

**The artist's sensibility and multimodality – Classrooms as
works of art**

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Declaration

I declare that this study is my own original work. Where use is made of the work of others it is indicated and acknowledged by means of complete references. It is submitted for the degree of Doctor of Philosophy at the University of the Witwatersrand, Johannesburg, South Africa. It has not been submitted before for any other degree or examination in any other university.

David Andrew

October 2011

Acknowledgements

This thesis and the accompanying exhibition are dedicated to the following people:

Glenda Andrew, my wife, for her love, support and belief – and considerable patience;

Professor Alan Crump and Walter Oltmann, two significant artist-teachers and supervisors, for their patient, insightful insistence;

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And to *all* the learners, artists, students and educators with whom I have worked and learnt from in beginning to understand how the classroom might become a work of art.

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Abstract:

This creative research project argues for and establishes a connection between the manner in which some contemporary artists work, including a more public practice and in teaching and learning situations, and the generating of critical moments of multimodal pedagogy. In doing this, this ‘artist’s sensibility’ is identified and then enacted as a significant factor for multimodal teaching and learning. This ‘sensibility’ is further positioned as being central to arts and culture educator education programmes, if not for all educator education programmes. In addition, the ‘artist’s sensibility’, seen in a reciprocal relationship with multimodality, is suggested as a challenge to the conservatism present in many local arts and culture programmes. This reciprocity is informed by a ‘constellation’ of writing, including the work of Jacques Rancière, Nicolas Bourriaud and Grant Kester.

The practical component of the research involves an exhibition at the Standard Bank Gallery, titled *Misc (Recovery Room)* that is informed by a number of ‘artist in schools’ projects. All these projects provided opportunities for experiencing and observing what occurs when an artist (or artists) works in conjunction with teachers, learners and a broader school community.

What this project asks is: What does the artist’s sensibility look like in the early twenty-first century and can this sensibility add something to the mix of multimodal pedagogy? And, concomitantly: What does this ‘mix’ contribute to the repertoire of the arts and culture educator, and to the educator more broadly?

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Chapter one: Insertion – making sure it doesn't add up

Chapter one: Insertion – making sure it doesn't add up

The following quotes are used to frame this creative research project, some of which are also included in the accompanying *Misc (Recovery Room)* exhibition:

“It is further contended that art practice, in its most elemental form, is an educational act, for the intent is to provoke dialogue and to initiate change”.

Graeme Sullivan 2006, 33

“Only now has South Africa succeeded in becoming metaphor, in becoming a true subject of philosophy. That is why the real challenge is not maintaining competitive levels of capability in science and technology. That is a relatively easy task. The real challenge is in grounding science and technology in lived life, in the capacity for our society to stimulate the imaginations of its peoples through voices that go beyond the giving of testimony, towards creating new thoughts and new worlds”.

Njabulo Ndebele 1999, 27, 28

“How do you make a class operate like a work of art?”

Fèlix Guattari 1995, 133

“Gradually people will learn that creativity is not just a leisure-time problem but a stratum of their own being. They will also learn that there are different strata; thinking is a structured thing, with intelligence on the lowest level, and on the highest level intuition, inspiration and imagination”.

Joseph Beuys 1985

1.1 Provisional/cursory sketch

There are seven chapters making up this thesis and I introduce them here in a prefatory manner, along with key terms, in order to provide the reader with a preliminary framework which serves as a guide to the unfolding of this project. I also note at the outset that chapters in this creative research¹ project are informed by my involvement in the writing and publication of the following pieces of writing:

- Andrew, D.P. (2005). Playful Accrual. In: Kurgan, T. & Ractliffe, J. (eds.). *Johannesburg Circa Now*. Johannesburg, pp. 92–95
- Andrew, D.P. (2007). Learners and artist-teachers as multimodal agents in schools. *Journal of Research in Teacher Education*, Nr 2: 11–28
- Andrew, D.P. & Neustetter, M. (2008). The C30 Project. *Visual Communication* 7(4): 424–442
- Brenner, J., Andrew, D.P. & Collins, T. (2004). Identity and visual literacy in South Africa. *Visual Communication* 3(2): 177–188
- Brenner, J. & Andrew, D.P. (2006). Be an Artist in Words, that you may be Strong, for the Tongue is a Sword! *English Studies in Africa* 49(1): 207–220
- Newfield, D., Andrew, D.P., Stein, P., & Maungedzo, R. (2003). 'No Number Can Describe How Good It Was': Assessment issues in the multimodal classroom. *Assessment in Education (special issue: Assessment, Literacies and Society: redesigning Pedagogy and Assessment)* 10 (1): 61–81

At the same time, this creative research project builds on a body of work exhibited during the period 2001 to 2008 including the following exhibitions;

