice. Whilst an encounter with a material and process might lead to an event of 'real' learning (in Atkinson's terms), characterised by the 'not-known' for the student and/or the teacher, what is often valued about the teaching of such skills in the classroom is that they *are* known. The student may be unsure of the process, but the specialist teacher has confidence because of a long-term relationship with their craft. They recognise in the uncertain work of their students the glimmers of potential and pass-on this discernment - yes, I recognise this, it is worth persevering with or no, this won't work, it is time to start again. The draw of such encounters was seen in the value that the participants in my research gave to participating in workshops with artists with

expertise to share, whether those that took place as part of this study or others they pursued themselves.

Attending to such *passing-on* through being-with others who have knowledge to give is aided by drawing from those who offer criticisms of Deleuze and Guattari's theories of assemblage and desire, particularly Tuck (2004) and Ingold (2016a, 2016b, 2017). Tuck cites the following passage from Delueze (2004)

> Desire consists of interruptions, letting certain flows through, making withdrawals from those flows, cutting the chains that become attached to the flows. This system of the unconscious, or desire that flows, interrupts, begins flowing again - it's totally literal; and contrary to what traditional psychoanalysis tells us, it is perfectly meaningless. Without any sense, there is nothing to interpret. Interpretation is meaningless here (Deleuze 2004:232).

Tuck's problem with the above is as follows:

> I want him to say that desire is smart - that it is purposeful, intentional, agentic; that it can teach itself, craft itself, inform itself; that it can make decisions, that it can strategize… I am ready for a politics of desire that observes desire as enjoying *some/a lot of* self-determination, even as its lines of flight 'flee in every direction'. Desire, for my part, accumulates wisdom, picking up flashes of self-understanding and world-understanding along the way of life (Tuck 2010:645).

In other words, Tuck wants desire to be meaningful. Writing with indigenous Canadian heritage, she notes how interconnectedness has been a central part of an indigenous worldview for centuries and that part of that connectedness is a 'wisdom' or tacit meaning assembled across generations. As she states 'I believe that our desire has expertise' (*ibid.*646).

Implicit in her 'wisdom of generations' is a sense of connection not allowed by Deleuze's word 'assemblage'. As Nail and Ingold emphasise the French word *agencement* ("to arrange, to layout" (Nail 2017:22) has no easy translation in English and so another French word that has meaning in English is used instead, *assemblage* ("to join, to gather" *ibid*), therefore denoting a greater sense of connection or unity than is implied by Deleuze. Buchanan (2015) suggests that the word 'arrangement' comes closer to the intended meaning, but still falls short. Ingold (2016b) emphasises Deleuze's rejection of connection or filiation (family relations), remarking that a significant aspect of the assemblage is the ease with which it might be broken up and re-assembled differently because of a lack of unity (Deleuze and Guattari 1987: Chapter 1).

In his critique of Deleuze and Guattari's work Ingold emphasises that the assemblage stands for 'nothing but alliance' (2016b:8), a number of parts arranged together in conjunction, 'and...and'. He refutes their rejection of filiation, stating that our life together is not characterised by detached alliance, easily refigured, but by care*;* he argues it is 'not the connection of parent *and* child so much as the life of parent *with*

child' (*ibid*14). Rather than 'and…and', he speaks of 'with…with' (seen in the Facebook option of tagging others 'with'). Ingold adopts the term *correspondence* to describe the process involved in being with another (whether human or non-human) and attending to them (and them to us) over time. Withness attributes to desire the possibility of a collected wisdom to desire's desiring; not the dead-end of mastery, or the tree-root, where there is nothing more to become, but knowledge from the prehensions and propositions of other assemblages (or ensembles), whether past or present, carried forward and coming together in alliance, intentionally holding onto connections with others that matter and that channel desire in more deliberate ways so as to protect, preserve and pass on that which is cherished. This does not reproduce exactly so that it never changes but enables it to carry on being and becoming in different ways through encountering and entangling with different combinations of power and desire.

Those writing about art education in terms that emphasise only or primarily interruption, arrest, and rupture, such as Garoain's 'prosthetic pedagogy' (2013), and Atkinson's 'pedagogy of the not known' (in Fisher and Fortnum 2013), overlook the possibility of the machining of desire as a practice of care and nurture, and in focussing on the not-known and the 'new' leave little room for the known wisdom and expertise of the teacher as part of this process. From one perspective ATP is impactful in its ability to disrupt and disorientate conventional ways of being (as hinted at in Turn 4), from the other its potential is found in passing-on a way of being-with.

ATP as care for the ensemble

Returning to Foucault's question 'What is this self I must take care of in order to be able to take care of the others I must govern properly?' (Foucault 2005:39) and Heidegger's notion of the distributed responsibility of the ensemble of making, I propose that it is possible to consider self-care as a practice of freedom in a distributed way too. Rather than considering ATP as having potential or impact related to a particular aspect of the ensemble, as being primarily for the teacher or for the student it makes sense to consider ATP as being for the ensemble, joining in resisting its instrumentalisation, tending to its ongoing formation, preserving and sustaining what is valued within it, concerned with what it might be and become. In Turn 7 I propose that a vital part of this care for the ensemble through ATP, is care for the work-of-art, and it's becoming more than… not instrumentalised for particular purposes but enabled to have a life of its own, to use Biesta's provocation to 'let art speak', so that it might speak to and through the ensemble and extend its potential. But what is the potential of a work-of-art? This is not an easy question to answer but Turn 6 attempts to answer it and in so doing risks falling short.

Turn 6 - Potential / Risk

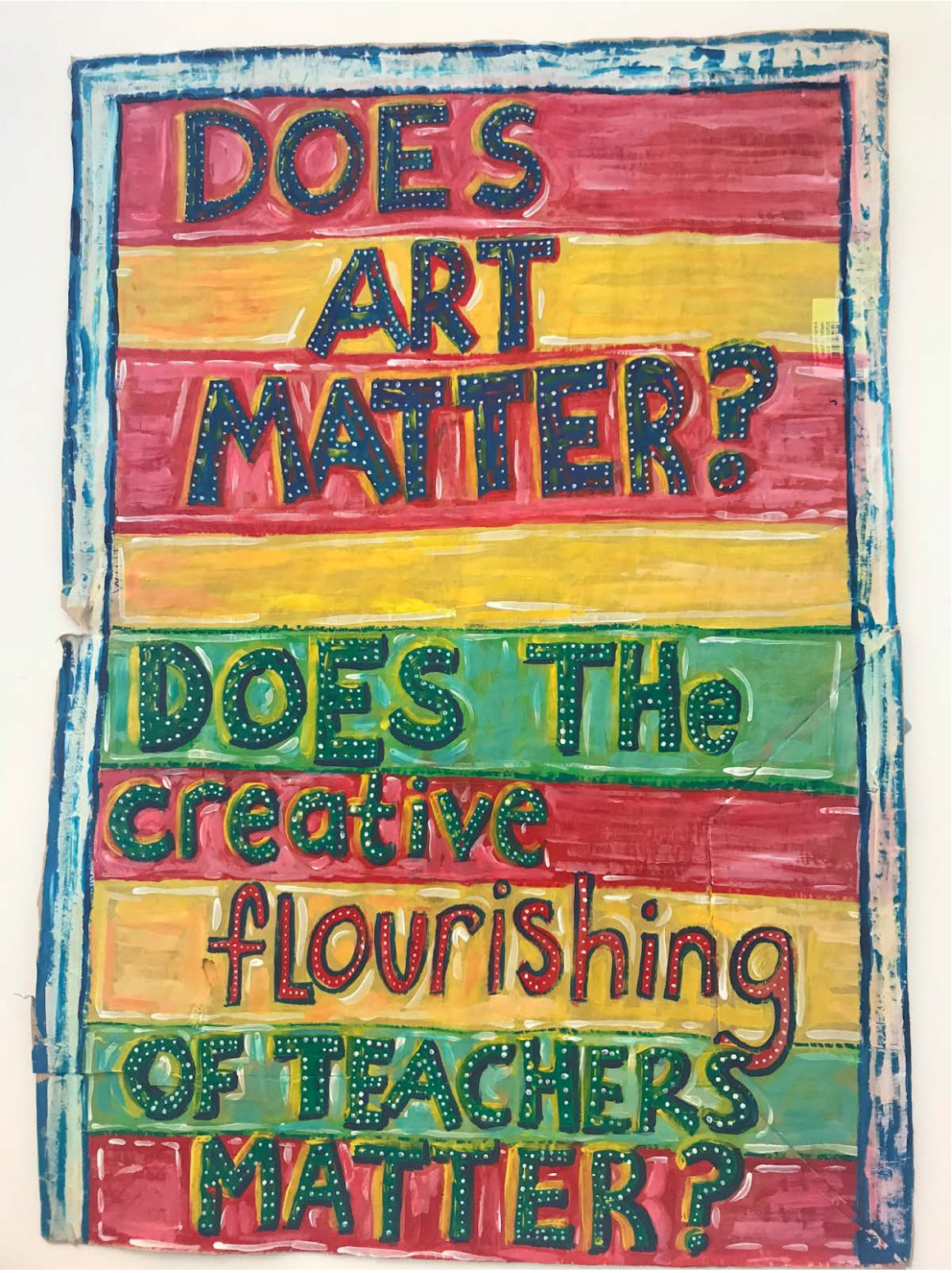


Fig.26 Painting for school research conference (homage to Bob & Roberta Smith)

Early in this study I was invited to share my beginning research with staff at School A as part of their school-based research conference. Under pressure to put into words something still in formation, with just 5 minutes to speak, I decided to 'show' rather than 'tell', my research question (*fig.26*). The painting found its way onto the wall of the art department office, a daily provocation towards something - but what? What would it look like for those occupying the office to flourish? As research progressed the flourishing in question was not simply that of the teacher but the non-human participants of the classroom too. How might they flourish and what did ATP have to do with it?

According to Lexico.com the verb to flourish is defined as '*to grow or develop in a healthy or vigorous way, especially as the result of a particularly congenial environment'* but also to '*Wave (something) about to attract attention'*. As a noun the word also combines connotations of success, *'United produced a late second-half flourish'* and showiness, *'with a flourish, she ushered them inside',* but also adds the notion of going a little bit beyond what is simply required, '*An ornamental flowing curve in handwriting or scrollwork*' or '*An elaborate rhetorical or literary expression'*[5]. It is easy to see how these various common usages of the word relate. To flourish is to grow beyond, to produce more than expected, to become visible; to be, returning to Heidegger's description of objects, present rather than just 'ready-at-hand' (Heidegger 1996). Flourishing is not ostentatious, but it does show. This is a useful take on the concept of potential. How does the classroom as an assemblage of human

[5] https://www.lexico.com/definition/flourish (Accessed 13 November 2020)

and non-human elements flourish, grow beyond, produce more, become visible and present through attending to the work-of-art in ATP?

Being more - Julie & watercolour paints (with John)

On first visiting Julie's room I noticed columns of grey drawers under the worksurfaces. On each was a hand-written sticker splattered with watercolour paint entirely superfluous to the label role; in a brand-new classroom without blemish, my eyes were drawn to them. Here was a flourish, a decorative extra, that pointed to a personality behind the required organisation of materials in the room. I did not know then about Julie's history with watercolour painting. The flourish pointed not only to a personality, but to a relationship with materials and processes that began long before. During the pilot study she shared one of her large flowing, abstract paintings, a work that prompted a spontaneous and collective gasp of awe. The more time I spent in Julie's classroom, the more I noticed the prevalence of watercolour paints in the work she encouraged her students to do which stood in contrast to the controlled hyperreal drawings and acrylic paintings that much of the curriculum worked towards. The 'flourish' seen on the drawers pointed to a relationship with a material that arguably did not currently have space or permission to visibly flourish beyond what was required. They were *just* decoration, but taking a speculative perspective, they had potential, tapping into a latency that given some attention might become something more.

Though watercolour paints appeared to be a constant and hardly noticed companion, it was photography that Julie spoke of as most stimulating. John Sutcliffe was an artist and ex-teacher who combined a painting practice with photography, most recently

creating large projections combining paint, text and audio mapped onto buildings to form immersive installations. Julie was interested in working with him and they spent a day playing with projection mapping software, experimenting with making abstract paintings and turning them into moving images to project onto the architecture of the classroom.



Fig.27 Painting for classroom projection, Julie (with John)

The creation of *Fig.27 Painting for classroom projection, Julie (with John)* was notable for several reasons. Julie later remarked that she was pleased with it as a painting on its own (not *just* as part of the projection) which had surprised her as she generally preferred more representational work. It had been interesting to see her gradually adopt a more physical and playful approach to making the painting,

beginning with a sheet of paper on the table before moving the furniture and placing the paper on the floor, standing above it whilst dropping paint from above and filming as it happened - so that what would be projected would be the moving paint and not only the still image. Caught up in the creation of the work was the presence of John, and his ruminations regarding his own work in progress, which included unfinished work and unexplored possibilities for future action as well as a projection ready to show at a local community event. Julie's painting was *just* a painting, but, with John (and his work), it somehow had permission to have the possibility of being something more in its own right, just as his work-in-progress did, through attending to it as art, rather than simply seeing it instrumentally as for something else. Within such a context the paint was able to 'show itself', to flourish. Likewise, Bella's time spent with artist Elena Thomas, and Molly's with artist Louise Blakeway had a similar effect. What Julie did not do however, was show the painting to students and colleagues beyond the workshop.

Being more - showing

Julie and John discussed what it was that led to someone calling themselves an 'artist' rather than just a teacher. John suggested that an artist is *someone who shows their work.* 'Showing' is an important aspect of both the 'Fine' and 'Applied' arts. An exhibition of work may, for example, be referred to as 'a show' and those who work outside of traditional gallery structures with conceptual, participatory or relational practices must also grapple with how, where and why their work is put before an audience. The rest of this chapter considers what happens to a work-of-art when it is

‘shown’, when it is seen, suggesting that it is only in sharing the work with others that its potential is realised?

Potential

As Lewis points out ‘It would seem that any ‘visionary’ statement concerning education must, at some point, gesture to the concept - no matter how vacuous - of fulfilling potentiality’ (2014:335). Whether a liberal humanist belief in the inherent potential contained within an individual (Turn 3), a neoliberal drive towards constant re-creation based on a fundamental lack (Turn 5) or a formalist aesthetic intending towards ‘rightness’ (Turn 4), reaching one’s potential, being the ‘best that one can be’ is a powerful narrative. It is one I have had to keep in constant check whilst writing this thesis, discerning what it is ATP is doing and might still do.

Risk

A close companion of potential in this thesis is risk*:* the risk of the processes and products of ATP falling short of perceived expectations of what ‘good’ art or education is, the risk of disturbing the choreography and professional boundaries of the classroom, and the risk to one’s sense of self, of being affected and moved by the work-of art in involuntary ways. From this I surmise that ATP is paradoxical. The literature suggests that it has potential as a safe space for art teachers (Hall, J. 2010; Brass and Coles 2014) but, as a practice of attention and exposure, it is also inherently risky. The potential of ATP is both in its safety but also in the extent to which that safety is put at risk through ‘showing’, coming into relationship with and attending to others, human and non-human.

Becoming more than just?

The choices that participants in this study made regarding their own practice were, at times, a kind of superficial engagement, *just* dabbling with lots of different materials or processes. These interactions were playful, but they were also 'safe'. I found myself feeling conflicted. Were these enough? Should ATP be something more? Is this its potential? The teachers were sometimes aware of this themselves,

> *I've realised that I just, I really like trying lots of different things so that could be meaning that I flit between things a lot in a negative way or that could be a positive thing! I don't really know, yeah I definitely think my enjoyment of trying lots of new things has increased. I don't know whether that is teaching, or age. I don't know if that's what I would be as a creative person anyway.*

Finding pleasure in variety is also reported in an account by Henry Ward (responsible for *Shanty Town Studios* discussed in Turn 3) describing the impact of training to be an art teacher on his arts practice,

> *I found that the world of art possibilities opened up in a way that they never had before. As my interest in art broadened, necessitated by the desire to teach as many aspects of art as possible, I found that books that I already owned yielded hitherto unknown treasure, artists I had overlooked were suddenly interesting. It was like discovering art for the first time… The impact on my own practice was profound. Having trained as a painter I felt free, for the first time, to explore other approaches. Under the guise of lesson planning I could*

> *experiment with photography, sculpture, video and collage… Teaching, it seemed to me in fact, was a great way to maintain a practice after all. (Ward 2013:6)*

Flitting from process to process was a feature of Bella's annual 'play days' and participation in professional networks that involved practical engagement through skills-based workshops. Her gradual accumulation of skills and relationships with other artists and teachers mirrored Hickman's (2011) profiles of 'good' art teachers, also engaging (often during their summer holidays) in practical study, artist workshops and short courses of study. Matthews' description of teachers involved in "multiple 'industrious' practices" (2019:862) likewise points towards assorted rather than focused interactions.

ATP and the safe space - Sketchbook Circle

An example of ATP as a 'safe space' for industrious 'dabbling' is the ongoing collaborative *Sketchbook Circle* founded in 2013 by Elinor Brass and Tanya Paget. As alumni of the ATS they were motivated to 'get back to regularly making work and challenging ourselves as artists' (Brass and Coles 2014:365) devising a model whereby two or three art teachers in different locations would pass a sketchbook between themselves for a year, responding to the work each other created. The model has included exhibitions of the sketchbooks at which invited participants and guests run practical workshops for the wider group and has included a 'field trip' to Berlin. Teachers return year after year to the 'circle' entering new partnerships, including Bella who had participated several times and was taking part during the study.