- Making Sense of Small Things*, Standard Bank Gallery, Johannesburg, 2001
- Making Sense of Small Things (Provoking the Avalanche)*, La Terrasse, Sierre, Switzerland, February 2003
- The C30 Project (with Marcus Neustetter and learners), Sandton Civic Gallery, Johannesburg, October 2007
- The C30 Project (with Marcus Neustetter and learners), Goethe-Institut, Johannesburg, October 2008

In chapter one I pose a series of emerging research questions and draw out some of the key issues and metaphors to be deployed in subsequent chapters. I also address some of the pertinent methodological issues in creative art/s education research that speak to how I have approached this project. At the same time, the sensibility referred to in the title of the thesis would seem to underpin much of this methodological approach. The focus of this chapter is the argument that a bringing together of what I refer to as the *artist's sensibility* with *multimodal pedagogies* creates the conditions for an imagining of classrooms (all institutions?) in ways that are different to existing norms: the classroom as work of art (Guattari 1995, 133). In doing this, I propose that this is a reciprocity that informs a reconceptualisation of (arts and culture) educator education and the teacher-learner relationship, and further surfaces possibilities for a conversation between the

aesthetic and the political, and further, moments of both intimacy and resistance.

In chapter two I introduce the ‘team’ of players who provide the theoretical constellation (more than framework) which directs, re-directs and inflects the project. In doing this I emphasise the ‘playing’ inherent in the project and the propensity for play and the social that seems apparent in much of the literature prompting this thesis.

In chapter three I deploy one of many recursive² tactics and engage in small, selective forays into constructing a series of historical fragments which, I argue, enables the beginning of an understanding of the premise for the artist’s sensibility-multimodal relationship in South Africa – as contestation and future orientation. These fragments are surfaced through various sources, including the following: a summary tracking of visual arts education research at the University of the Witwatersrand, Johannesburg; the introduction of selected curriculum documents; accounts written on art teacher education during the 1980s and 1990s; official correspondence from this period and references to some of the existing accounts of the history of South African visual art education. Through these fragments, or glimpses of visual arts education, I establish a picture (albeit incomplete) of this period in order to support the argument for understanding ‘classrooms as works of art’. Here I suggest that there are particular sensibilities, or dispositions, inculcated through the mechanics of the apartheid education system that continue to be obstructively present within local (arts and culture) classrooms. This scenario, in tandem with an imported outcomes-based system presents an unenviable task to often committed but under-prepared educators.

Chapter four brings together a brief account of multimodality, primarily through my work with the Wits Multiliteracies Group and projects such as the Visual Literacy Foundation Course (1996–2006). This account emphasises the *social* semiotic framing of the Multiliteracies Project and its capacity for emancipatory pedagogies³.

This is followed by chapter five which engages one unravelling of what the artist's sensibility might entail, initially under the guise of what I term 'makeshiftness' and then more specifically in terms of relational and dialogical aesthetics. In this chapter I allude to the dispositions that might contribute to the kind of 'artwork' a South African classroom might become. This allusion is continued in the following chapter.

The focus of chapter six is an account of the exhibition, *Misc (Recovery Room)* which constitutes the so-called practical component of this creative research project. It is also the embodiment of the practices interrogated throughout the thesis, namely, the 'moves' and 'resultant objects' of the artist-teacher. *Misc (Recovery Room)* celebrates the particularity and autonomous nature of the artwork *and at the same time* stresses how "images have as much potential as word texts to raise questions and offer insightful meanings" (Karlsson 2002, 338).

Finally, or perhaps not so finally, in chapter seven I offer what I have termed 'not-a-conclusion, not adding up' in an attempt to forego the closure of so much academic research and rather generate a series of further provocations. Following Sullivan, I use the 'not-a-conclusion, not adding up' to continue a resistance to a "linear procedure or enclosing process" (2006, 19, 20) of conventional research. Here I identify some of the trajectories that are opened up by the project and I propose that, in the South African context, that which emerges from this study in progress, and others like them, is a latent understanding on the part of learners, teachers and artists, of the political nature of their activity in the class (room) as artwork. This realisation is akin to the French philosopher Jacques Rancière's aligning of the political and the aesthetic in "the distribution of the order of the sensible" (2004a) and what I suggest should be seen as a *disruption* of this "order of the sensible" as a possible entry point for moments of resistance and intimacy, and, always (possibly), transformation. This chapter also includes a critique of the premise of the thesis.

A provisional defining of the key terms of the project, namely ‘sensitivity’, ‘disposition’, ‘artwork’ and ‘aesthetic’, is also included in this insertion. To begin with, I draw attention to a word that will be used repeatedly in the thesis, namely, ‘sensitivity’.

In the chapters that follow, I use sensitivity to refer to a broad set of dispositions shared by some contemporary artists, particularly those working in site-specific installatory, relational and dialogical modes. ‘Disposition’ is understood in the manner described by Terry Eagleton as “being permanently geared for acting in a certain way even when you are not acting at all” (2003, 135). Following this explanation, I draw on Ian Buchanan’s sociological understanding of disposition in relation to Michel de Certeau’s *la perruque*⁴, as not being unconscious, but “rather an inner prickling of consciousness”⁵ (2000, 17). I shall mark this in anticipation of discussions in the following chapters and pose a question: Is it possible to capacitate (arts and culture) educators in this “inner prickling of consciousness”?

A further understanding of disposition as ‘inner prickling’ in an educational framework is offered by Deakin Crick and Yu:

Learning dispositions are personal, and autogenic, and on the one hand, reflect ‘backwards’ to the identity, personhood and desire of the learner; and on the other hand, can be skillfully mobilized to scaffold ‘forwards’ towards the acquisition of the knowledge, skills and understanding necessary for individuals to develop into competent learners... Although the term is imprecise, both theoretically and in practice, it is widely agreed that it refers to a relatively enduring tendency to behave in a certain way (Katz 1985)... Crucially, dispositions may be culture specific as well as a relatively enduring feature of personality (Bourdieu 1993) (2008, 389).

Bourdieu’s writing on habitus and, for this project, disposition, transposition and the durable, is instructive for a deepening of what follows. Richard Jenkins’ teasing out of Bourdieu’s ‘disposition’ as a “spectrum of cognitive and affective factors” (1992, 76) is a useful understanding and also perhaps too easily convenient for my artist’s sensitivity. More layered are Bourdieu’s three extended meanings given to ‘disposition’, and here I note two:

“a ‘way of being’ or a ‘habitual state’; and...a ‘tendency’, ‘propensity’ or ‘inclination’” (1992, 76). Bourdieu sees dispositions as both “transposable” and “durable”. In other words, in their “transposable” quality they are capable of migrating from one field to another and, in doing so are “translated “ in relation to the “logic of another field” (1992, 78). This anticipates the agency of social semiotics and transformed practices of the New London Group in chapter four (Cope & Kalantzis 2000). The “durable” nature of Bourdieu’s ‘dispositions’ is less inclined to bend itself to the will of this project because of what Jenkins calls their “unreflexive nature”, their “immunity to major upset”(1992, 79). Is it possible, however, that the artist’s sensibility, as I imagine it, contests, in however small a way, the Bourdieu position? Is the artist’s sensibility – multimodality - classroom as work of art project a space for understanding how dispositions might become less “inscribed” (even more subtly uninscribed) in “bodily hexis”(1992, 79)? Of importance here is the more recent interrogation of Bourdieu’s *habitus*, of which dispositions are an integral part, as being more “permeable” and “malleable”, by Bourdieu himself and also Daenekindt and Roose (2011).

In all of this, there is something of dispositions being more mobile, more ambulatory, and behaving in a backwards and forwards motion towards the acquisition of understanding for action, that will be surfaced frequently in this writing.

This does not, of course, fully address a welcome challenge that is present in this project. ‘Sensibility’, as understood for the purposes of this project, calls for an arena to assert its presence. So the contested and vulnerable nature of the term is openly acknowledged in the writing that follows. In this acknowledgement I try to claim a less innocent, more assertive, complicated understanding of its possibilities in order to frame (momentarily), unbound (rather than bound) and unshape (rather than shape) it. Of course there are possible ways of avoiding this dilemma. However, I choose to use the term ‘sensibility’ and to find a place for it in this contemporary moment. The word offers something more than one suggested alternative, ‘practice’. This ‘more’ resides in its allusive quality that invites the challenge to engage that which does not necessarily “involve any form of

virtuosity, technique or know-how” and allows the artist to become the “anartist” (Lazzarato 2010, 102). ‘More’ also in its allusive quality that enfolds the obscuring that is the contradiction present in teaching (Tuazon 2011, 27).

Following on from the above, the project requires an expanding of dictionary definitions of ‘sensibility’. Nevertheless, these definitions do offer a useful entry point:

a capacity to feel

an exceptional openness to emotional impressions

a delicacy of feeling (Fowler, H.W. 1973)

and

the ability to experience deep feelings

the ability to perceive or feel (Collins 2005)

But I ask more of the ‘sensibility’ of this project. It is about ‘feeling’ but not *only* about ‘feeling’. Yes, it is about ‘perception’, but then only if ‘perception’ is understood as beyond the visual – more haptic, more multimodal. And, following from this, the ‘sensibility’ that is encompassed in the ‘dispositional set’ of chapter five, is about the concomitant myriad melding of intellect and feeling. To draw on the “dynamiting of the... *Gesamtkunswerk*, liberating it from a certain blockage ” of Finger and Follett (2011, 25), what I seek is a similar ‘dynamiting’ of ‘sensibility’ in order to dislodge, and, simultaneously, remove it from Jane Austen’s novel of 1813 and the residue of its nineteenth and twentieth century sentiment (Todd 1986), and F.R. Leavis’ view of refined, elitist ‘sensibility’ as integral to a grand tradition of literature and the arts.