The aims of the circle are like the ATS, although there is no mention of 'stimulating' cultural institutions. The emphasis is on 'teacher networks', 'consideration (of) teachers' schedules', 'time and space for personal reflection' and 'a depth of exploring and making' but also on 'improv(ing) classroom practice' (*ibid.*366-7) Created by teachers for teachers, *Sketchbook Circle* eliminates more challenging (and risky) aspects of the ATS, some practical such as the time commitment required, but also the theoretical and conceptual engagement with contemporary art practice and the sharing of work publicly to audiences beyond the artist-teacher community. The emphasis is on creating safe spaces for play and experimentation with materials and a validating audience.

> Go with your instincts. There is no right or wrong. When we set it up, we focused on little steps at a time, make a mark, send it off, do what you can. Your collaborators get it, they are educators too, some months are easy and some are hard. It is a game of call and response and no one is judging you (Tanya Paget interviewed by Elinor Brass on the Sketchbook Circle blog 2016).

This 'safe space' is spoken of by participants as an 'escape' but also, much like the impact of the ATS, inspiring confidence, defined by one participant as being 'unafraid to try new things' (Brass and Coles 2014:288). The 'new' in these instances appears to be the introduction of new materials and processes into the classroom repertoire.

Speculating on the effectiveness of *Sketchbook Circle,* Brass and Coles draw on making links between the safety of their community of practice and Geilen's theorising of the artistic *Gemeinschaft* (meaning fellowship or community) where 'reflectivity is stimulated ...through exchange of ideas' and where 'social interactions centre on the 'entire personality' of an artist and face-to-face relationships...'(in Gielen *et al.*2012:19-20). The Gemeinschaft is one of four spheres (the others being the domestic, the market, and the civil) that Gielen sees coming together to make up the potential of an artists' practice. Elements of *Sketchbook Circle,* such as the freedom to 'just play around without anyone demanding any artistic justification', where the artist can follow their own 'rhythm' (*ibid.*), have more in common with the domestic sphere than the Gemeinschaft but both are spaces 'for trial and error' and open-ended enquiry, providing a space where final judgement about the work-of-art is always deferred. Gielen's concern is that the neoliberalized educational space of Higher Education, opened to the demands of the market (through concepts such as 'employability'), threatens both the safety and the openness of its role as a Gemeinschaft, removing an essential part of the creative process, the testing of (or tinkering with) the work-of-art through conceptual and theoretical enquiry amongst supportive peers.

Brass and Coles link *Sketchbook Circle* to Gielen's text through the respite it offers from the neoliberal flows of the classroom, speculating that 'Maybe many of the artist teachers who had stopped making work had been overpowered by measurability? Disheartened? ... frustrated and bogged down by the politics and administration of schools' (2014:372), the classroom no longer experienced as a space where 'trial and error' and open enquiry are valued. Much like Thompson and Cook (2014) they point

to neoliberalism disturbing the equilibrium of the teacher's practice. *Sketchbook Circle* is therefore understood to hold open a 'safe space' where both personal and professional equilibrium can be restored. This implication of 'wholeness' should not be overlooked, we can make links here to teaching as requiring a withholding of oneself, that is, in some circumstances, problematic and felt to lack authenticity. The community found in ATS courses or projects like *Sketchbook Circle* perhaps provides a space where conflicted aspects of oneself find some way of continuing together, not wholeness (because the self is always disparate and in the process of becoming) so much as correspondence and going along with (Ingold) as seen in the practice of Hyde (2007), Stanhope (2011), profiled in Turn 3, and Jopia (Horn 2009) in Turn 4. However, what is at stake in Gielen's critique is not so much the artist, and their whole self, but the potential of their *work*.

Being more - Beyond the safe space

Though defending the educational gemeinschaft, Gielen does not dispense with the market and civil realms. He argues that the development of art is made possible by participation in each of the four spheres and, as part of that, some alienation of oneself from the work-of-art must eventually occur. The market is the sphere where, through processes of exchange the artist is separated from the work, and the civil sphere the space where the work must stand 'on its own' under criticism. He warns that,

> Anyone who makes a creative work or executes it without historical and conceptual know-how may well reach a remarkable virtuosity, but will never know if it is indeed art… (*ibid.*18).

and,

> ... artists who retreat into the domestic space will only be dealing with creative ideas for private satisfaction or perhaps for mere therapeutic reasons. Finally, those who only stay in the space of the creative *peers*, threaten to get lost in endless theoretical discussions or purposeless talk, without it leading to any creative work (*ibid.*22).

An important function of the risk of showing in the market and civil spheres for Gielen therefore is that the work-of-art receives validation, becoming more-than… *just something I've been dabbling in* .

Being more - risking what might not be.

The 'life' of the work-of-art is discussed in Turn 2, through Heidegger's notion of the ensemble and the shared responsibility of the work amongst its constituent parts. If the various players in the event of art making are all active '…brush, canvas, water, body, thoughts, feelings…' (Atkinson 2018:77), Gielen's model suggests that such potential is extended through risking the invitation of more 'players' (theory, history, critique etc.) to share in responsibility for the work. It was these aspects of practice that my participants were less inclined (or able) to engage with.

But how do these disparate parts result in something significant? Agamben offers a perspective that helps to make sense of how something new emerges from the artist's

engagement with the 'disparate elements' and the folding in of critical relationships. He does this by focusing not on the might be of potential but on the might not be, on *im*potential.

The risk of (im)potential

Agamben reflects on Deleuze's definition in *What is a creative act?* (2004) of art as an act of resistance. Noting that Deleuze did not define what was meant by the word 'resistance', he cautions against an interpretation that sees what the work-of-art resists as external to itself. Gielen's model, for example, might encourage such an understanding, with the market and civil spaces seen as external to the domestic sphere and the gemeinschaft. It is also not uncommon to encounter the view that art and education are somehow opposed, and resist each other (Hall, J. 2010; Thornton 2013; Daichendt 2005). Such accounts posit that ATP is difficult because the apparatus of education resists it from outside of itself. In our initial discussion of artist-teacher literature we saw how this narrative of a difficult to cross divide between the classroom and ATP was often implied.

Agamben suggests that the resistance an artist must overcome in order to fulfil the potential of their work is not external but integral. His chapter *On Potentiality* (Agamben and Hekker-Roazen 1999) is a useful place to start in understanding the ideas about potential that run throughout his work but a lecture given in 2014 where he discussed potentiality in relation to arts practice specifically will be referred to here. By way of introduction, for Agamben it is the potential *not to be* (*im*potential) that is the marker of freedom. Neoliberal expectations of the subject that recognise the only valid

life as an enterprising, productive life do not allow for the choice of non-productivity. Lewis, discussing Agamben's work on potentiality in relation to education summarises:

> ...theories of entrepreneurial optimism in the capability to self-realize, self-generate and self-manage our potential so as to manifest it in the form of an economically viable commodity (human capital) are not empowering so much as disempowering theories that deny the very real freedom of im-potentiality: our *capability* to be otherwise, to think otherwise, to live otherwise (Lewis 2014:340).

Potential without the possibility of *im*potential (with all risk of failure erased) is not actually potential, it is not life, creativity, flourishing, but inanimacy, compliance, fabrication. In other words, it is not Art.

As the potential of an art event emerges from within the coming together of the various parts, so the opposite must be true, the *im*potentiality (the potential not to be) of the artwork must also be present in that same coming together. The process of art making is the struggle between the potential and the im-potential of the work, the potential to-be and the risk of not-being. My understanding of this is that challenges such as skill (or lack of), conceptual clarity (or confusion), self-belief (or self-doubt) etc. are where the potential (or *im*potential) is found. All of these resist the emergence of the work and might even stop it completely.

Thus, practice includes flow (Csikszentmihalyi 1990) *and* times of 'hitting a wall', where new ways forward need to be found and resistance within the ensemble worked through. Reflecting on the etymology of the word 'resist' Agamben emphasises that the Latin root means to rest, or stand still, maintaining that the role of resistance in the act of creation is one of arrest, rendering 'inoperable the normal functions in order to open it (the practice) to a new possible use' (2014:41 minutes, brackets mine). Resistance within the act of creation necessitates contemplation on the areas of in-operativity in order to get the inquiry moving again. Working through the *im*potentiality does not erase the resistance felt but folds it within the work so that it is made visible. The outcome communicates an intelligence, or knowingness, about the work itself and its component parts. The unique challenges folded into the practice provide the idiosyncrasies that make the artist's work identifiable as belonging only to them (and the ensemble of which they are part).

Art making therefore is not as simple as having an idea and realising it, a lot happens in between so that the result will be very different to what might have originally been perceived. Agamben refers to 'blind' realisation, the easy out-working of an idea, as just '…execution, which has dismissed and denied the resistance' (2014:20-22 minutes). Too easy execution can lead to cliché, descriptive or tasteless work, whereas art making that incorporates resistance might flourish. Taking Agamben's perspective we can counter the above assertion that ATP is difficult because education resists it, with the assertion that ATP is difficult, as Gielen also implies, because all art making of worth involves struggle.

The incorporation within the work-of-art of the struggle to bring it into being is something different to the work being caused by and communicating the intentions of the artist. The work of art does not so much represent as channel sensations, enabling them to continue to be affective. This is summed up in Deleuze and Guattari's definition of the work-of-art,

> The artist creates blocs of percepts and affects, but the only law of creation is that the compound must stand up on its own. The artist's greatest difficulty is to make it stand up on its own (Deleuze and Guattari 1996:164).[6]

It is this 'standing up on its own' that leads them to speak of the work-of-art as being monumental, not as a relic representing something that once was but as an object that continues to be, in Heidegger's terms, present, and affective (Sholtz 2015).

ATP and the production of work that 'stands on its own'

Three equally persuasive ways of viewing the *im*potential of ATP in relation to teaching are identifiable. The first is to see ATP as seamlessly folding the resistances of the classroom and art-making together to form a singular whole, so that teaching becomes the work of art; the approach of both Henry Ward and Sheri Horn (Turn 4) and the early work of the well-known collaborative project (that began in school) Tim

[6] The thinking I am putting forward and develop in further 'turns' is therefore paradoxical – for the work to 'stand on its own' it could be argued that it needs more than itself. Newall develops this somewhat in his text *The Philosophy of the Art School* (2018) in his discussion of the pedagogical approach at Leeds College of Art in the 1960's and 70's where students were free to 'do what they wanted' without providing a theoretical defence of their work – the result being that students (and their work) were therefore often unprepared for exposure to the world being the college itself and the work ultimately failed.

Rollins and the Kids of Survival (Harding 2005; Berry 2009) discussed below. The second is to see the affective flows of the classroom context as informing and extending the *im*potential of the work-of-art, as seen in the work of Jeff Geys (Harding; Roelstraete 2011). The third, conversely, is to see the affective flows of the work-of-art informing and extending the *im*potential of the classroom, so that the resistances of the art inquiry create new forms of pedagogy, and ways of being teacher or student, as in the well-documented pedagogy of Judy Chicago (Keifer-Boyd 2007; Fields, 2011; Chicago 2014). These classifications are not rigid, as there may be elements of all three perspectives within one practice.

Teaching as an artistic practice: Tim Rollins and the Kids of Survival

> *I am an artist who works as a regular schoolteacher in a public junior high school in the South Bronx. In my studio I work with about 70 adolescents who've been categorised as learning-disabled and emotionally handicapped. The kids and I have been making art together for about three years now.*
>
> *In the process of producing art for a large public audience, we are forced to struggle with issues often ignored in school: problems of learning what actually interests and involves us, problems of representing ourselves directly and with honesty, problems of the economic factors that determine our lives. While the art objects we make are vital, the learning process that culminates in*

> *these objects is far more important. We use art as a <u>means</u> to knowledge of the complex forces that support or undermine our society and our future.*
> *(Rollins in Berry 2009, 30)*

The work that Rollins did with his students eventually grew beyond the remit of his job to such an extent that an independent project was set up, established partly through grant funding and partly through funds raised by exhibiting and selling the work produced by Rollins and his student collaborators commercially. The group's model of practice was established early on when Rollins, concerned at the students' illiteracy, began reading classic literary texts (the first was Orwell's 1984) to the group (he recorded himself reading and played the makeshift audio-books back to them) and challenged them to make art in response. When one student began drawing on the pages of a book that they were following, the idea of using the books as the canvas for the work was established. Work by Tim Rollins and K.O.S. has been exhibited internationally (Berry 2009; Rollins in Part 3 of Harding 2005; Rollins Chapter 1 in Atkinson and Dash 2005; Sola 1987).

The above statement, from a guide accompanying the exhibition of the group's work in response to Dante's *Inferno*, points to Rollin's conviction that the success of the work relies on the struggle to integrate those aspects that potentially resist its coming into being, the economic situation of the students and their school, their categorisation as 'learning impaired' and so on. The work grows through folding together the inspiration of the literary texts with these resistances afforded by the classroom.

Teaching that extends the work-of-art - Jeff Geys

Jef Geys had a consistent practice as an internationally renowned conceptual artist alongside being art teacher to pupils aged eight to fifteen for thirty years in a school in the village of Balen, Belgium. In his art work and in his teaching, Roelstraete (2011) proposes, Gey's belief was in a radical equality, to art freed from the elitism of the Artworld and the mythic status of the genius. His commitment was to democratic enquiry, the infusion of art into all areas of life, and for him the school was a productive place in which to do this. Though Geys did show his work outside the school context, what the role of teacher provided him with (beyond regular income) was a profound openness to continual and varied enquiry, the opportunity of never leaving the ongoing dialogue of the Gemeinschaft.

In the school his practice often took the form of collaborative work with his pupils. For example he engaged students in political discussions about women's experiences of discrimination, which became the ongoing project *Women's Questions,* an apparently never ending list written by Geys on brown wrapping paper (Roelstrate 2011). Harding (2005) describes another project where Geys and his students painted a world map to cover the entirety of the school playground. Next to the playground he installed a notice board where he and the students brought in newspaper articles about world events and pinned them up so that the school community could read them and locate the stories through looking together on the map. Geys gave himself the title 'Teacher of Positive Aesthetics' (Harding 2005,120) and saw his role as teacher an extension of (although not the total of) his artistic practice.

Art-making that extends the classroom - Judy Chicago

> *I started the Feminist Art Program in Fresno because, as a result of my own struggle, I suspected that the reason women had trouble realizing themselves as artists was related to their conditioning as women. I had found that society's definition of me as a woman was in conflict with my own sense of personhood (and, after all, it is a person who makes art). I thought that if my situation was similar to that of other women, then perhaps my struggle might serve as a model for the struggle out of gendered conditioning that a woman would have to make if she were to realize herself artistically. I was sure that this process would take some time. Therefore, I set up the Fresno program with the idea that I would work intensely with the fifteen women I chose as students.*
> *(Chicago, Chapter 6 in Fields 2011:101-2)*

Chicago's pioneering work as a feminist art educator, beginning at Fresno State University, California is well-documented. She is the only artist-educator profiled in this thesis who is not a school-based educator and is included here firstly because her practice offers an alternative narrative to the modernist (and male) artist-teachers profiled by Daichendt (2010) but also because in engaging practically with her students as co-researchers in her artistic / pedagogical work the potential of not just her own classroom but others' were extended through the influence that her pedagogy, her work and her student's work (artists Suzanne Lacy, Faith Wilding and Nancy Youdelman were part of the Fresno cohort) consequently had on the art world. There is much to take from her ideas that might be applied in a school context.

Describing a class in European Intellectual History that she took as part of her own university education Chicago remembers the professor stating that he would deal with women's' contributions at the end of the term. Chicago waited eagerly, but, when the end arrived, he duly announced that women had made no contribution and he had no more to say (Chicago in Fields 2011:102). Chicago's conviction was that women would continue to be held back from contributing unless they together educated themselves about those things that resisted their artistic flourishing and worked through them in their work. This, she was convinced, required a different kind of pedagogy, that challenged women to make their experiences of discrimination and limitation central, to transcend them.

The work that emerged not only required new art forms (the sculpture classes at Fresno were, as Youdelman (in Fields 2011, Chapter 3) notes dominated by a minimalist aesthetic that saw art as separate to life) but new pedagogical approaches. The collaborative projects developed from the Fresno programme, notably *Woman's House* (a group renovation of a dilapidated house in which each group member installed a piece of work in response to the theme of women's experiences of the home), were facilitated by a pedagogical model, designed by Chicago and fellow teacher Miriam Shapiro, outlined by Chicago as *preparation, process, artmaking* (Kiefer Boyd 2007:138). Described by some as 'consciousness raising' (Sandell 1979) the preparation phase involved the group reading texts suggested by Chicago and sharing their own experiences of discrimination with each other, sometimes disclosing harrowing personal ordeals (Aristarkhova and Wilding 2009:17). The process involved students and teachers working to make art 'about' these experiences but through playing and experimenting with materials and processes to find those that were most

affective and had the potential to connect with an audience. The outcomes were immersive installations that all participants contributed to and discussed together, including Chicago and Shapiro, with the teachers having overall artistic 'oversight'.