Insisting on ‘sensibility’ then, is not about recuperating the term in its earlier manifestations for the present. On the contrary, its usage demands a scrutinising of this history, the ‘dynamiting’ noted in the previous paragraph, in order to wrest for it a place

in the present within the radical humanism the project proposes. As such, it has nothing to do with the sentimental, the nostalgic, and moral improvement (Todd 1986). Rather, it is a polysemic sensibility that releases capacities (Rancière 2007) for the embodied, sensuous cognition (Cascardi 2010, 10, 16) that is possible in the installatory, dialogic, relational ‘classroom’ (see chapter six). So just as I imagine this ‘sensibility’ as being associated with the artist, this artist is akin to the ‘everyperson’ of chapter six and the Duchampian “anartist” imagined by Lazzarato (2010).

Having made this distinction, the ‘sensibility’ I mobilize for this project is rooted more in understandings drawn from, amongst others, Marx and Rancière. Rancière, for instance, argues that Marx’s early writing was “only possible on the basis of German Idealism’s aesthetic programme, i.e. art as the transformation of thought into sensory experience of the community” (2002, 44). Following this, Rancière links this trajectory of thought to his own project of the “sensible”: “On the one hand, the aesthetic mode of thought is much more than a way of thinking about art. It is an idea of thought, linked to an idea of the distribution [72] of the sensible” (2002, 45). This would seem to encourage a position which acknowledges a much wider purchase for this “aesthetic mode of thought” (2002, 45) across communities of people, including artists, but not exclusively artists. This then is not an elitist, elevated class conception of the aesthetic – it has more to do with Marx’s view that:

people are less by nature philosophers than they are tinkerers and artists engaged in the day-to-day manipulation of the world. The human project is not to renounce concrete, sensuous productivity but rather to discover the conditions that express it most effectively (in Henricks 2006, 35).

What seems to emerge from both positions is that there is a presence of the ‘common’ and an access and recognition of multiple aesthetics having purchase and permeability broadly through society, or in Negri’s words: “The common as ethical sublime, the common as aesthetic sublime” (2009, 123).

‘Sensibility’, therefore, for the purposes of this project, cannot be separated out from the steady re-engagement or ‘rediscovery’ (Halsall et al 2009) of ‘aesthetics’. Halsall et al note that “entire cultural domains, such as religion and politics” have undergone “aestheticisation” (2009, 2). To these domains I would add ‘education’ or perhaps more appropriately, the ‘classroom’, and following this, all ‘institutions’ (Guattari 1995) – this is what the project proposes. Here I mark how the word ‘classroom’ includes ‘class’ and propose that the project engages how reproduction of ‘class’ in the ‘classroom’ might be interrogated.

In making this connection with the re-imagining ‘aesthetics’, this project acknowledges and retains Halsall et al’s warning that:

“Aesthetics” seeming lack of “substance,” combined with stereotypical ideas about its preoccupation with subjective taste and ineffable emotions, to some suggest nonrigorous reflection and uncritical value judgment. This nurtures the two perhaps most serious concerns to which any rediscovery of aesthetics must respond: It involves withdrawal either from critical and rigorous thinking or from social life (2009, 2).

What I do in this project is to show how, what I refer to as the ‘artist’s sensibility’, even in its seeming lack of “substance” (Halsall et al 2009, 2), engages concerns of a lack of rigour and criticality, and, possibly in this non-insistence on “substance”, allows for an equally, if not more invigorating rigour through “indeterminacy” and “interpretation” (Doll 1993). Jenkins, writing on Bourdieu’s notion of “practice” notes how “practical logic or sense” is characterised by “fluidity and indeterminacy” (1992, 71). I would like to align this with Doll’s “rigour”(1993) in what follows. Jenkins claims a distinct link between “fluidity and indeterminacy” and the “art of *necessary improvisation* which defines excellence” (original emphasis) (1992, 71). He goes further in this explanation: “The depiction of practice as an improvisatory performance brings us back to time: improvisation is the exploitation of pause, interval and indecision” (1992, 71). Where

might this “improvisatory performance” be found on a regular basis? In the practices of artists with increasingly deepened sensibilities and repertoires? (Schön 1993). “Pause, interval and indecision” (1992, 71) would suggest the vagaries of “action” (see Lazzarato 2010) – and also the beginnings of “a feel for the game” (Jenkins 1992), or the beginnings of a ‘feeling out of the game’. Here we have, according to Jenkins, one of Bourdieu’s key metaphors:

The practical mastery of the logic or of the imminent necessity of a game - a mastery acquired by experience of the game, and one which works outside conscious control and discourse (in the way that, for instance, techniques of the body do)(Bourdieu in Jenkins 1992, 71).