'A life of its own'

The term artist-teacher, as pointed to by the above examples of ATP, suggests a particular relationship with the resistance of education. Here the classroom is experienced not as a distraction from the work-of-art, or the work-of-art as a distraction from the classroom, but as an integral part of the struggle that must be worked through. The potential / *im*potential of the work incorporates the resistances of art and education as essential flows, so that the work can only come into being within the context of being a teacher in a specific time and place. ATP has the *im*potential to bring-into-being in and through the classroom things that have 'a life of their own'. Bringing into being is the toil, the *work*-of-art. Throughout this thesis I refer to the *work-of-art* deliberately to encompass the many ways that art may be understood, as something that the art object is, but also to its affect, what it does and to the effort required from the artistic ensemble (Turn 2) for it to be and do. The question of potential that frames this inquiry therefore should not be understood as representing a reaching after a kind of ideal form of pedagogy. Instead, it asks what resistances, what risk must be folded in, and made integral so that ATP (whether extending the work-of-art, or the classroom, or both) may 'stand on its own' and have its 'own life'; the risk to oneself, the risk to the equilibrium and intending of the classroom, the risk of failing to approximate to the ideal, and so on.

Turn 7: The third-thing

In her Bourdieu-inspired study of classroom interactions and social tact Thomas includes diagrams to visualise the intra-actions of the classroom (*fig.28*). These comprise combinations of triangular shapes with each corner labelled either student (s), teacher (t) or artwork (w) as well as more flowing brush-like lines to indicate students working independently and overlapping loops of colour to point to the nature of the student-teacher-artwork intra-action taking place.

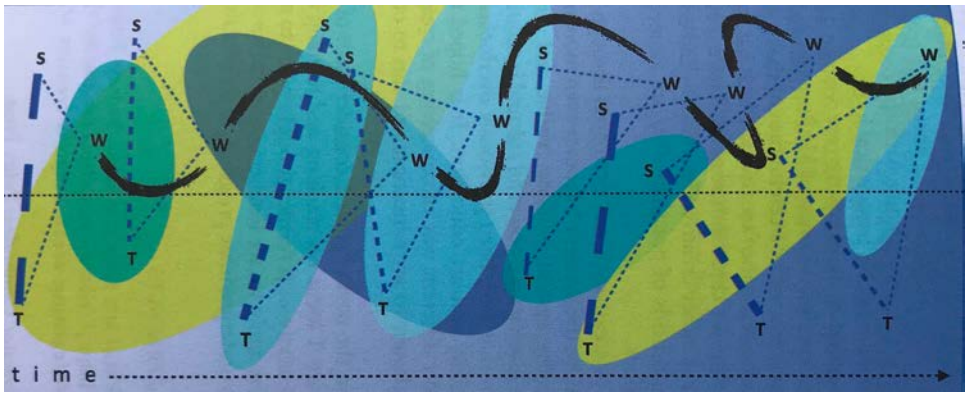


Fig.28 Section of Kerry Thomas' classroom mapping (Thomas 2019,123)

Classrooms are complex phenomena that visual representations will struggle to do justice to, however Thomas's diagram does show a *third* concern beyond stereotypically polarised student-centred and teacher-centred perspectives, that of the work-of-art. Whereas Thomas' diagram describes a three-way negotiation involving work created by the student for assessment, this chapter considers the dynamic created by encountering the teachers' work-in-progress as a third-thing outside the limitations posed by examination criteria. In doing so I pick up on the thread of 'thirdness' laid down in the introduction and in the discussion of object relations in Turn 2 and consider how ATP, in caring for the third-thing may have political as well as personal and pedagogical significance.









Fig.29-32 Hand


PRINT
MAKING

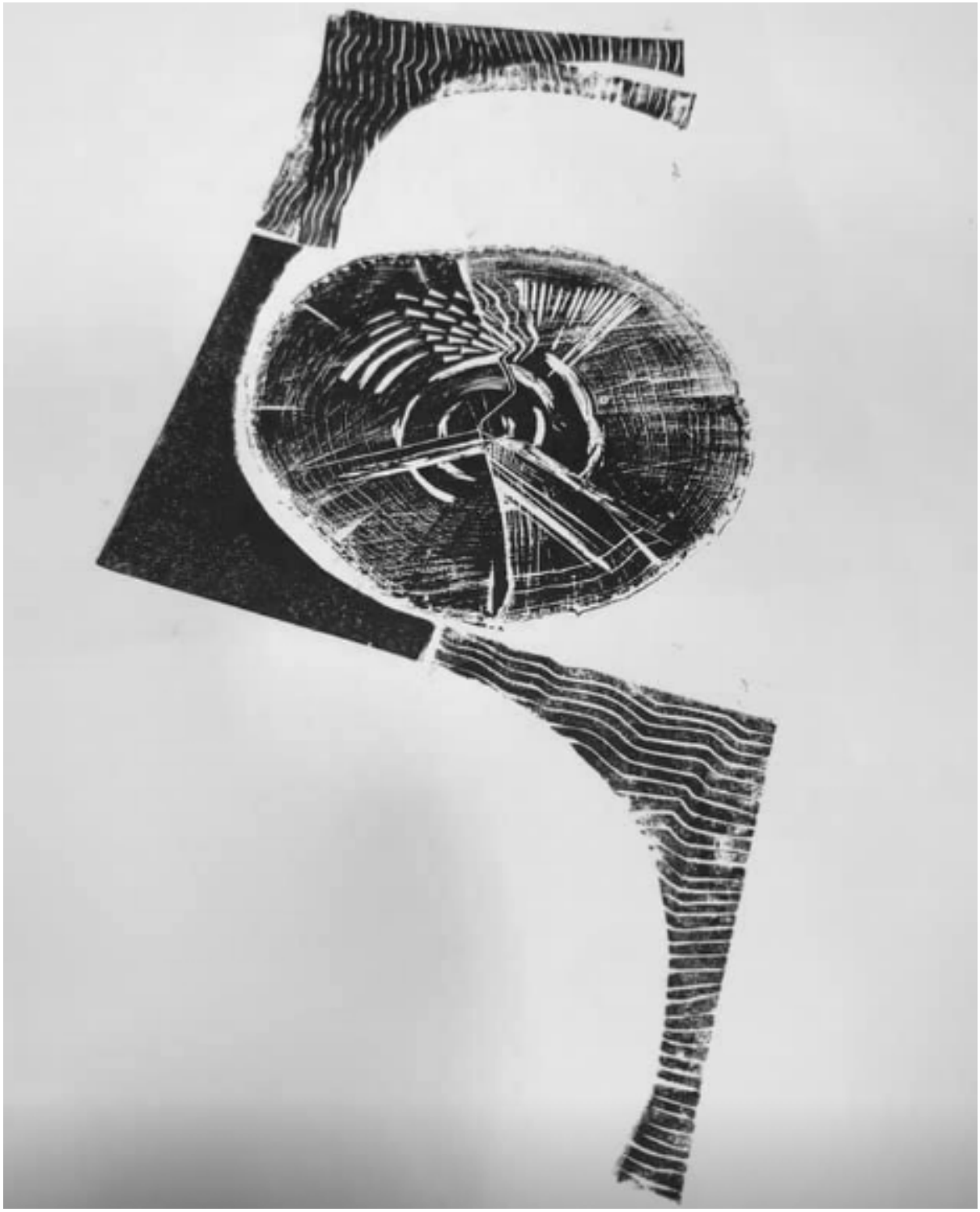


Fig.33-34 Log

Hand and Log - Objects with something to say

Hand and *Log* are featured because at different times they were questioned and handled by students, becoming a thing between teacher and students and colleagues. Independently in each case, the opening question asked was 'Miss, what is this?' and the answer offered a variation of 'what does it look like it is?', ambivalent, diverting, intrigued. Beginning with the same query we can explore what it might mean to attend to and go along with the work-of-art as a 'third-thing' so as to extend the *im*potential of the classroom.

Hand was placed on a low table next to Molly's desk. At first look, it is a white-glazed ceramic hand with plasticine moulded around its middle. A student inquiring and picking it up as Molly reported that the students liked to do, would discover it is a child's hand fitting within their own. Whilst holding it, it becomes clear that it is not whole, but in two halves, stuck together with the plasticine. The plasticine adds to the child-like feel and invites *play.* It is a very touchable piece, the glaze shiny and smooth to touch and the plasticine responsive to the heat generated through being held, becoming more malleable the more it is played with. *Fig.30* was taken after the hand had been in the classroom for a few days to show how students holding the hand within their own had clearly been manipulating the plasticine, consciously or unconsciously, the colours beginning to mix.

Log (*Fig.33)* placed on Zoe's desk by her computer, is just that, a log, but at about an inch in from one end, not seen in the photograph, there is a deep gash, as if someone has begun to saw a 'slice' off and then stopped. It is a 'clean' log, there is no evidence

that it has been lying around outside for any length of time, there is no rot, no moss, but equally it is not freshly cut. It has weight but is not too heavy to be lifted. The bark is not too rough, not too smooth; students stroke it, running their fingers along it, back and forth, and rub it, fiddling with small areas of bark that have more texture. Students liked to get close to it, even smelling it.

Questions inevitably arise from these initial observations. ‘Whose hand?’ ‘Which child?’ ‘Why is it in two halves?’ ‘Is it broken?’ ‘Why use plasticine and not glue?’ ‘What tree was the log from?’ ‘Where was the tree?’ ‘Why was it cut?’ ‘Who tried to slice it?’ And in both instances, ‘What is it doing here?’. The order of such questions will vary with each conversation, but the teachers might offer all or some of the following in response: *Hand* is made from a plaster cast of Molly’s niece’s hand. It broke when Molly was experimenting with making moulds, but she liked the way it fitted back together again and decided to try to cast it in clay. She was making the hand as part of her Artist Teacher MA work when she was researching the perception of colour because she has Irlen Syndrome and uses coloured overlays for text when reading because she suffers some visual distress. Her study of perception led to an exploration of touch as well as sight. The hand and the plasticine were part of a larger installation for her ‘final show’ where the audience was encouraged to sit at tables and play with various white glazed ceramic pieces (hands, heads etc.) and plasticine. The installation is long-dismantled, but she likes this piece and isn’t sure what to do with it now.

Log was cut from a tree in the garden of the house Zoe grew up in. It was planted by her Dad, who died a few years ago, and now her sister and her family live there. Wanting to cut the tree down her sister asked for 'permission'. It was not particularly special to Zoe, but she took a section with the idea of making something from it. Zoe's Dad was an art teacher too (as was her Mum) and an artist, and she thought he would have liked that. He kept lots of sketchbooks over the years, with a combination of his own work and ideas for school projects. Zoe has been looking through some of them. She's wondering if she should use them, and maybe the log somehow, as a starting point for her own work. She's had a few ideas about the log - she thought she might slice it and take some prints from the slices and she started to cut it but then she wasn't sure. She's still wondering what she could do with it.

Both objects are 'in-progress' and the teachers in each case are wondering what to do next. The questions about the objects from students therefore, if the conversation runs its course, end with Molly and Zoe asking a question back to their students, *'What do you think I should do with it?'*.

> *Zoe about her log:*
>
> *...they all wanted to know why it was here… I told them exactly why which I wouldn't have done otherwise and they instantly were like Oh! We totally get that. And a lot of them were so, what are you going to do with it? Are you going to carve your Dad's face into it? And like… I replied I don't know that I am going to do that with it, but that's right, 'What am I going to do with it?' And*

the other teacher noticed it and was like, you know I've heard some really interesting conversations about your log.

In both instances what happened was something and nothing. The objects continued to be touched and questioned and possibilities discussed, staying permanently on the brink of fulfilling some potential. Zoe tried taking a slice from the log and making a print from it (*fig.34)* but wasn't sure about it and decided not to proceed with that course of action. Molly's niece's hand stayed by her desk in the classroom. In both classrooms the students understood the *im*potentiality of the objects, the dilemma involved, and the risk for the teacher of getting it wrong. Both the potential and the risk was somehow linked to an understanding that the objects meant something. Included in Zoe's conversations with her students and colleagues about what should be done with the log were small offerings of personal information about their own experiences of loss, and memorial. Zoe was adamant that the log was not therapy for her, or her students and colleagues. She had been exploring copying out sections of her Dad's sketchbook at home. He had had an accident in his youth that had forced him to learn to write again with his opposite hand and she challenged herself to do the same. These works did not enter the classroom ...

...because it was like, it became something, it was about me remembering Dad and it wasn't about, ***it didn't have anything to say to anyone else****.*
(emphasis mine).

By implication, the log that was brought into the classroom did have something to say.

Fig.31 shows *Hand* after several months in the classroom. Molly's accompanying Facebook post said,

> *The hand has moved around my classroom a lot and is always being handled. Children pick it up, play with it, smooth the plasticine, make marks in the plasticine and then put it down somewhere in the room. Its final place was a plinth. I wondered how long it would last and today eventually it was dropped and broken.*

Molly was ready for this to be the end of the hand, but students were not so sure. Finding more plasticine, a student repaired it (fig.32), presenting it as a kind of gift to her, and the hand remained. Students did not know about Molly's relationship with her niece, of her intermittent role in her life as her guardian and of the family crisis that they had all survived. Such things were not necessarily part of the initial making of the hand, Molly simply used the hands of the children most accessible to her at the time. However, as her niece grew and life became more stable, this small broken hand was perhaps animated with meaning about childhood, care and growth, but also about healing, repair and carrying on. It had been infused with, to use Zoe's words *something to say*; something that Molly's students understood.

Molly and Zoe's classrooms were full of still-life objects, art materials and students' work; students asking questions about these things were often met with a different kind of response, closing further conversation down rather than creating space for further

dialogue. However, both teachers tried, in different ways, to open interactions between their students and objects as part of their own practice. Several months after placing the log in her classroom (now having moved it to a high shelf at the edge of the room) Zoe invited a group of students to photograph themselves interacting with the objects in her room. She was making plans for her final MA show and wanted some photographs of hands and classroom objects to experiment with. She was interested to see what objects they were drawn to and what they would do with them.

> *... I just got them to go round the room and I didn't give them any other instructions other than I just want to see your hands and interacting with some materials and they just went round and it was really interesting to see what they picked out (boy with tuba, boy with hands on a mannequin's breasts!)... I just thought, well they are constantly picking things up and touching them… and the girls funnily enough had just had their nails done that day and they were like 'Miss are you sure we can do it, because we've all had our nails done' and I was like, you can absolutely do it, so they had loads of fun just putting their insane nails into them and they started making these little set-ups.*

Molly also used students' work as a starting point for her own. After sharing their work with each other and identifying areas of common interest, Molly and artist Louise Blakeway devised a lesson for her GCSE class that would use some of the discarded materials and work in her classroom that she found it hard to throw away (old canvases, scrap paper, fabric etc.). The students were tasked with using the back of an old canvas as a frame within which to arrange scraps scavenged in the classroom. The

work was photographed before being thrown away. Molly used some of the arrangements as the starting point for a screen-print she made at a printing workshop she attended.

Unlike *Hand* and *Log,* the photographs and scrap assemblages employed students in a task for some end that was more productive but less dialogic. The balance of the triad of teacher, student, object was different in each case. With *Hand* and *Log,* the locus of the inquiry was the objects themselves and what they might become; with the group work the question was not so much about the objects but about the students and what they might do. Although all were instigated by the teachers' creative inquiry and could be framed as making sense from a 'third-thing', in the former the students were somehow involved in making sense, in the latter the sense-making rested more with the teacher.

The rest of this chapter is an attempt to 'make sense' of what is offered to the classroom ensemble by objects such as *Hand* or *Log*. I will first consider the 'world-centred' and 'thing-centred' philosophies of Biesta (from a pragmatic perspective) and Hodgson, Vlieghe and Zamojski (from a post-critical pedagogy perspective) and will then consider more closely the work of Ranciere, his theorising of the *third-thing* and the *distribution of the sensible.*

The turn to teaching - 'thing-centred' and 'world-centred' pedagogy

The perspectives of Biesta and proponents of post-critical pedagogy, Hodgson, Vlieghe and Zamojski are a helpful place to start 'making sense'. Their thinking, like social

realists Young, Muller and Maton (Turn 4), begins with a scepticism regarding constructivism and its dominance within education over many years. Whereas social realists see an over-emphasis on constructivism as leading to a situation where disciplinary knowledge is devalued because all knowledge is seen to be socially constructed and relative, Biesta sees it (combined with other powerful flows) as leading to the 'learnification' of education, framing the teacher as only a facilitator of learning rather than an individual with knowledge and expertise to give (2012b; 2015). Vlieghe and Zamojski (2019, 2020) however are concerned that constructivism neglects the '*thing'*, the object of both knowledge and teaching. All in some way call for the return of teaching and the teacher as more-than a facilitator. For the social realists this leads to the knowledge-rich curriculum (Turn 4), but Biesta and Vlieghe and Zamojski reach different conclusions through Arendt's work (2006), (which I will not address in depth here) opposing a view of education as either student or teacher-centred. Biesta's argument is that it should be 'world-centred' and Vlieghe and Zamojski propose a 'thing-centred' pedagogy (I will consider the differences between 'world-centred' and 'thing-centred' shortly). They also draw on Ranciere's *Ignorant Schoolmaster* to critique an understanding of critical pedagogy as seeing the aim (the product) of education as emancipation. For them, as with Ranciere, teaching should not end in emancipation but begin with it, with both teacher and students equal to the task of attending to (and being moved by) the third-thing that is studied; a discussion of Ranciere's ideas will follow.