This “feel for” (Jenkins 1992) or ‘feeling out’ would suggest the developing of a heightened sensibility, purely in terms of a commonly-held, dictionary understanding of the word. Building on this, it would seem that this would be central to Bourdieu’s “celebratory belief in the improvisatory creative potential for human practice” (Jenkins 1992, 10). Or Fanon’s “untidy dialectic”? (Gibson 2011, xvii).

To extend this understanding of sensibility in ways which anticipate the listing that takes place in chapter five, I continue to add further terms for substantiating the critical ‘insubstantiality’ of this ‘sensibility’. To recap:

Feel for

feeling out

Pause, interval, indecision

Necessary improvisation

Fluidity and indeterminacy

To the above I introduce two further nuances to deepen an understanding of this ‘sensibility’, this ‘dispositional set’:

Inassimilable

Agglutination

Claudia Brodsky, in her writing on Theodor Adorno, notes the “piecemeal quality” of his late thinking on aesthetics. Importantly, this quality would seem to have as much to do with the *unfinished* nature of his writing, as it is with the “enduring divisions within his view of what constitutes the aesthetic” (2010, 70). She goes on to argue that Adorno’s essays on aesthetics are about the aesthetic as the “staging of something inassimilable” (2010, 70). This quality, Brodsky continues, is about the “arresting sensuousness” of the aesthetic being “fundamentally [resistant] to analysis” (2010, 70). Adorno’s experience of the aesthetic would perhaps have been significantly different from that of later twentieth and early twenty-first century understandings, but, in celebrating this “piecemeal quality” (2010, 70), I would want an engagement of the ‘sensibility’ of this project to be understood in this way. Attempts to describe it, to harness it, as it were, in the conventional terms of logic will always fall short. This is not an expedient or even strategic avoidance of the challenge this poses for the thesis. Rather it is an attempt to begin to understand this sensibility in terms of a micro-specificity. What needs to be understood is the “infrathin” (Lazzarato 2010, 103) quality of this sensibility as it is played out in terms of the dispositions listed in chapter five.

Appropriately, the second, and, for the moment, final nuance to this deepening of what this “sensibility” might be, is about the propensity to ‘add’, or, in Sarat Maharaj’s terms, to ‘agglutinate’:

In articulating the “streamsbecoming”, the agglutinative brings into play associative manoeuvres, juxtaposition, blend and splice, non-inflexional modes of elision and stickiness. We have a dramatic contrast by setting it off against parsing – a function that epitomizes the “slice and carve” mechanism of grammar. It is about chopping up flows of information, experience and thought into combinatory bits, modules, units and packets to configure them into algorithmic sequences - into the computational mode. It stands at the opposite spectrum to the agglutinative’s “stick on” processes of figuring forth, of constellating assemblages (2009, unpaginated).

This is a questioning of the naturalised superiority of a logic and reason that holds ‘analysis’ and its household friend, ‘criticality’, in (uncritical) awe. Furthermore, the opening up of this rigour is unequivocally about a social engagement that contests the ‘artist’s sensibility’ as a privileged, elitist acquisition. Halsall et al’s recognition that “[b]efore becoming a secular religion in the Enlightenment, the creation of art was imbricated within material culture: Its aesthetics were part of the material world” deserves attention in this contemporary moment. While resisting the temptation to all too easily collapse Jenkins’ reading of Bourdieu onto and into the ‘artist’s sensibility’, Jenkins’ quoting of a 1991 passage seems to be uncannily apt for this project:

To be able to see and describe the world as it is, you have to be ready to be always dealing with things that are complicated, confused, impure, uncertain, all of which runs counter to the usual idea of intellectual rigour. (in Jenkins 1992, 180).

‘Sensibility’ too, registers something in relation to Lazzarato’s deployment of Marcel Duchamp’s readymade “to disrupt the dialectical logic of the exclusive disjunction ‘either/or’ in order to allow the logic of the inclusive disjunction ‘and’ to function” (In Zepke & O’Sullivan 2010, 103). This “something” (see below) of my conception of ‘sensibility’ allows a relinquishing of the ‘gatekeeper’ role that insists on “is”, in order to assert a ‘delicacy’ of feeling, of perception, that is receptive to and responsive to the dissensus described by Rancière (2009) – the perpetual “and”. Lazzarato writes:

The dissociation of art and taste makes it possible for us to mobilise the force of the ‘emotion-belief’, which is a force that is not exclusively limited to the artist, but rather something that is common to everybody (in Zepke & O’Sullivan 2010, 106).