Devotion to 'the thing'

What is studied, according to Biesta and Hodgson, Vliege and Zamojski, is what *matters.* Rather than framing this as a pedagogical technique, Vlieghe and Zamojski (2019) present this as an ontology for teaching (a 'way of being'). Referencing Foucault's self-care they reject both teaching *as* expertise (in a subject) and expertise in teaching (a subject) as the substance of teaching, describing instead teaching as a matter of care for the subject. This they bring together with Arendt's description of education as 'loving the world enough' to talk about teaching as love for the world, saying,

> This devotion puts demands on her/him (the teacher): particular practices and exercises are requisite to become the person s/he desires to be. More exactly, these practices and exercises are about being attentive for, being in the presence of, and caring after a specific subject matter. Ultimately, there is no distinction between *care for the subject matter* and *care for the self* (2019:104) Brackets and italics mine).

From this it arises that teaching art requires a love for / care for the subject of art (see also Masschelein and Simons, 2013 and 2012, and Bergdahl and Langman, 2017) or, to use a phrase that is recurrent in this thesis, it requires that whoever seeks to teach the subject must *attend* to it, risk being affected and moved by it (thus caring for the subject is also care for oneself).

There are questions arising from this proposition, particularly in relation to post-critical pedagogy, that need thinking through. Hodgson, Vlieghe and Zamojksi's concept of the subject may be too abstract, as if there is a thing called art (education) that exists outside of material embodied encounters and events. As we have seen, the event of art happens somewhere, sometime, with something(s): the phenomenal ensemble of the classroom. As Thyssen asks of post-critical pedagogy we can query, '...where and how do... "materialities"... figure?" (Hodgson *et.al* 2017:55), what part do the non-human participants in the ensemble play? With Oliverio, we can ask 'what is the temporality of teaching as love for the world?', is it concerned only with the present, as Hodgson, *et al.* assert (2018a & b) or is it in any way concerned with the future, or indeed the past, with orientations, as Ahmed (2006) might say. The second nuance is linked to these questions and concerns the subject's relation to power, and what it might mean to 'love' a subject that is moulded, directed and channelled by flows of power and desire and which forms and channels the self through encountering it.

The classroom formed by multiple oscillating flows of the close-by (immanent) and the far-away (transcendent), has been a consistent motif of this thesis. It is in this to and fro that I could part way with Hodgson, Vlieghe and Zamojski who see teaching as only immanent. They do not dismiss transcendence altogether, only that of a pre-existing 'ground' that 'orders' practice or a 'principle prior to or outside such a practice which legitimizes and/or explains why it is meaningful' and therefore do not reject the idea of transcendence as 'interruption' or surprise (Vlieghe and Zamojski 2019:68) arguing instead that education needs no transcendent justification, resisting education as 'for league tables, benchmarks, return rates' etc. (2018b, 17) but also those aspects for

which one might have more affinity, which could include art education as for future flourishing through its cultural, democratic, economic, and therapeutic value. This view, as Ververi (in Hodgson et.al. 2018a:40) suggests, writing during the time of austerity, war in Syria and the migrant crisis, is not 'well-timed', and I, writing two years later during the additional tensions of coronavirus lockdown with all its associated political, social and economic inequalities, whilst riots take place in America over the racially motivated killing of George Floyd, and protests take place in the UK over acknowledging our colonial past, am not sure when it would be. Hodgson, Vlieghe and Zamojski might counter that this is the world as it is now and that loving it 'enough' might involve making such issues a focus of study, but this would seem to contradict their call for 'education for education's sake'. The swell of support for changing the English history curriculum in response to the Black Lives Matter protests points to the transcendent responsibility that schools do carry to be invested in making the world a better place. Such imperatives are not so much a 'pre-existing' ground but are compelling ethical flows that emerge concurrently with the classroom as phenomena and have the potential to channel its orientations in new ways. It is also the case that a wholly immanent framing of a thing-centred pedagogy relies on a problematic 'suspension' of certain subjectivities (ways of being) - a conundrum I will return to later.

ATP as a way of showing what matters

Biesta's alternative is 'world-centred', concerned with the future flourishing of students by practicing how to relate to the world in a 'grown-up' way; 'existing as subject, in the world, without being in the centre of the world' (2017d:428). For him

the ‘real educational work… (is) about bringing children and young people into dialogue with the world’ (2017b:37) through showing and attending to the things of the world that matter. In KS3 at School A, alongside the KRC there was also a clear ethos of visually attending to ‘what mattered’ seen in Year 10 GCSE resources of images of ‘Human Impact on the World’ and in the very deliberate choice to use images that were representational of and aspirational for the ethnically diverse student body, with the profiling of black artists, faces and voices in classroom displays and assessment activities. If showing what matters is a making visible, the teachers in School A took this very seriously.

What Vlieghe and Zamojski’s notion of attending to what matters as a way of being adds to Biesta’s ‘showing’ is that it involves bringing teacher and students together in a particular way to attend. Masschelein and Simons (2013) call this ‘putting something on the table’, or we might speak in Heidegger’s terms of making something present-at-hand (not just ‘ready’ for an instrumental task). Objects such as *Hand* and *Log,* in opening an affective space of dialogic do not just or even obviously visualise or represent but invite a different way of *being-with* the ensemble of the classroom. This is implied in the discussion of showing that is the starting point for Biesta’s exposition of Josef Beuys’ work in *Letting Art Teach.* Here, the act of showing, he suggests, is a ‘profoundly relational gesture’ (2017b:44), assuming a relationship both with the thing to be shown and the one it is shown to. Though Zamojski is critical that Biesta considers this ‘purely as a pedagogical relation, without any clear reference to the subject-matter’ (Zamojski 2019:565) he does attend to subject matter in the Arts (2017b) through Josef Beuys’ performance in much the same way that Vlieghe and

Zamojski attend to the performances of American composer and conductor Leonard Bernstein (2019). It is in the context of the arts that both Biesta's 'world-centred' pedagogy and Vlieghe and Zamojski's 'thing-centred' pedagogy find their exemplars - in the practice of two (equally contentious) individuals who sought to bring art into being and to teach.

For the 'world-centred', and 'thing-centred' (or as discussed in Turn 8, Masschelein & Simons 'subject-centred') showing is an invitation to 'come and look' and assumes a response. But as Biesta warns, when the teacher shows it is not automatically the case that what is shown will be affectual, that students will rise to the risk of attending, or that it will matter in ways that align with the teacher's intention. The risk and the beauty of education is found in that uncertainty '...what matters' he maintains '...is the connection, that which happens 'in-between' (Biesta 2013; 2016:3).

Ranciere and the third-thing

In *The Ignorant Schoolmaster (TIS),* Ranciere explores the possibilities of 'universal teaching' (teaching for everyone and not just an elite, a deliberate counter, the translator Ross suggests, to Bourdieu's critique of schooling as reproducing inequality) through the practice of nineteenth century teacher Joseph Jactot, and in *The Emancipated Spectator (TES),* he develops some of the ideas explored in *TIS* through several essays within the context of aesthetic theory and the arts. Though others note that it can be hard to know how to respond to Ranciere's ideas in the context of contemporary neo-liberal schooling (Cornelissen 2010; Lambert 2011, 2012) this fusion of the aesthetic, pedagogical and political makes him particularly relevant to

‘making sense’ in the art classroom (Lewis, 2009, 2012; McDonnell 2017) and to the question of how ATP fosters different ‘ways of being’. Though Ranciere’s work could be read as simply promoting a student-centred, teacher-as-facilitator model (and this is Biesta’s criticism of *TES* (2017c:67)). it does not have to be. In *TIS,* Ranciere’s focus is the story of Jacotot, a nineteenth-century French schoolteacher who lacked a shared language with which to communicate with his Flemish students. Forced to improvise he provides his students with a french text and its translation, the students no longer ‘passive’ receptors of the teacher’s knowledge but active participants in ‘making sense’. In TES Ranciere draws parallels between the break from passivity of the students in the school and the spectator or audience when faced with a work-of-art. Both are presented as scenarios where a ‘third-thing’ that sense must be made of is at the centre of the relationship. For Ranciere the third-thing is ‘owned by no one, but which subsists between them, excluding any uniform transmission, any identity of cause and effect’ (TES:15). Though the professional boundaries of the choreography of the classroom keep teacher, student and things at a distance so as to avoid entanglement, the in-between of the third-thing is a vehicle through which such entanglement may take place.

In Ranciere’s exposition Jacotot's choice of text is instrumental (learning French) rather than relational or affective. The same might be said of the example he provides of learning to draw discussed below. As Ramos advises in relation to Ranciere’s writing on the image, his exposition of individual works-of-art also ‘repeatedly under-theorize the interrelation between the operability and the affective power’ (in Elkins *et al.* 2012, 219) of the work. However, his work on the distribution and partition of the

sensible (Ranciere 2010:36), does set the scene for viewing the entangled relations of the classroom aesthetically (Lambert 2011, 2012; Lewis 2009, 2012; Bingham and Biesta 2010).

The *'distribution of the sensible'* provides an alternative vocabulary for discussing the 'distributed will to teach' of the classroom as explored in Turn 3 and the flows of power and control that informed Turn 5. In these chapters how objects such as *Doodling,* or *Log* or *Hand* might explicitly influence the classroom was hard to grasp. Ranciere, like Foucault, conceives of subjectivation as moulded by powerful flows, which he names the *police* (something beyond and other to the enforcement of law and order by a professional body). The police operates to 'partition' what is sensible, able to be perceived, to be seen, understood and spoken about (another way of saying that only some ways of being are recognisable and therefore validated). Such partitioning creates a 'community of sense' that brings certain things together as being possible in a time and place (Ranciere, Chapter 1 in Bingham & Biesta 2009) and ensures that everything and everyone has 'its place' and is not 'out of place' (Ranciere 2010:36). As Lewis (2012) emphasises, the sensible acknowledges the power of the aesthetic, that which affectively propositions, and provides a way to talk about the role of art in redistributing the sensible. He states that art,

> ...blur(s) boundaries between what can and cannot be said, can and cannot be seen, thus expanding, reconfiguring, hybridizing/mixing notions of what is common to a community (Lewis 2009:289).

Therefore, if the work-of-art, as a third-thing in the classroom, is attended to it may disturb professional boundaries and entangle the community of the classroom in divergent ways. Atkinson (2013) relates an encounter with a work-of-art in progress in a secondary art classroom during the BSE crisis of the 1990's. A student preparing for her GCSE examination piece (completed in 10 hours at school under 'controlled conditions') proposed to her teacher her idea for adapting a wooden cage (the object under discussion) by suspending in it, over a pile of straw laid over a map of England, a frozen cow's heart. Atkinson presents the encounter as an example of 'real' learning, prompted by both student and teacher being forced by the proposition of the work to 'question the domain of the thinkable', the 'thinkable' being that which might be normative or expected within the classroom habitus. *The Caged Heart*, a meaningful object with affective power related to the BSE context, did not easily fit with the expectations of the exam criteria and the intending of *School Art.* The teacher and student, in this situation were disoriented, pulled out of place by working through the potential of the work-of-art.

Unlike Atkinson's example described above, *Hand* and *Log,* are third-things introduced to the classroom by the teacher rather than the student, existing outside the restrictions of assessment criteria. They redistribute the sensible through speaking of things such as loss and grief in ways not often possible within the professional boundaries of the classroom. As Lewis suggests, Ranciere's emphasis is not only on what may be sensed but also on what, through being perceived, may be spoken about (there are links here to Butler's 'domain of the sayable', see Turn 8). Such themes are explored by countless important works-of-art and may be perceived but not

acknowledged or allowed to be dwelt on in the classroom. They might ordinarily be 'policed', glossed over, given no room within the distributed will-to-teach of the classroom, the equivalent of stating, as Ranciere describes 'Move along! There's nothing to see here!' (Ranciere 2010:37).

Having something to say

In *TIS* Ranciere gives as an example of 'universal teaching' a student learning to paint under the sub-heading, 'Me too, I'm a painter!' (1991:65). The student states their intention to draw a head and the teacher shows a drawing of a head to copy, encouraging the student to look and talk about the drawing, and to keep on looking and talking about it to inspire more attentiveness, in order to learn how to draw the desired outcome. One might evaluate the effectiveness of such a method for learning to draw, wondering about the neglect of material thinking or the absence of 'instruction' but this would ignore Ranciere's caution that

> Undoubtedly, there's a great distance from this to making masterpieces. The visitors who appreciated the literary compositions of Jacotot's students often made a wry face at their paintings and drawings. But it's not a matter of making great painters; it's a matter of making the emancipated: people capable of saying, "me too, I'm a painter'... (*ibid.*66-67).

By Ranciere's own admission therefore the example he gives should not be understood as advocating a way to learn to draw and paint specifically, or to understanding the significance of Pouissin's paintings generally. He states that,

> ...we don't pretend to know what Poussin wanted to do. We are simply trying to imagine what he might have wanted to do. We thus verify that all *wanting to do* is a *wanting to say* and that this wanting to say is addressed to any reasonable being… painting, like sculpture, like engraving, or any other art, is a language that can be understood and spoken by whoever knows the language, As far as art goes, "I can't" translates easily, we know, into *"that says nothing to me"* ... (*ibid.*66 final emphasis mine).

For Ranciere the challenge to the student is not primarily at the outset one of skill but one of paying attention, attending to the work-of-art and being addressed by it, discovering that it has something to say, and entering a kind of conversation with it. This is not simply a two-way conversation, as the student who takes the risk of trying to articulate what the third-thing says to them speaks in the presence, not only of the work of art, but also the teacher who is also part of the conversation and presses them to attend more closely. The student's statement 'Me too! I'm a painter' reads as a response to someone else who has first made the 'I am a painter' claim. We can speculate who that other might be, perhaps Poussin, but perhaps the teacher, and other students, who themselves also make a claim to equality with the-work-of-art.

It is not necessarily the case that the teacher is detached from the third-thing, presenting it objectively as a facilitating task and having no attachment to it. Vlieghe's reading of Ranciere challenges the teacher as well as the student to use their intelligence (which includes what they already know and have experienced) in

response to ‘the thing’. ‘Thing-centred’ pedagogy, he suggests, is a practice of attention (going along with, being moved by, thus caring) that both student and teacher are challenged by. He states,

> ...when a teacher draws attention to something, it is the thing (the subject matter, the object of study) which gets authority over both student and teacher…. In the end, it is not the student who has to surrender her intelligence to that of the stupefying master (who is stupefying because he is the one to gage whether or not the student is proficient). Rather, both student and master have to obey the thing (Vlieghe 2018:923-924).

Biesta worries that Ranciere’s exposition of the third-thing represents a ‘kind of neo-liberal freedom, where everyone is free to articulate their own ‘story’... a relativistic set-up where students would only spin around in their own universe’ (Biesta 2017c:69). But as Vlieghe’s language of submitting to or obeying the third-thing suggests, the thing cannot be or say just anything, it is limited by what it is and what is there in each encounter (Jacotot’s students could only learn French from the text for example). Fryer, a drama teacher, emphasises the role of the artist or teacher within Ranciere’s work and how a pedagogy of the ‘third-thing’ guards against, not only relativism but unthinking habit and instrumentalism. It is for him ‘a subjective pedagogical process of valuing one’s own experiences whilst challenging what one thinks one knows, allowing what is taken for granted to be opened up a new’ (2015:334).

Of course, across and within curriculum subjects different kinds of third-thing are attended to. How an object is 'put on the table' in mathematics may be very different to how an object is presented in Biology, English or Music. An encounter with the third-thing of a work-of-art in the classroom is qualitatively different to that in the gallery. Though Biesta may express caution about Ranciere's 'emancipated spectator' in the context of education, in *Letting Art Teach*, though not citing Ranciere, he appears to be more open. His acceptance that art, in resisting easy interpretation, invites us to ask, 'What is this asking of me?' (2017b:111) does not deny that there is anything to 'know' about a work-of-art, or that knowing about it can add to its affect but maintains that art is primarily about the encounter. In the encounter the individual still brings their knowledge to bear but not as the 'final word' on the matter. The potential of ATP in the classroom in a general sense may therefore be in demonstrating a way of encountering Art and Design, submitting to its affects and letting it 'speak'.

Epistemic objects that want

A useful perspective is offered by stepping outside art education to consider Knorr's work on *epistemic objects* within scientific enquiry (1997 and 2001). Also drawing on Heidegger's distinction between the ready and present at hand, she distinguishes between objects that are 'technical' or instrumental and those that are the 'scientific objects of research' that have the potential to bring new knowledge into being. The former she describes as a 'closed box', complete, with nothing more to become (nothing more to say), the latter are 'characteristically open, question-generating and complex' (2001:190) having 'the capacity to unfold indefinitely' (*ibid.*194). They are, she suggests, continually unfolding because they are *wanting*. Her use of the term

wanting references Lacan's framing of the self but can be taken up in such a way that does not emphasise wanting as filling a lack so much as 'captur(ing) the volatility and unstoppability of desire' (*ibid.*195) that only ever continues being through connection and extension within human and non-human relations. The connections made with and through object and subject extend both. She therefore talks in terms of the scientist being in solidarity with the objects of their study. Significantly for a classroom context Cetina identifies a collectivity to this phenomenon. Objects of knowledge,

> provide for the structure of wanting not only of single scientists, but of whole collectives and generations of experts who assemble around particular objects such as the fruit fly Drosophila… (1997:13).

We can see the objects of ATP and art education as 'objects of knowledge' that can be used instrumentally as a 'closed box' or opened to continue unfolding for both students and teacher through asking as Mitchell (2005) does, 'what does the work-of-art want?', or to use Biesta's (2017b) question 'what is it asking of me?'. I have not distinguished between significant historical and contemporary works by others encountered in the classroom and work made by students and teachers to emphasise that all works-of-art emerge from 'conditions' that can be attended to and remain in-progress, unfolding beyond the actions of the artist(s) who set them on the way. There is much to say about the former (Broden 2020; McDonnell 2017), which are formed anew with each repeated encounter (although not necessarily without similarities), and around which 'collectives and generations' gather, particularly in relation to the KRC, but here we

attend to the latter, the emerging work-of-art brought into being by the ensemble of making within the classroom.

The studio crit and the third-thing

Submission to the 'wants' of the emerging-third-thing is at the heart of the studio crit, the bedrock of art pedagogy in higher education (Blair 2006; Blythman *et al.* 2007; Day 2013; Healy 2016). It is seen in the approach favoured by Leeman (2017) and attributed to influential feminist artist-teacher Mary Kelly (2019), where the student-artist, remaining silent, displays their work-in-progress to their tutors and peers who talk only about what is immediately observable in the work with the axiom to 'assume everything you see is intended' (Leeman 2017:186). Whilst this might sound like pure intentionalism (the meaning of the work should be determined by the intention of the artist alone) or essentialism (the meaning of the work is found only within the work), it is a perspective that knowingly and *temporarily* puts aside other possibilities, 'accident...necessity, habit, budget, will' (*ibid*), to attend to the work-of-art as bound by place and time, and the people looking, seeing it as a 'site', an in-between that folds in group dynamic, duration, location etc. (Macdonald 2017:198-9). The meaning is held lightly because it is understood that the work is unfinished, on-its-way, still arriving.

That is not to say that, as Biesta worries, there is no danger of 'spinning around in one's own universe' (2017c:69). We saw in Turn 6 how a work-of-art that remains within the domestic sphere may suffer from being too easy, or clichéd, or how holding back from the risk of showing the work outside the gemeinschaft may mean that it is never validated as 'art'. Likewise, Aristarkhova and Wilding, reflecting on their own

students' twenty-first century fascination with the intense, personal, consciousness raising encounters of the feminist art education projects of the 1970's (Wilding was an assistant in Chicago's Cal Arts projects, see Turn 6), are cautious about teaching methods that encourage their students to 'express themselves' without deep engagement with wider political issues. This is partly because they see our online contemporary culture as more 'confessional' (*ibid.*18) meaning that it is too easy for students to produce work that is personally meaningful but defenceless, unable to 'stand on its own'. And so Wilding states,

> I try to work with students on what is hidden and unknown about the conditions of women… I begin with feminist theory; do a lot of reading, look at a lot of different kinds of work and women's activism and discuss it… (*ibid*).

She is clear that student's experiences and their own art making are essential but that it is making in the context of theoretical exploration and contextual debate that these personal encounters develop a life of their own, protecting both the work and the artists from unnecessary vulnerability. The studio critique can be one way that the work is brought into relation with further theoretical and contextual inquiry through the knowledge that others bring in response to its affects. These efforts to care for, protect and make the work-of-art (and the artist) resilient are arguably actions that obey or 'honour', to use Wilson's term (Turn 8), the interests of the work-of-art, submitting the work done not to the initial interests of the individual or the instrumentalism of the classroom, but to what it requires in order to flourish. We can propose that ATP

likewise leaves teachers and their work vulnerable if it does not fold in contextual and theoretical enquiry.

Though elements of the studio crit are found in schools (particularly post 16) school-based pedagogy rarely attends to student's work in this way because exposing one's work to affective critique requires maturity; even postgraduate students feel vulnerable (Blair 2006; Blythman et.al. 2007; Day 2013; Newall 2018). But the studio crit relies on just *one* person making themselves vulnerable through providing work to be attended to. Through the one act of showing, the whole group is brought into relation with the object as a third-thing and learns something about how meaningful works are brought into being. What *Hand* and *Log* point to is the possibility of the teacher rather than the student putting their own third-thing on the table through which students' might practice 'making sense' and bringing-into-being.

An example of such a move is found in an intervention by teacher Jo Blake that I have previously profiled. An extract is given below,

> September 2012: A new school year, a new start. Outside a secondary school classroom students gather expectantly. Where there once was an art room there is now an empty space, a white room emptied of everything but the bulkier items of furniture and wrapped in white wadding, changing the light and sound quality of the room. The students remove their shoes and enter. Where is this? Heaven? A padded cell? A dream? Like a ghost of a classroom, a memory? A blank page? The teacher gives no answers but asks for ideas, from students and

> staff who are curious and come to take a look at this white room, this in-between space of infinite possibilities. The gap, the pause, at the beginning of the year when everything seems fresh, made visible in the art room...The plurality of students' and teachers' experiences of the summer, the diverse hopes and fears for the year ahead welcomed in. Students sit, stand, or lie, as they consider the spaces above and below and under things. Some are ambivalent, some are enthused, some sit silently whilst others talk, they draw or write and respond in their own way before leaving the room, the white space creased and marked by their presence...Teacher Jo Blake works through the weekend to make this idea reality, investing time, money and energy in something temporary to make an important statement at the beginning of the year – this space is not mine, it is yours, it belongs to all of us. (Wild 2013:295-296)

Seeing the classroom as either student-focussed or teacher-led, or even a democratic coming together of both student and teacher interests, neglects the third-thing, the objects of the classroom that provide the (literal in the *White Room* installation above) space, the *in-between,* within which teacher(s) and student(s) entangle. We have seen, in Turn 3 that such objects may go unnoticed, or in Turn 2, how the teacher might playfully attend to them through ATP. What *Hand, Log* and *White Room* point to is the possibility of ATP enabling a space that redistributes what is sensible through which all participants can be differently. In concluding this chapter there are two aspects of this dynamic that I want to highlight.

The first is to state that though in each instance the third-thing draws teacher and students together around something in common to which they all submit, what they each make of it will not be the same. The outcome of such encounters is not a homogeneity that erases the differences or hierarchies between the participants. Both Biesta and Ingold draw on Dewey's accounts of communication to emphasise this point. Ingold develops Dewey's insistence that every instance of communication "... both takes up something from those which have gone before and modifies in some way the quality of those which come after" (Dewey cited in Ingold 2017:9) to emhpasise that what is made in common is not static and unchanging but always in the process of becoming. Biesta highlights Dewey's emphasis that such 'commoning' is made "in at least two different centres of behaviour" (Dewey cited in Biesta 2012a, 3), thus the sense made from the common thing by the partners in the encounter will not be the same. Ingold invents the verb *commoning* to describe the process of making something in common that enables the participants to go along together, creating something in common, but not the same.

The second aspect worth noting is where risk is in orienting the classroom around the third-thing set in motion by ATP. Despite the various ways that ATP might be seen to challenge and destabilise the equilibrium of the classroom and thus be a risky practice, we can speculate that ATP, through putting a third-thing that is outside assessment criteria on the table, may also function as a way to hold open a space where the risk of bringing art into being may be safely experienced; much like the primary care-giver described by Winnicott (see Turn 2) creating a 'holding environment' through which the resistance encountered does not overwhelm. For example, I recently had the joy of

attending a school production of the musical *School of Rock* where, as with many school productions, the rehearsing and preparation was overrun with problems. Speaking to the parents of a student with a leading role (who I was there to see) I was regaled with stories of last-minute panic, and fear of disaster. It was the opening night, and the first few minutes of the performance were beset with technical issues. The students bravely persevered and by the end of the first half, difficulties overcome, all the performers found their stride and the second half was amazing. As is (or should be) customary, at the end of the show the Headteacher summoned the drama teacher responsible to the front and thanked her for '*staying with and holding the risk*' for everyone involved so that the young people could experience the thrill of seeing it reach its potential. A school production may not be what Vlieghe and Zamojski had in mind when conceiving of thing-centred pedagogy, or what Ranciere was imagining when theorising the third-thing, but it may be one example, not so much a thing but a 'space' or a 'site' within the life of a school where the risk (and the thrill) of participating in bringing art into being may safely be encountered.

Turn 8: The third-site

Brent Wilson and 'third-site pedagogy'

The third-thing offers a way to approach Brent Wilson's concept of third-site pedagogy. The two related ideas help explain how ATP, in its expanded sense, encompassing material, conceptual, spacial and relational practices, provides entangled encounters through which new ways of sensing and being in the world and with each other are created. Wilson's most thorough academic writing relates to the history of Child Art and the establishment of Discipline Based Art Education (DBAE) in the United States (much of his work on children's drawing was completed with his wife, Marjorie Wilson). In contrast, his theorizing of third-site pedagogy is undeveloped.

Teaching Children to Draw (2009).

> When children initiate their own drawing activity for their own purposes, we call it the first drawing site. When adults assign children to draw, in schools or museums, we term it the second drawing site. When a child and an adult, for a period of time, set aside the status and authority that generally separate the realms of adulthood and childhood, when they become near equals and colleagues, and make joint contributions to a drawing we call it the third drawing site (Wilson & Wilson 2009:vii).

Elsewhere Wilson describes each site as characterized by 'different types of power relationships, obligations and freedoms from obligation' (2005:18). The third-site is a place in which 'teachers and their visual cultural interests and students and their visual

cultural interests are honoured equivalently' (*ibid.*19). Significantly, Wilson suggests that, within the third site, visual cultural texts *'also have interests that are honoured'* (*ibid.* italics mine). It is a site of 'solidarity' (Knorr 1997:2001) between teacher, student and object.

Emphasising that no one drawing site is more important than the other, arguing persuasively against the romanticizing of first-site art-making and conversely the denigration of the instructional site of the school (Wilson, 2004) the Wilson's third-site does not replace but extends what the first and second site are collectively able to produce. This is important for this study. Much of the discourse surrounding ATP, as we have seen, appears to present it as offering a better, more 'authentic' alternative to classroom practice. Instead, I propose that it is best understood as a practice taken up in institutional settings (whatever the approach to teaching art in that context) to extend rather than replace, through participating in bringing new works-of-art, new distributions of the sensible, into being.

Wilson's third-site theory has omissions. The assumption that children, in the second site of the school, are working towards an unproblematic notion of sophistication is questionable. In proposing that children move through three stages of graphic language, the pre-conventional, the conventional and post-conventional (2004), Wilson offers a persuasive challenge to the previous orthodoxy of creative development as put forward by Lowenfeld and Brittain (1984) but, in failing to contextualize the development of drawing skills within a broader context, an essential discussion of how conventions come to be established and what it might take to be post-conventional is

missing. Discussion of the place of power within the sites and disciplines in question is lacking. Consequently, Wilson seems not to conceive that the art teacher might represent a position other than that officially sanctioned by the curriculum or the school as if the teacher and the second-site are one. Though the first-site is culturally constructed, the second-site is seen as a homogenized and benign pathway towards 'mastery', gently presided over by teachers who deliver state sanctioned curricula but, in contradiction, have arrived at the curriculum content and teaching style through their own creative participation and expert judgment. It is only students who must learn to speak two 'art languages' (Wilson & Wilson 2009:75).

Instead of the first two sites 'belonging' to either teacher, or student, we can see them as belonging to no one, characterised by different flows of power and desire. The first-site being where individuals' (teacher or student's) interests are recognised with little resistance, the second where such interests are subjugated and scrutinised by the institution, the third-site where, through the third-thing, all interests are 'honoured'.

Using 'other than' to describe work made in common, Wilson firstly describes drawing practices that are not the students, nor the teachers, but produced together (2007)[7], but his richest example is perhaps given in *Research at the Margins of School* (2008b) where he reflects on a memory of a Birmingham (UK) classroom from the 1970's (the account was published in 2008).

[7]

> One end of the room was ordinary; it contained the typical institutional worktables, easels, storage cabinets, countertops, and sinks. The other side of the room could not have been more different! It was like a cross between a comfortable middle class living room and the Victoria and Albert Museum. There was a white carpet, exotic plants, and an astonishing collection of seventeenth- century furniture including an exquisite Jacobean refectory table and eight chairs, paintings – some that were centuries old – Victorian costumes, Bristol pottery, antique and contemporary household items, elegant Victorian display cabinets filled with fragments of virtually the entire history of Britain. Although at home in both halves of the room, the teacher, his students reported, was most animated and articulate when he interacted with his collection of visual cultural artefacts (Wilson 2008a:120/121).

Intrigued by the classroom, Wilson inquired further, but the teacher did not want to be studied himself (who was he, what was his background, what did he think he was doing?), so Wilson found former students of the teacher to talk to them about their experiences, asking not who the teacher was but what did his practice make possible. These were his findings:

- Not all students interacted with the 'alternative' side of the classroom, it was entirely voluntary, but it was felt that an unspoken invitation had to be issued before students truly felt able to participate.
- Once 'in' many students spent up to twenty hours a week, outside lessons, in the space, with the teacher, his guests, and his artefacts.

- The artefacts were collected over many years; buying trips with students, during school time, to stately homes and elsewhere extended the collection.
- Guests frequently visited the space informally, whether past students, or acquaintances of the teacher involved in the arts somehow.
- Engagement with the objects provided students with a rich knowledge of British visual and cultural history.
- The students, from working class backgrounds, with little aspirations to 'middle class' occupations, became highly successful in careers within the arts and beyond. (2008b)

Wilson concluded that the teacher's relationship with these students was a kind of patronage, and the space an 'aesthetic' and 'liminal' site, characterised by 'authentic' (there's that word again) relationships (with people and things) that afforded cultural capital and enabled personal transformation. The teacher's practice in this unusual space was distinctive in "modelling a way of being…" (2008a:124).

He therefore gives two models of third-site practice, one that involves collaborative practices (the 'other-than' drawing) and one that involves collaborative spaces (the 'other-than' side of the classroom) but both are characterised by offering a way of being-with that honours the interests of the work-of-art. Cautioning that 'other-than' practices form a spectrum and in some instances the child is very strongly guided by the adult (Wilson 2007), he does not see 'other-than' practices as inherently free from direction (or even coercion); a wholly equal balance between teacher and student interests is not the aim. This is important - I propose that the *im*potential of ATP is not

primarily in the democratic (everyone has equal say) but in the affective and the poietic (something is made 'sensible' in the encounter between the first and the second site). The significance of this distinction I hope will become clear.

Thirdspace

Wilson's brief references to Bhabha (in 2008a, 2008b) provide a tentative theoretical grounding for his third-site ideas. Bhabha's (1994) exploration of cultural hybridity emphasises that 'thirdspace' is not the sum or resolution of first and second (the coming together of the binary of east and west for example); it is not an afterward or a solution. Thirdspace is a 'productive locus' existing simultaneously at the boundaries between cultures. Bhabha, uses the term *meanwhile* (1994:5), a narrative figure of speech which alludes to 'goings on', the plot developing. This concurrent thirdspace of entanglement is not static but always meanwhile, 'on-the-way', like the work-of-art in the studio crit or *Hand* and *Log* on the table in the classroom whilst habitual interactions continue. Thirdspace is opened by the exchange that occurs at the boundaries between first and second spaces in negotiating the enunciation of diversity and hybridity (Gutierrez *et al.*1999). Thus, like Ranciere's student faced with Poussin's painting, an important dynamic of thirdspace is dialogue and making 'sense'. As Bhabha emphasises it is a space of translation and interpretation, defined as 'the movement of meaning' (Schorch 2013:69; Bhabha 1994:326).

Thirdspace has evolved away from its original use within Bhabha's explorations of postcolonialism (Potter and McDougall 2017). It has been taken up within literacy studies (Gutierrez et al. 1995, 1999; Gutierrez 2008; Moje et al. 2004; Elsden-Clifton

2006; Benson 2010; Potter and McDougall 2017; Southern et al. 2020) to think through the challenge of teaching students who, like the Japanese students in the Wilson's (2009) research about Manga drawing, must learn to negotiate different languages in order to thrive at home, at school and within their friendship groups. Languages or literacies should be understood to encompass all means of articulation including, for example, digital literacies, mannerisms and dress as well as the spoken and written word. There is thus an interest in thirdspace theory within digital media education where the dual concepts of digital literacies and screen-based media as a virtual thirdspace come into play (Potter and McDougall 2017).

Classrooms are 'polycontextual', made of numerous interactions (minor thirdspaces) through which conflicting 'official' and 'unofficial' literacies are negotiated (Gutierrez et al. 1999). But some educational spaces enable different languages or cultures to interact more freely. Like the extra-curricular provision of the participants in my study, these often exist *meanwhile*, outside and alongside the mainstream curriculum, in therapeutic pastoral groups, catch-up classes or after-school clubs (Gutierrez et al. 1999; Potter and McDougall 2017; Southern *et al*. 2020). Moje et al. describe these as building bridges across the gap between 'conventional academic knowledge' and 'marginalised knowledge', a way of navigating and 'succeeding in different discourse communities' but also a space of challenge and change where different discourses are 'brought into "conversation" (2004:38-39). These thirdspaces involve active meaning-making; work must be done to make sense of complex and ambivalent relations.