For me this is a critical point of departure for the ‘sensibility’ of this project as it asserts that which is “common to everybody” (in Zepke & O’Sullivan 2010, 106). Lazzarato seems to be claiming this “emotion-belief” (in Zepke & O’Sullivan 2010, 106) as an

aesthetic impulse – but not as a conventional understanding of what the aesthetic might offer:

Whether or not the work is good, bad or indifferent is of little importance because the principle and the measure of Duchampian art is not the ‘beautiful’, but rather the ‘disposition to action’ for the transformation of subjectivity. Art is one of the techniques that favour the act, the conduct, the *ethos*, not of the subjectivity of the artist or the public of art, but rather of any subjectivity whatsoever (Lazzarato in Zepke & O’Sullivan 2010, 112).

Lazzarato’s sustained engaging of Duchamp’s practice edges ever closer to the ‘everyperson’ of chapter six and to the sometime occupier of the ‘classroom’ (institution) imagined by Guattari (1995) and the *Classroom (Recovery Room)* of chapter six.

Importantly, Duchamp is quoted in Naumann (1999) (Lazzarato cited in Zepke & O’Sullivan 2010, 112) as noting:

After all, the word ‘art’ etymologically means ‘to act’ not ‘to make’ but ‘to act’. Any moment that you act, you are an artist... Art, instead of being a singularized entity in a little box such as this one, with a certain number of artists per square meter, it would be universal, the human factor in one’s life, everybody would be an artist although unrecognized as an artist.

The ‘common’ and the ‘act’. Lazzarato’s writing offers two (modest) ways of imagining the ‘sensibility’ of this project. This presence of the ‘common’ and the ‘act’ is not uncommon in other writings too. Here I think of Michel Foucault’s question: “But couldn’t everyone’s life become a work of art? Why should the lamp or the house be an art object but not our life? (in Rabinow 1994, 261) and his understanding of the transforming of the self through one’s own knowledge.

Finally, there are no doubt countless further examples of written accounts of this ‘sensibility’ that I am productively burdened with, but let me offer a further example.

Here I draw on Jean-Luc Nancy's essay titled "Sense" (2002). Perhaps this writing comes closest (for the moment anyway) to the 'sensibility' that is present in the melding of the artist's presence and multimodality. Nancy writes: "Sense is a 'wondrous' word that designates 'the organs of immediate apprehension' as well as 'the sense, the universal underlying the thing'" (2002, 46). And following this:

The sense of the word *sense* is thus in the passage of each one of the two significations into the other....Language does not determine this transport any further than as the instability and the fragility of an encounter, of a division, the unity of which cannot be arrested or pinned down (2002, 46).

The choice of words on the part of Nancy seems to echo the fundamental nature of the 'sensibility' that I locate in this project. "Passage", "transport", "instability", "fragility of encounter", and that "which cannot be arrested or pinned down" (2002, 46) all anticipate the "ambulatory" (Brenner & Andrew 2006), the "waiting to" (Appadurai 2008), of chapters four, five and six. Nancy goes on to assert that "Sensibility is becoming: passage from a simple determinateness to a property"(2002, 47).

Rancière's understanding of 'artwork' in terms of "the capacities set in motion and not the images they convey" (Carnevale et al. 2007, 259) is an apt definition for the purposes of this thesis. This definition points to the 'artwork' having, as object and propositional process, a distinct role in producing the conditions for heightened social relations (Downey 2007, 267; Martin 2007, 370) – and, if the 'artwork' is understood as having a pedagogical role, "as a space for cultural translation" (Rodrigo 2006, 218) and a "type of learning that evades the possibility of *enforced stultification*" (original emphasis) (Tuazon 34, 2011).

In a related way, 'aesthetic' is understood as having both a transgressive, subversive and ethical quality (Guattari 1995; Derrida and Kant cited in Kester 1998, 12; Lazzarato on Guattari 2008; Rodrigo 2006). This understanding is primarily in terms of having relational and dialogical qualities, rather than the elevated status referred to in Kevin Tavin's writing on Lacan's *objet a* and aesthetics⁶ (2008, 268). This is the *objet a* of the fantasy surrounding

the object. While I will retain the importance of the ‘object’ in this thesis, it is in terms of its often ordinary status and its capacity to generate and facilitate relations and dialogue.

Continuing a working definition of ‘aesthetic’ for this thesis, and referring to one of the quotes framing this writing, in his book *Chaosmosis*, Guattari does not offer a detailed idea of his “class operating as a work of art” beyond the verbs “rupture” and “suture” and the acknowledging of children as agents who “compose” this class and/or school (1995, 132, 133). But this in itself stimulates an altogether alternative imagination of much classroom and institutional activity. And this is the imagination that I propose for the South African (arts and culture) classroom. Guattari describes “rupture” and “suture” as “strictly aesthetic techniques” (1995, 132). As such, they seem to offer multiple ways of working informed by the disruptive and what might be described as healing qualities. Pursuing this, I propose that a shift in how the educating of teachers takes place, and how teaching and learning is imagined, points toward a classroom that is conceptualised ethico-aesthetically in terms of practices that are both relational and dialogical (Guattari 1995; Bourriaud 2001; Kester 2004).