Whereas Wilson strongly aligns the child with the first-site and the teacher with the second-site, within literacy and digital media studies the teacher is positioned differently. Gutierrez et al. argue 'the teacher is not merely a tool of ideological reproduction' but a locus of 'internal dialogic meaning... dialogue is not simply between people and languages, but within people…' (1999, 6). Thirdspace brings to the fore the teacher's ambivalences, as much as those of students, as the discussion of transitional and talismanic objects in Turn 2, and the 'eternal return' in Turn 5 suggested.

Ambivalent 'internal' dialogic spaces can be occasioned by minor interactions with human and non-human participants in the classroom. Julie and Catrin responded to the first task by choosing 'out-of-place' objects to put in their teaching space to see how they changed the aesthetic flows of the classroom. They reported that they caught their eyes more than anticipated. Julie chose a bright yellow Cuban number plate brought back from her holiday the previous summer placing it at the back of her room above the door frame to her store cupboard. The positioning meant that whenever she was at the front of the class facing her students, she was looking directly at it, over the top of their heads. She had expected to be 'unphased' by it but reported that it was uncomfortable, catching her eye whilst she was teaching was distracting and disorientating, akin to catching herself in the mirror and feeling self-conscious. There being a gap between school and home was not experienced as a bad thing by Julie, but the distraction perhaps hinted at how little she attended to herself and thoughts of elsewhere at all during the school day. Conversations between colleagues at the schools I visited often included mentions of not having had time to eat lunch, or go to the toilet,

or having been on their feet all day. To be reminded of oneself by an out of place object at such times was disorientating. From literacy studies we can see that thirdspace within school may be constituted by 'the interaction of competing discourses' (Gutierrex et al.1999) including the internal ambivalences a teacher might feel that they ordinarily push aside. That minor discourses might come to the fore in the thirdspace of ATP links with Ranciere's redistribution of the sensible and Lewis's emphasis that the aesthetic, in making sensible, '...blur(s) boundaries between what can and cannot be said, can and cannot be seen' (2009:28).

The disorientation of what is sensible, seeable, sayable contributes to the alterity of thirdspace. Juxtaposing discourses, individuals and objects that might not normally or otherwise interact (McAlpine and Hopwood 2009; Southern et al. 2020) produces assemblages that intend differently, such as Julie-classroom-numberplate or Zoe-classroom-log. Soja, known for his extensive theorising of thirdspace, drawing in work by Foucault, hooks, Said, Spivak and Lefebvre, as well as Bhabha, describes these juxtapositions as follows,

> *Everything* comes together in Thirdspace: subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history (Soja 1996:56/57).

Here there are echoes of the ways that site-specific arts practice treats everything as potentially important (Turn 1), such a connection points to arts inquiry as a means of creating 'other than' thirdspace interactions, where everything is literally 'up in the air' and 'up for grabs'; a feature I will return to.

Heterotopia

There are similarities between the alterity of third-space and Foucault's theorising of heterotopia (Foucault 1986) as noted by others (Soja 1996; Hetherington 1997; Southern et.al. 2020). Foucault described the panopticon as policing and reproducing cultural norms, but also defined 'other-spaces', heterotopia, where interactions outside of the norm, within certain limits, are permitted. Much like the concept of thirdspace, heterotopia has a 'life of its own' beyond Foucault's theorising and its significance within Foucault's work is perhaps overplayed (Johnson 2013), appearing just three times in Foucault's large body of work. Like thirdspace, however, the enthusiasm with which the term is taken up indicates that it is affective*;* others are drawn to attend to it, perhaps with some 'poetic license', despite the omissions and inconsistencies that might occur.

Limits

Heterotopia (Foucault 1984) may be (the following is not exhaustive) time-limited (festivals), exist in crisis and/or separate the fearful from the ordinary (psychiatric hospitals and cemeteries), or be in-transit, neither one place nor another (cruise ships, travelling circuses). Importantly, the limits of heterotopia enable respite from 'the rules of the game', without overturning them permanently or in all places. However

extraordinary each might be, outside these boundaries, normality resumes, life goes on... Hetherington states,

> Heterotopia are not quite spaces of transition - the chasm they represent can never be closed up - but they are spaces of deferral, spaces where ideas and practices that represent the good life can come into being, from nowhere, *even if they never actually achieve what they set out to achieve - social order, or control, and freedom* (Hetherington 1997:ix italics mine).

Should we conclude that, because of the limits, the transgressions of heterotopic spaces cannot change anything - thus falling short of Soja's claim that thirdspaces, heterotopias included, 'are meant to detonate, to deconstruct, not to be comfortably poured back into old containers' (Soja 1996,163) or Bhabha's suggestion that such spaces are where 'newness enters the world' (Bhabha 1994, 303)? This of course is one of the key questions of this thesis: does ATP *do* anything in the classroom, produce results, create anything new?

One response is to caution that, for Foucault, heterotopia do not overthrow but exist alongside dominant or 'mainstream' sites (Johnson 2006; Beckett et al. 2017). For example, to some extent, the arts are 'other' within the school, as Thomson et al.'s (2018, 2019) research suggests (see also Harland et al. 2000). They are 'peripheral' rather than 'core', 'meanwhile' rather than 'mainstream', pervaded by a sense of vulnerability and marginality (Turn 5). They may be believed to hold open a space where those who are transgressive or defective, from the ideal (neo)liberal norm, can

find a home (the headteacher at one of the schools in my study told me that art was a popular choice because their student intake tended to struggle academically). Their alterity, even in the person of the art teacher, might be part of schools' distribution of the sensible - where, within limits, difference can be. As one of my participants stated,

> *as an artist teacher, I've got license to be a bit rebellious… to question… art probably gives permission… It makes people scared of you, err… senior leadership never coming in your room, that sort of thing ...*

However, one may scratch the surface and realise that such alterity can only go so far in classrooms moulded by powerful neoliberal flows. As Turn 1 noted, the absorbing of schools into larger academy chains and multi-academy trusts often involves a visual rebranding and standardisation (Wild 2013; Minton 2012) that can reflect a parallel drive for pedagogic homogeneity with scant attention given to the differences between subject disciplines. The person of the teacher, within such a climate, may also be 'reigned in' (Turns 4-5). With so much standardisation, the alterity of the arts may be eroded. What does such 'reigning in' tell us about heterotopia, thirdspace, schooling and what it is that ATP might do?

Though heterotopias might exist as meanwhile spaces 'hold(ing) no promise ... of liberation' (Johnson 2006:87) they also 'threaten the order of things' (Beckett et al. 2017,174). Because of this it is as likely (if not more so) that the meanwhile is violated by the mainstream as the other way round. Beckett et al. connect Foucault's heterotopic thinking to Deleuze and Guattari's notion of striated (ordered, organised and

instrumental) and smooth (disordered, open and free) space, as do MacRae (2011) and Tambouku (2012). I do not wish to dwell on this connection here beyond noting, like Jagodzinski and Walin (2013:102), that smooth space is always under threat of appropriation, of being put to work and made productive, just as art education, as heterotopic thirdspace, is perpetually in the position of justifying its worth within neoliberal schooling. They cite Deleuze and Guattari's warning to be sceptical of claims that "a smooth space will suffice to save us" (1987:500) - within the neoliberal tendency to turn everything into a market, it may not stay smooth for very long. This might be an admonishment against the question of what it is ATP might do. Such questions could be construed as attempts to make ATP productive when we should just let it be. But to say that the heterotopic *does not* promise an outcome is not the same as saying it *might not* produce an outcome. If not an admonishment, the fragility of heterotopic spaces (De Coutier and Dehane 2008:94-96) is rather an incentive to look after them, thus underlining the significance of ATP as caring for the subject of art in its alterity.

Redistribution, Emplacement, Appearance

Foucault first referenced heterotopia in the preface to *The Order of Things* (2005b) discussing a Chinese encyclopaedia that classified the world in unusual ways - ordering and relating, for example animals, differently. Because heterotopic thirdspaces spaces throw everything 'up in the air' (Soja 1996:56/57), what order they might land in is anyone's guess. This might suggest an accidental, indiscriminate throwing into disarray, however, if maintaining meanwhile spaces is to be understood as a practice of care it is worth remembering that, for Foucault (2005:3) self-care as practicing freedom

is always in relation to being a subject of an assemblage of relations. The intentional positioning implied by the word *emplacement* (used to describe heterotopia 20 times in the opening paragraphs of Foucault's *Different Spaces,* see Johnson 2006 and 2013) suggests that heterotopia have purpose, attending to, redistributing, reassembling, and making sensible *particular* relations in particular places. Heterotopic disarray is attentive to these particularities, a way of asking 'So what do we have here then?'

Many things appear through ATP: the ambivalent self of the teacher, the instrumentalism of objects and subjects within the classroom, the (neo)liberal intending of the curriculum, the failure of the teacher to be 'productive', the exchange of brokerage, the subjectivity of the teacher or student, and so on. These things exist within the everyday but the affective rearranging of the sensible through ATP brings them to the fore. This, I think, is what Johnson has in mind when he suggests that heterotopia 'help to expose (the) ground' (2006:85) and what Beckett et al. refer to as 'the startling effect of revealing the usual 'order of things'' (2017:171). Additionally, De Cauter and Dehane (2008:91) define heterotopia as where the 'left over' or 'left out' appears; the not perceived and/or recognised within the 'mainstream'. ATP makes sensible many 'left-over' things, 'internal' ambivalences, taboo subjects, obsolete or lengthy practices that do not fit with the rhythm of school, superfluous administrative tasks, discarded materials, experimental processes etc. Such things provide the resources with which ATP plays and from which something affective that may stand on its own might emerge and continue.

Exposing the ground and ‘order’ which determine our habitual position and orientation is not unimportant but what might happen as a result? To tease out an answer I return to Clare Stanhope’s ATP (with her permission). Stanhope’s 2011 paper about her beginning ATP was referenced in Turn 2 in relation to transitional and talismanic objects, a context within which she discussed new motherhood. However, the broader theme of the paper was censorship, describing her work with a male sixth former also exploring motherhood as a theme, beginning with idealised images of perfect motherhood, then more graphic depictions of the ‘realities’ of birth and eventually experiences of unwanted pregnancy and abortion. The student created an installation of foetuses carved in potatoes, hung in transparent spheres and slowly allowed to rot. ‘Showing’ the work resulted in the instruction (by school leaders) to take it down and consequently some images from his sketchbook were removed.

Stanhope does not question the need for what can be explored and shown in school to sometimes appropriately be reined in, or the need for teachers to keep a careful eye on issues that may arise for safe-guarding purposes, although she expresses disappointment about the way that the student’s work was received as being inappropriate rather than an intelligent and sensitive study that marked a moment of ‘real’ learning. What is interesting is how these experiences were a catalyst for further work exploring women and girls’ experiences in and through art and the negotiation of censorship in the classroom, folding both her own arts practice and her pedagogical inquiry together. Her later 2013 paper, written whilst teaching in an all-girls school, is framed by her own study of the construct of the female gender and form but is worked out through investigating girls’ performances of ‘discomfort’ when faced with a ‘real’

female body during a life-drawing session. She developed this project for a collaboration with Tate Britain involving Year 9 girls (aged 14) in a life drawing project and has since created the *Centre For Creative Explorations* to bring students, colleagues, and visiting artists together in school to attend to the female body, a conversation which has increasingly engaged with embodied questions of racial and cultural identity too. Stanhope continues to make her own material responses (Hickey-Moody and Page 2016: Chapter 9) but as part of this wider collaboration that makes intersectional experiences of the female body a third-thing to which all are invited to attend to. Her work has moved from personal experience as a new mother shared in an almost clandestine way with individual students towards something that can be shown, and stand up on its own, extendin*g* the thirdspace to redistribute the sensible for others through material and relational practices, events and exhibitions. These things do not constitute everything that happens in her classroom, but are meanwhile; classes still come and go, coursework is completed, assessments are made, life goes on...

The purpose of Stanhope's life-drawing work with her comparatively young participants (to the normal age at which life-drawing might be introduced - some schools still forbid it at age 16-18) is to provide a space (an emplacement) for her students where the naked female body can safely be encountered in a non-sexualised way, contrasting with its sexualisation in the media platforms that they use. In the video of the collaboration with Tate the girls' drawings also become freer, more fluid and experimental as the project progresses. In a recent conversation Stanhope communicated that the experience had led her to think more about the 'perfect' drawing in her (all girls) art classroom in relation to the perfect female figure, and how

playing with both strategically counters the unrealistic ideals that her students (and herself) might be subject too.

Playing

De Cauter and Dehane (2008:95) present play as the 'activity proper to the third sphere of heterotopia' (see also Macrae 2011). Their analysis begins with Ancient Greek festivals or 'holy' days (from which we get our word 'holiday') as the times and spaces when activities not part of the public or private realms took place. The thirdspace between the home and civic spheres parallels Wilson's third-site but, referencing Foucault (1986:26) (and like the psychoanalytic space of play discussed in Turn 2) their temporary space of play is *risky*, 'unstable' and restless with entrance restricted to those it is considered safe to invite inside. Benjamin (2017:39) suggests the play and "surrender" of "thirdness" is fragile, allowing the dissolution of recognisable structures but as part of a greater process of "breakdown" and "repair" that must continually be revisited. Spaces of thirdness, she suggests (if we attempt to stay there too long) soon collapse into 'twoness'. Thirdspace is transient, not somewhere we dwell long-term, domestic and civic responsibilities call, life goes on...

School as 'free' space

From certain perspectives school, where students reside temporarily on their way to adulthood, is heterotopic. The Greek skholè, from which we get our word 'school', originally meant 'free time', 'without labour, work or action' (De Cauter and Dhaene 2008:91). Heterotopic time is also 'anti-economical... the time of sacrifice, gift, play and squandering (*ibid.* 98). School is a kind of transitional holding environment (Bibby

2017) where the requirement to be economically productive is deferred. Masschelein and Simons defend school as free from 'the rhythm of the productive world' where subject matter is 'rendered inoperable' and 'out of production', in order to be studied (2013:32). If students are just passing through, and subject matter is inoperable, how might we view teachers, for whom school is work? Masschelein and Simons describe the teacher as a 'freed slave',

> no longer a 'slave' of the economy, nor of the social order, nor of the domestic sphere and their so-called 'realism'... One who surrenders to her love for technique (or, in a more general sense, her love for the subject or for the world) (*ibid.*113).

School is rarely depicted as a place where the teacher is free, but here there are echoes of the freedom Ward found in teaching to indulge in diverse art practices, Bella's 'play days', and Julie's tendency for 'dabbling'. The teacher, Masschelein and Simons propose is an amateur (rather than professional), someone motivated by enthusiasm and love for the subject. This is a rather utopian view, where 'far-away' flows are perpetually held at bay (and where presumably workload is manageable, and salaries are generous and in line with inflation) but in a passage particularly relevant to this study of ATP, they do consider what happens to amateurish enthusiasm in contexts where love is surrendered to productivity,

> ….the only time left over for occupying oneself with love for teaching is the free time claimed outside of working hours. For the self-liberating teacher,

> assigned reading becomes vacation reading and thorough lesson-planning becomes a weekend pastime. The time for amateurism is exiled to evenings, nights, weekends and holidays… (*ibid.*122).

In this light the just 'dabbling' profiled throughout this study appear as acts of love for the subject of art seized in the rare moments of 'free' time that do exist.

The in-between of hesitation and enunciation

A heterotopic perspective of ATP as thirdspace suggests an inefficient, anti-economical, fragile practice that may shake-up relations to reveal the order of things and make-apparent the unseen. As a playful space, it is a space where things *may* be 'found', from which new ways of being *might* emerge. In considering how something new might emerge from ATP I return to Bhabha's thirdspace as a site of enunciation. Whilst Hickey-Moody and Page's new-materialist exploration of arts education proposes that "... the event, the action between (not in-between) is what matters" (2015:4), reminding us that what is between is material, complex, and entangled, I would argue that 'in-' represents an important feature of thirdspace. For Biesta (2004 and 2012a), Bhabha's thirdspace represents a space of hesitation prompted by the disorienting encounter with an 'other' or 'others'. The entanglement of what is familiar and coherent with what is unknown and unintelligible initiates a stutter, a hesitation *in*-between, which Biesta refers to as a 'gap' in the process of communication (see also Lewis 2013). It is these hesitations that interrupt and contest majority 'mainstream' discourses (Bhabha 1994:225).