The ‘dialogical’ I borrow from Grant Kester’s writing to describe an artwork that replaces “the conventional “banking style” of art ... – in which the artist deposits an expressive content into a physical object, to be withdrawn later by the viewer – with a process of dialogue and collaboration” (2005, 10)⁷. Of course, ‘dialogue’ and ‘dialogical’ have an extended history which includes Mikhail Bakhtin (in Duncum 2008), Paulo Freire (1970), David Bohm (1996b), Dan Baron Cohen (2005) and others. At the outset I stress that the dialogical as it pertains to this thesis is one imagined as something imbued with the power to generate conflicts (Rodrigo 2006, 201) and provoke rather than to insist on a flattened out consensus or agreement (McCormack 2008, 839).

My understanding of ‘relational’ is taken from Nicolas Bourriaud who writes of works as “no longer paintings, sculpture or installations, all terms corresponding with categories of

mastery and types of products, but simple *surfaces*, *volumes* and *devices* which are dovetailed within strategies of existence” (1998, 100). Within these strategies, the conditions for social exchange are seen as foremost.

To these two conceptions I introduce Rancière’s understanding of the importance of an artwork in terms of the *capacities set in motion* rather than the images it conveys (Rancière in Carnevale and Kelsey 2007, 258). In addition to this, his equating of the political with the aesthetic is telling for the writing that follows:

Both the terms of the argument and the scene where politics takes place must be produced, invented. Here we are squarely in the realm of the aesthetic: the system of forms that governs what is seeable and sayable – the world in other words, of perception (Ross on Rancière 2007, 255).

On a more technical level, a further necessary definition at the outset of the writing that follows is that of the ‘arts and culture’ educator. In referring to ‘arts and culture’ educators, I refer to the teachers of the Arts and Culture Learning Area (grade R to 9) and Visual Arts (grades 10–12) in South Africa, and more broadly to all arts and culture educators in formal and non-formal settings. I place ‘arts and culture’ in parenthesis in order to mark for the reader that although my primary interest is in arts and culture education, I introduce the possibility that the argument of this creative research project has implications for *all* educators. I also refer to arts and culture *education* programmes for teachers rather than *training*. Here I draw on the work of James Carse (cited in Hicks 2004) who distinguishes between training as being “prepared against surprise” and education being a preparation *for* surprise (2004, 293).

In writing up the following chapters and producing the accompanying exhibition I emphasise that I am not laying claim to the idea of an artist's sensibility in education as a new idea. On the contrary, this is an idea that has emerged again and again in the literature on teaching and learning without necessarily finding substantial purchase. Its presence is almost like the recessive gene that emerges in families over generations.⁸ Similarly, while I

do encourage the closer scrutinisation of this sensibility for its perceived pedagogical value, I do not suggest this as a replacing of teachers with artists. Further to this, the artist's sensibility is not one which is owned only by artists. Other subject areas and professions have a stake here too. But perhaps beyond this, the sensibility of this thesis is available to all, to the 'everyperson' of chapter six.

Finally, in introducing this thesis, I stress the different forms of writing that are present as part of this creative research project. There is something of the miscellany referenced in the title of the exhibition that occurs throughout the writing – a *mélange* that emerges from the bricolage tactics referred to in later chapters, particularly chapter six: a single work by Michael Goldberg surfaces repeatedly throughout the writing as an emblematic presence; trope-like lists and listings emerge; nonce words make their appearance; metaphors of makeshiftness are layered throughout; vignettes from the last thirty years offer glimpses of histories and teams play in and beyond the four corners of the classroom. In doing this, I aim to register a bringing together of a series of moments and impulses on South African (arts and culture) education from the vantage point that is 2009.

1.2 Aims and research questions

In 1978, the South African artist Michael Goldberg produced a work titled *Pedagogue/Pedagoog*. This work is also known as *Monument for our children's National Education* and is briefly discussed in chapter six, but I introduce it here in order to mark how this thesis and the accompanying exhibition, in many ways, acts as a response to this piece produced over thirty years ago. The following quote by Eshak, further referenced in chapter three, from a research report titled "*Authority*" in *Christian National Education and Fundamental Pedagogics*, acts as an apt counterpart to Goldberg's piece:

What is described in CNE and FP is a form of authoritarianism, which advocates and justifies orders which are backed by inducements or by threats of punishment. In authoritarianism, authority becomes its own justification and practices are not open to question or debate. There is no consultation, authority is vested by God in CNE and by "science" in FP... Education, for

pupils, is very much a process of storage, a “banking process”. Given this view, education becomes uncreative mimesis (1987, 29).