Biesta's (2004 and 2012a) proposal that we should not try to eliminate the 'gap', to seek to know students too well, erasing the difference between teacher and students, is also a caution against a problematic aspect of the post-critical view of 'free' classroom relations. The 'freedom' of the post-critical classroom (Hodgson et.al 2018a&b; Vlieghe and Zamojski 2019; Masschelein and Simons 2013) is premised on a temporary suspension of 'categorisations of hesitation', those things that introduce minor discourses and supplementations (Bhabha 1994) into the classroom. Crudely this could be interpreted as stating let's leave the inequalities (poverty, discrimination, etc.) outside the classroom so that we can be free to get on with studying what matters inside (an ironic contradiction). More graciously this might point to inequalities left aside in encounters with the object of study that are so engrossing that all thoughts of anything else are forgotten (Vlieghe and Zamojski 2020). I may have offered an unfair caricature of the post-critical view but others express similar concerns (Bergdahl and Langmann 2017; see also Thyssen and Ververi's critiques in Hodgson et.al 2017). Bergdahl and Langmann particularly express concern about creating an immaterial classroom countering that 'to speak is never neutral'. Their response, focusing on gender, is a reminder that resistances that are embodied cannot be left *outside* or even *aside,* but I would argue that they do not go far enough as inequality is complex and intersectional; we are formed by a multiplicity of powerful flows, of which gender is just one aspect. Ignoring inequality and starting with a 'clean slate' is to erase difference, *dis*honouring the interests of all parts of the ensemble, whether teacher, student, or work-of-art. The implied homogeneity hints at what Butler would call ethical violence, the demand that others are coherent and never changing (Butler 2005: Chapter 2); the expectation that the affect on me will be same as the affect on you, that

the sense I make will be identical to the sense that you make and that this will always be so. In contrast, within thirdspace, the hesitations created by difference are where subjects and objects become affective rather than inoperable (Masschelein and Simons 2013:32); the distinction between aesthetic and anaesthetic that Eisner emphasises (2002:81). These stuttering affects are how 'newness enters the world' (Bhabha 1994:303) - new combinations, new interpretations, new orientations.

'Where are you?'

Biesta argues for an ethical reframing of the notion of uniqueness within education proposing that the important inquiry is to find out where 'it matters that I am unique … where it matters that I am I and not someone else' (2013:21), which applies equally to students, teachers and the 'object' of study. The word he uses is irreplaceability. Irreplaceability is expressed by Butler as a non-substitutable singularity (2005:33). Her inquiry articulates the 'restlessness' of the overlap between the far-away and the close-by explored in Turn 1, in terms that get to the heart of the challenge of teaching. For Butler, it is the point of divergence between social interests and individual ones that 'makes up the problem of morality' (2005:5). This is where the 'real' throws back the 'ideal' (Turn 1), and what is prescribed and proscribed, what is normal '...becomes a site of contest' (*ibid*.). Contest reminds us that what is encountered through ATP may not be easy, throwing up difficult 'truths' that demand a response (as in the talismanic encounter and the question of eternal return).

One's answerability to a speaking and recognising 'other' (Butler 1997, 2005; Biesta 2012a) is the foundation of subjectification. It is the 'other' that demands we give an

'account of ourselves'. This is the impetus behind Bergdahl and Langmann's critique of post-critical pedagogy as potentially creating a 'disembodied' classroom where there are no demands on those who speak and those who are addressed (including the third-thing) to be subjects who must give an account of who they are and how they are oriented. Supporting the post-critical aim to re-establish the significance of the teacher in choosing what to bring to the table they assert that the question of who the teacher is and where they stand becomes critical. However, as Butler makes clear, our ability to give account of where we stand and where we have come from is entangled and opaque even to ourselves – "the "I" has no story of its own that is not also the story of a relation - or a set of relations - to a set of norms" (Butler 2005:8).

Giving account of the white female art and design teacher

In recruiting participants for this study, I was aware that all but one of those who initially expressed an interest in participating, and all five of the practising art teachers who then chose to take part were all white women teaching at secondary level. This is the norm. In 2013[8], the last published set of data for Secondary Art and Design trainees, broken down by gender and race, reported,

- 18 of the 137 (of 1148 applicants) who identified as non-white were offered places on training programmes.
- Just under 6% of art trainees identified with a non-white heritage compared to 21% of Biology trainees and just under 38% of Computer Science trainees.

[8] **National College for Teaching and Leadership** (2015) Transparency data: ITT performance profiles management information: 2013 to 2014 https://www.gov.uk/government/publications/itt-performance-profiles-management-information-2013-to-2014 (Accessed 19 November 2020) More recent published accounts of trainee numbers does not provide this level of detail.

- In 2011-3013 17% of art and design trainees were male students compared to approximately 30% of Biology and close to 60% of Computer Science trainees.

This is perhaps no surprise given who it is that studies the subject in the first place. HESA (the Higher Education Statistics Agency) provides a breakdown for those studying for undergraduate degrees by gender and ethnicity. In the category for Creative Arts and Design courses in 2017/18

- approximately 37% of students were male
- 0.1% identified as neither male nor female (the largest number of any of the other subject areas)
- 16% of students were non-white[9].

Information provided by the government Department for Digital, Culture, Media and Sport (DCMS) sheds light on those who go on to be employed in the 'Creative Industries'[10]. In 2018 the only sub-sector where women appeared to outnumber men (and only just at 53%) was that of Publishing. In terms of ethnicity the numbers are a little more promising than within teacher training, but only slightly, with around 9-11% of those employed being non-white. In the sub-sector perhaps most closely related to education, Museums, Galleries and Libraries, and in the area of Crafts no numbers are given for either gender or ethnicity, they are withheld due to disclosiveness, the numbers presumably so small as to allow for individuals to possibly be identifiable.

[9] HESA What do HE students study?: Personal characteristics https://www.hesa.ac.uk/data-and-analysis/students/what-study/characteristics (Accessed 19 November 2020)
[10] DCMS (2018) National Statistics **DCMS Sectors Economic Estimates 2018: Employment** https://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2018-employment (Accessed 19 November 2020)

How do individuals become oriented towards being an art teacher?

One must be careful when using such statistics and my reason for giving such detail here is not so much to establish fact but orientation. The statistics establish a kind of hierarchy for art practice and education where more men make a living by practicing art and more women by teaching it. Within art education the higher up the ladder one goes the gender balance tips in favour of men. At the bottom of the hierarchy, receiving very little creative validation or time are Primary School Teachers with a specialism in art and design. It is these teachers that Hopper's work is focussed on. Hopper, leader of a Bachelor of Art in Education course that trains primary specialist art teachers asks why (I combine and paraphrase her key questions here) artistically talented and intelligent female students choose to reject studying for a single-subject art-related degree opting instead for a vocational course in Art and Education, that makes secondary their own artistic development, prioritising the professional goal of being a primary teacher; a career that 'because of its 'female status' and 'child care 'connotations', is not valued academically (Hopper 2015, xv). In her final reflective statements, she concludes in answer to her question that

> Because they lack confidence in their artistic talent in terms of its ability to secure future employment, because they are unable to visualise themselves as artists (since artists are male), because they are ignorant of art's ability as a form of cultural capital to generate economic capital, and because they lack support and encouragement from school and/or parents, the routes that exploit

> or prize students' artistic skills are ostensibly closed off, both by themselves and by others (*ibid.* 149-151).

Dalton's *The Gendering of Art Education* attends to the invisibility of the 'average' girl in the histories of art education. She reveals the gender-blindness of historical accounts through a passage by Thistlewood about the contrasting philosophies underpinning the two main subject associations of the early twentieth century, The National Society of Art Masters and The Art Teachers Guild. She shows how he neglects to inform that the former was a male institution whilst the latter was for women of 'modest learning' (Dalton 2001:59). The passage is given below,

> There was a tacit distinction between the 'higher' discipline of teaching drawing and design and the 'lower discipline of teaching art. The former was associated with national economic purposes and aspired to academic respectability; the latter connoted 'play' and modest learning. The National Society of Art Masters encouraged its members to pursue high levels of technical accomplishment as measured by its own examination system … The Art Teachers Guild on the other hand was much more concerned with tactical approaches necessary for encouraging an essential creativity … *in children not specifically destined for an aesthetic way of life* … art as an aspect of human development. (Thistlewood cited in Dalton 2001:59 Italics mine)

Reading Dalton and Hopper's work together I was moved by the parallel epistemic invalidation of girls' artistic endeavours, of studying a subject whilst simultaneously

having routes unknowingly ‘closed off’ and the expectation of not having an ‘aesthetic life’. There are parallels with Penketh's historical inquiry into art education and employment for young people with disabilities, described as ‘docile work for idle hands’ (Penketh 2019). In these cases, the subject of art is made available to students with no expectation of the encounter being affective. Though in each case the individual might be said to *choose* their career, the choice is determined by a ‘set of relations… a set of norms’ (Butler 2005:8). I was struck by the risk of claiming the possibility of an ‘aesthetic life’ in such contexts, seeing parallels between this and the neoliberal classroom’s demand for a certain kind of ‘fabricated’ productivity from my also female teachers, and the risk taken by my participants in that context to make art and to show it with no guarantee of recognition or validation.

The-people-yet-to-recognise

The phrase ‘not destined for an aesthetic life’ is one that has consistently ‘glowed’ throughout this study. I have returned to it several times thinking ‘where does this go?’, ‘what do I do with it?’. The tangent taken to include it here may have strayed too far, but I think it does fit with thirdspace, heterotopia, re-ordering, appearing, speaking, and recognising. It relates to a question I pencilled in the margins of Butler’s *Giving an Account,* which says, ‘Who is the recognising other for ATP?’ expressing the conundrum outlined at the outset of this thesis of giving a persuasive account to school leaders and funders of the worth of supporting ATP, people who might not see value in or have an expectation of teachers (or students) having an ‘aesthetic life’.

I have shown how the work-of-art, as a third-thing to which others attend, both creates and emerges from entanglement of people, objects, materials and ideas together to make sense and recognise differently. Heidegger refers to art's 'bringing together' as 'gathering a people' (Grierson 2015; Scholtz 2015; Heidegger 1977). The people, the community (Shmugliakov 2020), the gemeinschaft (Gielen 2012*)* of the work-of-art are those who listen and attend to what it has to say. Scholtz warns of the risk that those gathered do not recognise 'that which is being granted... it may pass too quickly, as a glimpse or a flash' (2015:91). It is likely, as Lambert (2018) describes, to slip through our fingers. Scholtz folds together Heidegger and Deleuze's writing on art and ontology to argue that though the community gathered may be momentary and see only 'glimpses', art also prepares a people to recognise (2015:93). Contrasting Heidegger's theorising of becoming 'a people' through taking up 'a history' with Deleuze and Guattari's work on art as forewarning a people-yet-to-come (see particularly *A Thousand Plateaus, What is Philosophy?, Cinema II: The Time Image*) she considers Deleuze's claim that 'art must take part in this task:... of contributing to the *invention* of a people' (Deleuze cited in Sholtz 2015:246, italics mine). Deleuze's claim responds to Klee's (1966) writing about Modern Art as seeking a people to recognise it, but as Hroch (2014) explains, whereas Klee's comments suggest a future people not in existence yet, Deleuze and Guattari's 'people' are already here and already coming into being with the work-of-art.

Becoming-a-people-who-recognise is seen in Tamboukou's exploration of first-hand historical accounts of pioneering university-associated women's colleges in the UK. Tamboukou refers to these colleges as heterotopic describing them as '...crisis

heterotopias: spaces of transition and tension, emplacements that gave refuge to women in crisis' (2004:402) within which the women were able to 'expand their space' (405). In Tamboukou's exploration apparently minor acts of freedom and resistance, such as drinking cocoa together in the evening, or learning to row a boat, sit alongside the ostensibly greater act of claiming the right to study. If, as Teague suggests, educational spaces produce compliance through, "mundane, everyday moments of teaching and learning' (2018:2), perhaps equally everyday acts produce, in Tamboukou's study, the opposite - they are part of working out what claiming the freedom of studying at a women's college might look and feel like. Also referring to 'minor' practices in the context of becoming 'a people' Scholtz emphasises that they, '...have the potential to draw people together' and are 'always localised, specific and transitory' (2015:247). Referring to a Deleuzian people-yet-to-come as a 'minor people' she offers three commonalities that fit with the characteristics of ATP seen within this study. The minor, she suggests, is 'excluded from dominant systems', 'excessive' to any norm and (purposefully) 'fails(s) to live up to any model' (*ibid*.). The gathering to drink cocoa that Tamboukou describes ticks all those boxes, but it also relates to art as a gathering place and to ATP in particular.

The heterotopic space of the women's college is a safe space to experiment with living an academic life, functioning to make visible and therefore recognisable something that until that point was unimaginable. Significantly Tamboukou's students' claim to an academic life is accompanied, within the heterotopia, by cumulative minor claims to what might be seen, in a broad sense, to be an aesthetic life, to pleasure, sensation, connection to others, physical exercise, appreciation of nature etc. - to being affected.

This underlines what Ranciere maintains, that the redistribution of the aesthetic, what is sensible (however small) is a political act (Ranciere 2004; Lewis 2013). Outside the heterotopia of the women's colleges a women's right to an aesthetic life might still have been unthinkable, but inside a people-yet-to-come was being prepared, coming into being with the colleges themselves, beginning to recognise what was possible in the process. As Hickey-Moody maintains, '...creating new senses allows for the construction of new thought', new ways of imagining the possibilities the world offers (2009:xxi). These minor possibilities, though they are fragile, may go unnoticed and be 'overlooked' but as Manning argues, this is the minor's strength,

> Despite its precarity, it resurfaces punctually, claiming not space as such, but space-of-varitaion. The minor invents new forms of existence, and with them, in them, we come to be (Manning 2016:2).

Being an example

I do not want to overplay gender because, of course, men do teach art in school and, importantly, none of my participants raised it as an issue (in fact it was at times strongly refuted as a factor), although just because they did not recognise it does not mean it was not significant (the numbers given previously suggest there may be something there). What I do want to highlight however is the expectation of an aesthetic life in relation to experiences of the neoliberal classroom and the preparation of a people-yet-to-recognise for all who participate there (teachers, students and objects). Discussions of the classroom, curriculum and assessment trends and teachers' experiences in this thesis have shown how neoliberal policy flows have increasingly

restricted ways of being in the classroom (for teachers, students and objects), interrupting the oscillations of the classroom between the close-by and the far-away and robbing schooling of spaces of *im*potentiality, heterotopic thirdspaces where there is the possibility of 'sacrifice, gift, play and squandering' (DeCauter and Dhaene 2008:98), of time to be creative as well as compliant. The discussion so far shows how ATP might be an ambivalent, complex practice that both aligns with and resists such intentions and that the classroom, and the work-of-art are not things but events, phenomena in movement. However, a number of 'events' over time come together to be recognisable as 'a career' or 'a practice', and such a career, or practice over time might also be recognisable as 'a life'. The question arises of what kind of life a practice of affective care and engagement makes sensible and what kind of people might be prepared to recognise it? ATP as a practice that cares for, tends to and extends the subject of art, through honouring the interests of the work-of-art, being open to being addressed, affected and moved in the process infuses the professional life of the art teacher with creativity. When shared with others it makes sensible both the affective life of the work-of-art and the possibility of living a creative professional life. Shared within a community of art teachers it may be an antidote to the intentions of neoliberal schooling. Shared in school it makes sensible 'the expectation of an aesthetic life', to colleagues and more importantly to students; a making sensible that is less concerned with the short-term objective of making academic progress than preparing-a-people-to-recognise and have an expectation of an aesthetic life for themselves. Acts of creative becoming, intervention, inquiry and resistance, of taking a risk, shown within the school extend the bounds of what is recognisable within the classroom, not just for the teacher but for the whole ensemble.

Zoe, the rock and the archive

Zoe's parents had both been art teachers. As part of a module on the histories of art and design education on her MA course she studied her father's sketchbooks which included his own artwork as well as ideas for projects in school. These became a resource from which she directed her own inquiry not so much as a therapeutic practice but as an investigation of art education (herself as an art teacher too) as having an orientation that comes from somewhere. Zoe returned to some of the sites her Dad had sketched and made her own work in those locations. *Rubbing (fig.35)* was created by moulding wet paper over a rock he had drawn and taking a rubbing, a process that she then used in school to take rubbings of worn surfaces showing traces of past encounters in her school. Her interest in forgotten personal histories of art education led her to visit the National Art Education Archive at what was Bretton Hall, now part of Yorkshire Sculpture Park, where she spoke to two retired art teachers, both previous Heads of Department who volunteered there.

Zoe talking about her visit to the archive:

> *They were showing me prints that they had made or their students had made. They just talked with such warmth about their whole careers but they did it in a way through the prints, so it was really nice thinking about some of the changes that had happened for them, sometimes really simple things, like (they'd) been there before the GCSEs and after the GCSEs and just going through and having a real conversation about that got me thinking about what I do...*



Fig.35 Zoe - Rubbing

Meeting the two teachers who had not only given a whole career to teaching art but who were now also giving time voluntarily to the art education archive was important for Zoe in terms of her place within a history of practice. From this perspective her 'becoming-a-people' has more to do with Heidegger's notion of claiming a history than a reaching after a future-yet-to-come. There is certainly an element of Zoe feeling like she had found 'her people' in the account she gave to me, particularly the connections with her father. However, Foucault's theorising of the archive (and the museum) as being heterotopic (1984; 1986) and the work that Zoe created alongside the archive visit tell a different story. The archive does not just *preserve* and present a linearity (an 'off the shelf' narrative by which we can make sense of ourselves and our orientations)

but mixes up and juxtaposes relations to disturb not only the order of things but the very structure which holds that order together, through 'throwing up' other possible orders. This is a perspective put forward by Lord who maintains that the museum's essential heterotopic alterity is as a place of representation of difference (it's origins in the display of curiosities or 'irregulars of nature') and interpretation (the process of classifying, labelling, explaining the relationship between things), making visible that the order of things is 'discontinuous, fragmented and contingent' (2006:10). It is a place in which "...fragments of a large number of possible orders glitter separately in the dimension… of the heteroclite" (Foucault 1970:xix; cited in Lord). Thus Lord proposes that the museum is a site of emergence where new ways of being can be created from the fragments of the past. Therefore, the archive, for Zoe, was partly a place of familiarity but was also an impetus to fashion ways of being differently with the ensemble of art education, a career, a life, not entirely moulded by the neoliberal intentions of the classroom but by the provocation to 'love' art education, to care for it, to make a life with and for it. As Ellsworth states,

> The questions of pedagogy, therefore, are not "What knowledge is of most worth?" or "whose knowledge should be taught?" or " Which practices will be the most efficient in teaching these knowledges?" Rather, the question of pedagogy is the question of how to use what has already been thought as a provocation and a call to invention. (Ellsworth 2005:165)

The heterotopic disarray of ATP likewise can be a site-responsive practice (Turn 1) that, in seeing everything as potentially important and affective, asks firstly 'What have

we here then?' and then secondly 'What can we do with it?'. The latter question is more challenging. This is the process of art inquiry, to attend, to be affected, to ask why, to wonder how it can be developed and shown to others so that through their own attending the work continues and is extended, producing new affects and so on. This is the life of the work-of-art.

Conclusion

As with artistic inquiry, the guiding questions of this study have provided starting points from which the research has 'emerged' and 'diverged' (Haseman 2006): the question of what the 'turn' to the ideal of ATP at the beginning of the twenty-first century might tell us about contemporary experiences of teachers and students in schools, the question of what ways of being ATP opens-up in the classroom, the question of what this opening does or has the potential to do. Bringing together that divergence in writing has required a kind of heterotopic process, where various components 'officially' included in the study (observations in schools, 'feeds' on the study Facebook group, recorded conversations with participants, and extensive literature review) have been metaphorically thrown up-in-the-air with those things that sit surreptitiously on the edges (my own material investigations with paint, print and the creation of sculptural objects, conversations with colleagues 'in the field' about my research, my participation in art teacher and artist-teacher online forums, my work as an MA programme leader, parenting four school-aged children attending over the course of this study four different educational establishments and so on) and my own professional and personal history as artist, art teacher, and teacher of artist-teachers. Though I advise my own students to keep their research focus narrow and uncomplicated, my own research design has knowingly embraced the complexity and, as 'Turn 1' stated, been crafted from diving into the middle rather than setting out on a path plotted in advance. At times this decision felt foolhardy, but always on reflection necessary to address the complexity of ATP in the classroom.

The eight ‘turns’ that have emerged through attending to that which glows (Maclure) were not predetermined, their structure not set at the outset. In the order they appear in now they tell a certain story, but other orders, and other turns were possible. In the thesis that has transpired the prolepsis of neoliberal policy within the classroom now sits symbolically at its heart, it is a kind of geyser spurting out flows that promise to sustain and simultaneously threaten to extinguish the subject of art (and the art teacher). This is a swamp that ATP is implicated within, both emphasising the ‘falling-short’ of the art teacher and promising (but not necessarily delivering) a means of escape to an alternative, more ‘real’, less vulnerable, way of being. Throughout this thesis the spectre of the ‘real’, the ‘authentic’ or the ‘ideal’ lurks as an insistent but illusionary flow that the classroom, the teacher and ATP might intend towards. This is seen in the changing outcomes of art education, the tilt away from those that suggest ‘real’ self-expression towards those that represent ‘real’ learning. Attending to how the objects of the classroom participate in this distributed will-to-teach-towards suggests that the potential of ATP is not in its promise of authenticity but in its affective openness to making new connections that extend the possibilities of what the classroom can be and produce as a practice-of-freedom that is creative-with rather than simply compliant-to the demands of policy flows. This might enable the continuation of cherished existing flows, as well as introducing news ones, but what is significant is that it is a process of solidarity (Knorr 1997; 2001) with art education that counters the (often necessary) instrumentalism of subjects and objects in day-to-day teaching; a way of caring for the subject of art and attending to what it has to say both collectively and personally.

And what does attending to the openness of the work-of-art through ATP do for the classroom? Two approaches can be identified, the first being the episodic 'dabbling' of amateur arts practices that are always preceded by the modifying *just.*… These amateurish endeavours, in whatever form, are easy to discount but in a myriad of different ways imbibe the classroom with possibilities, providing brokerage, reviving old projects, protecting against compliance. Such practices can be fragile, vulnerable to feelings of inadequacy, and not necessarily recognisable to others as 'real' art. They may also be risky, connecting with personal narratives and wants that are difficult to share with others, uncomfortably disorientating an individual's practice in the classroom, and leaving it with nowhere to go. The second builds on the first to *risk* the hard work of becoming more than *just.*… through sharing with others and folding in contextual and theoretical inquiry with more sustained practice to make both teacher, the work, and by extension the classroom, in mutual solidarity, more resilient. This second kind of practice may have potential in the classroom as a third-thing or a third-site, with pedagogical possibilities that others who participate in the classroom may be invited to attend to, perhaps enabling disorientations that enlarge the scope of those participating. This may be facilitated by engagement (which may be intermittent) with wider 'artist-teacher' networks and further study in the form of accredited artist-teacher courses. Though it is easy to see the second approach as more persuasive, the first, in constituting minor instances of aesthetic engagement, is still significant. Both have the potential to redistribute what is sensible within the classroom, and both, in defiance of the instrumentality of neoliberal flows, are ways of claiming for the classroom and its human and non-human participants the expectation of an aesthetic life. It is in

addressing the aesthetic life of the classroom that this thesis might make connections beyond art education, a possibility I will shortly return to.

There are several omissions: Firstly, there is no acknowledgment of 'Art' and 'Artist' as possibly outdated products of the modern era that some see as losing currency (Deresiewicz 2015). Secondly, the also modern phenomenon of the classroom, despite its ubiquity, might similarly be a relic from another time; the distance learning of the Covid-19 pandemic revealing its dispensability. The label ATP may therefore be unhelpful to those whose creative practice and educational role is not wholly defined by such terms, at least one participant in this study was sceptical about it. It is primarily the legacy of the Artist Teacher Scheme as a CPD opportunity in English art and design education that explains my use of the term to describe a practice rather than a person, but also, as laid out in the introduction, the significance of the institution of the school as a site where Art and Teacher still denote a particular curriculum subject and role respectively. My focus has been on what ATP does in such a context, where being in the classroom is always a negotiation between far-away (transcendent) and close-by (immanent) concerns. None of the schools or art departments in question were perfect, but none are, and that was the pragmatic point from which my inquiry started - a desire to attend to what ordinary ATP might do in ordinary classrooms rather than 'ideal' contexts. Though this study has focused on secondary school art and design contexts due to the participants who chose to take part in the research, other 'schools' might just have easily been included, primary schools, special schools, hospital schools, 'behaviour' units, etc. and it is possible to speculate, perhaps even other curriculum subjects.

A further omission might be my decision not to distinguish between different kinds of arts practice to offer a particular model of ATP. For example, in some conversations with colleagues in the art education community, particularly those associated with Goldsmiths University, ATP is very closely associated with contemporary relational or pedagogic arts practices. This is a connection that is not necessarily repeated nationally (or internationally). Reference to the Art (Craft and Design) of ATP in this thesis constitutes a broad gesture with little categorisation or judgement of the diverse practices that fall under its umbrella (though it is perhaps 'Fine Art' that dominates, this does not have to be the case). This is partly a response to Soja's caution that 'Anything which fragments Thirdspace into separate specialized knowledges or exclusive domains - even on the pretext of handling its infinite complexity - destroys its meaning and openness' (1996:57) but also of Atkinson's reminder that 'In themselves, art and education are generic terms that require unfolding into *actual local practices*' (2018:7 italics mine). Not providing a model for ATP fits with the post-qualitative epistemology of the study, more concerned with speculations and orientations than with exemplars and specific recommendations. This might be problematic given the aim to provide a clearer account of the potential of ATP to school leaders and art teachers who may be unsure about its value. One way to answer this is to argue that ATP highlights a 'truth' about professional development generally, that its value is always in how it is 'unfold(ed) into *actual local practices*'; one might be rightly sceptical of a model that promises outcomes.

The phrase ‘unfolding into’ is relevant to how the speculative post-qualitative nature of this study might be disseminated. Maps, instructions, letters, unfold but Atkinson’s statement refers to an *unfolding into, merging the act of unfolding with folding* as it appears in baking recipes where care is taken combining ingredients together. All require thoughtful care and attention. Wilkie et.al suggest that in speculative practice ‘a proposition becomes ‘true’ to the extent that it succeeds in infecting its environment while allowing itself to become infected by it’ (2017:36). The ‘infection’ of Covid-19 gives some idea of how infection happens, largely through proximity and stealth. The infection may already be underway through close interactions that have taken place during this study, between myself and participants, with colleagues at conferences where I have presented, and Artist Teacher course leaders who I have enjoyed discussing ideas with as they have emerged; all of these within the field of ATP where my established relationships make ‘infection’ easier. I have, for example, enjoyed seeing the work that participants have continued to create since the study ended. A touring ‘pop-up’ exhibition of work related to the study was to visit schools and Universities connected with the study from May 2020 in order to facilitate close contact and conversations about ‘unfolding’; this has been postponed due to the pandemic. Plans for the exhibition to be at the NSEAD annual conference in July 2020 were also disrupted.

Unfolding as a process of making-known, or folding out to take up more space, also relates to how this study might have relevance beyond the English artist-teacher community.

Here infection requires connections of a different kind, through publication and advocacy in relevant contexts, within arts subjects more generally where practice as a mode of thirdspace inquiry has obvious parallels but also more widely. My own contacts already suggest contexts within which this study may find broader application. Recent work by the Institute of Physics that I have been part of as a wider consultative group, recommends to the DFE that subject specific CPD be prioritised in schools, and that teachers are given autonomy to engage in this independently of school improvement agendas. This draws on work by Cordingley et.al (2015) and The Wellcome Trust (2018) that argues that subject specific CPD is the most valuable long-term. The Creatives in Education special interest group of the British Educational Research Association has this year promoted a 'return' to consider 'creativity' in school from a materialist perspective (a symposium scheduled in May was cancelled due to the pandemic), a move also seen in Chappell's (2018) review of her previous work with Anna Craft to propose a 'posthumanising creativity'; revisiting ATP with new perspectives fits well within this climate.

In terms of infection therefore it is perhaps the case that the study itself is 'infected' with concerns that others are also exploring in their own contexts, for example, what it *feels* like to be a student or teacher in the classroom, and whether reforms to educations in England have made it *feel* better or worse, and how it is that a knowledge-rich curriculum, however contentious, might be enlivened. Here the idea of the teacher showing 'artistry' in the classroom, and being more like an artist, embracing uncertainty and the unknown, whatever the subject specialism is one that appears to have longevity and yet is still often used unquestioningly in ways that suggest a

modernist conception of artistry as unproblematically arranging components for a harmonious outcome, a process in which the teacher displaying artistry is still ultimately positioned separately from the work, able to 'stand back' to admire their handiwork (whether the perfect lesson, the ideal outcome, admirable student progress). Even those who advocate for more 'progressive', participatory, project-led learning can fall into the trap of framing artistry in this way. Such a process requires compliant, submissive, easily re-workable components. The new-materialist theoretical leanings of this thesis present a more ambivalent kind of teaching 'artistry' in which responsibility for what is brought into being through the phenomena of the classroom is distributed across human and non-human players, moulded by flows of power and desire that it is not possible to stand away from. ATP as a meanwhile third-site practice of care engaged with the restlessness at the intersection of the close-by and the faraway, where the teacher is entangled, eschews such detachment to acknowledge the criticality of the teacher's role in holding in flux the flows of the classroom that shape themselves as well as their students and non-human participants, in involuntary ways.

It is also the case that there are parallels between my attempts to attend to the mutuality of subjects and objects in ways that address the vital materiality of the classroom and the work done by others. It is perhaps possible to discern a trend for ethnographic inquiry into arts education, often in contexts outside the formal classroom, championed for example by Ferro and Poveda (2018) and in extensive work by Pat Thomson in the UK specifically. But this is also seen outside the arts in those approaching classroom experience through, for example, Actor Network Theory (ANT), such as Roel's (2012) study of technology within Physics and Mathematics teaching. Roel points towards a

material ethnography of the classroom and the existence ‘of objects that do not have an easily identifiable script or programme of action associated with them’ (2012:121) suggesting that it is not only in art education where we might find objects with the potential to ‘gather a people’, and that it is not just art teachers who might benefit from ‘being-differently-with’. Of these kinds of objects it is possible to ask, using Biesta’s words, *‘What is this asking of me? What is this trying to say to me? What is this trying to teach me?’* (2017b) or to pose Knorr’s question *‘What does it want?’* (1997 and 2001) It is possible also to add a fourth question, *‘What is this offering me, what is its ‘gift’?’,* which is somehow less threatening and more open-ended.

The objects encountered in this study, the orange string and masking tape line in the Drawing in Space workshop, Bella’s mermaid purses, Julie’s photographs and painting (with John), Molly’s *Doodling* and *Hand*, Zoe’s *Log* and *Rubbing* were not the only works made by participants, and perhaps not even the ‘best’, but they were the ones that ‘glowed’, were affective, generated conversation and questioning, that ‘made sensible’ and had ‘something to say’. Having briefly summarised what I have learnt about ATP from the objects under scrutiny in this study, in concluding it feels imperative to respond to these more demanding questions, to consider what ATP, as we have encountered it, says, asks, wants, expects, offers in return for our attention. The answer(s) will always be subjective; as Turn 7 established, what a work-of-art asks of / offers me may be very different to what it asks of / offers you, although there is likely to be some common ground. So, in concluding, the reflections are mine and for the reader to make their own. I begin by speaking generally before making some more personal observations.

ATP as a mode of inquiry offers a way to return to all classrooms to attend to what is affective, which also asks that we see all classrooms as having aesthetic qualities that are affective and, in that affectivity, make sensible. The aesthetic relations of the classroom in movement provide an additional or alternative perspective to studies of objects in school (whether singularly or in assemblage) where their epistemic contribution is recognised (Knorr 1997; 2001; Roehl 2012a&b). Objects of knowledge do not simply 'teach', but do so through affect, enabling some ways of being-in-relation and not others. The affective objects encountered in this study teach us that aesthetic interventions alter what is sensible and sayable, and in so doing engage us with concerns traditionally associated with critical inquiries, questions of who or what is silenced and not recognised within the habitual ordering of the classroom, and from where those that 'speak' (whether human or non-human, including the teacher) speak from and what they speak to. What ATP offers to schooling and models of CPD more widely therefore is a way to engage with the ethical questions of the classroom whatever the curriculum subject, to make the 'stuff' around us third-things around which teachers might gather and give creative rather than compliant attention.

The ethical inquiry of ATP is perhaps not always easy to see. This relates to a question concerning the potential of ATP in the classroom, that has surfaced and resurfaced throughout this thesis, of who the other who recognises ATP is. Who is it that ATP speaks to? As Turn 2 explored, ATP begins with the person of the teacher and speaks firstly and predominantly to them. In collaborative projects such as the Tate Gallery summer schools or Sketchbook Circle, this may be a collective speaking (Thomson et

al. Chapter 1 in Ferro and Poveda 2018; Brass and Coles 2014) but is often, in other contexts, particularly in higher education contexts where accreditation is given, focused on the individual. These contexts have an important role in facilitating the contextual and theoretical inquiry required to make practice resilient and able to stand on its own, but unless planted within the classroom itself the impact of such inquiry can be limited. As a leader of CPD programmes, the challenge that this study presents is that of finding ways to facilitate practice that might flourish in classroom contexts and be recognised as having value there by both the individual teacher and their colleagues and students, in full understanding of how risky showing oneself and being 'more-than-just' can be.

And that ultimately is the challenge for me personally too. If ATP (and perhaps potentially any form of specialist teacher inquiry) is a way of claiming an aesthetic life, not only for oneself, but for one's classroom, one's subject and the people it is preparing to recognise then the onus is also on those tasked with teaching teachers, or offering CPD opportunities to lead by example, to also take the risk of 'showing' and to model a sustainable way of being for present as well as future selves. In Turn 2 I referred to my own experience of being 'undone' by art in the Pilot Study, of finding my life as a teacher in HE untenable and taking time out to recoup and focus on what mattered. At different times I have considered removing that section because it seemed to cross an unspoken boundary of research and reveal too much, but it always seemed important to leave it in because it was my moment of 'eternal return', realising that unless I made changes my life was wholly characterised by fabricated compliance. What the imperfect, tentative and uncertain practice of my participants has asked of me

is that I also take the risk of loving art enough to claim the possibility of an aesthetic life. My year out of teaching was partially spent visiting galleries, and playing with materials and processes (and like the women in Tamboukou's historical study - of being with friends, walking, running, gardening) alongside the process of researching for this PhD. I find myself talking to others about the objects I made during this time with the prefix *just.*… However rudimentary, they contain within them a promise, not of authenticity but of an immanent creativity, of spilling out and being-more-than, of making connections, of extending what is possible, of expanding my space. They sit on my desk as I write, still unfinished and on their way with multifarious ways to unfold. In so-doing they resist idealism and instrumentalism, and ask instead for my care, my patience, my perseverance, and willingness to move beyond what is already known, to help them become something more. And in response, because I love art, and its education, I honour their interests and tend to what they want, and in a small way sustain myself, my subject and the promise of an aesthetic life for others to follow.

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