Eshak’s use of the word “mimesis” is significant in that it projects his argument into the realms of representation – a representation that is constitutive (Bryson et al. on Owens 1992). It is this “uncreative mimesis” in the lives of teachers and learners that this thesis seeks to address and to, even speculatively, modestly turn around. In doing this, this piece of writing takes the form of a project in pursuit of addressing the question of how to educate (arts and culture) educators, and how to engage learners in meaningful teaching and learning. But it is my ongoing and changing practice as an artist-researcher-teacher that I must also stress as a point of departure. As such, just as much as there is a project, a body of work, to reflect upon (see chapter six), in many ways the object of this research is also my own practice as an artist-researcher-teacher, where the practice of teaching and research is seen as ‘art’, and this selfsame ‘art’ is understood as teaching and research. This, in tandem with the exhibition, is the object of research, as it were.

This piece of writing also seeks to coordinate a number of co-related impulses, even speculations, in order to arrive at an understanding of how (arts and culture) education might be pursued in a different form to that which is the norm in the four corners of a classroom, and beyond. In doing this, it further proposes what might be described loosely as *an aesthetics of pedagogy* as a central pursuit in a broader conception of how teaching and learning takes place. But the understanding of aesthetics brought to this thesis is rooted in practices that are both relational and dialogical – and as such, is fundamentally different to accepted and common-sense notions of aesthetics. If anything, this thesis engages the notion of what Stewart Martin describes as, “an aesthetic education against aesthetic education” (2007, 42). Or, to introduce a nonce word, a *miscegucation*?

Following from the above, I will draw on many points of departure rather than a few. While this may appear an anarchic practice to some, the roving, digressionary quality which allows a conversation across the education, arts education, contemporary art and

philosophy fields is key to my pursuit. In order to probe the possibilities that I envisage, former discipline boundaries are asked to adopt a more reciprocal attitude; a more responsive “leaning towards”, in Noelle McAfee’s words, to allow for deliberation to take place (2000, 190).

This pursuit began, and continues to do so, in pondering the relationship between the manner in which some contemporary artists work and the potential that the now emerged field of Multiliteracies holds. As such, I pose the possibility of stronger reciprocity between the two and contend that there is a vice-versa quality which may benefit a broader understanding of how we teach and learn. It is in this reciprocity that the (arts and culture) educator is able to understand how she/he is able to perform as an artist in the teaching and learning role. This is offered as a possible counter to the stultifying demands made on educators and learners in an all encroaching neo-liberal system. Perhaps more importantly, this artist’s sensibility has the potential to recognise volatility as the *sine qua non* of the teaching and learning situation and in doing this, resist the orthodoxy that insists on denying this condition. This seems to be the basis for Kris Gutiérrez’s assertion at the International Learning Conference in London, July 2003: “We pretend that learning is a benign activity; that it is stable – it is more improvisational”.

There is something of the self-reflexivity of the artist in all of this. Something akin to the pursuit of acting backwards and forwards towards an object, or something more ephemeral, the work of art, either as a maker or as a reader of a text. A further understanding of this might be in terms of making and reading as being akin to rule-like processes without being bound by these rules. Martin suggests that autonomy is the goal of education: “An education in autonomy is orientated towards that which follows no rules and gives no rules, and yet is not antagonistic or chaotic: the beautiful artwork” (2007, 41). This is remarkably similar to Guattari’s injunction to consider the possibility of the class operating as a work of art that will be surfaced regularly in this thesis (1995, 133).

So, if there is to be a central question to address throughout this thesis it might be: How are South African arts and culture educators (all educators?) to be educated and to what end? There are numerous sub-questions that, in turn, circle this primary subject of a research project which encompasses both conventional and creative research methods. Just as much as I have research questions that motivate this thesis, they seem to be more at ease with what Irwin et al. describe as a/r/tographic inquiry where the roles of artist, researcher and teacher are merged. Here emphasis is placed on the “process of inquiry and therefore questions evolve as the shifting relationality found within the project informs the direction of the enquiry” (2006, 74).

In addressing these questions I argue that the heightened relationship between what I term the artist’s sensibility and multimodality offers a radical insertion and counter to much of how the education of (arts and culture) educators is understood. In circling this question, just as much as I am looking outwards, it is a process of reflecting back on my own practice as both teacher and artist that I return to. As such, the autobiographical quality of part of the project needs to be acknowledged. This is an increasingly significant method present in much art education research and creative research more broadly (Hickman 2008, 18; Springgay et al. 2008).

So, this piece of writing, and the accompanying exhibition, emerges from the premise that there is something present in the way some contemporary artists practice or work, an artist’s sensibility⁹ if you like, in their studios and increasingly in more public situations, that warrants attention for teaching and learning more broadly. When this sensibility is brought into conversation with a teaching and learning situation, this ‘way of working’ often seems to create the conditions for teacher and learner agency (Schön 1983; Ross et al. 1993) and, I argue, a state of multimodality, which, in combination, makes for a teaching and learning reciprocity of cognitive and metacognitive¹⁰ significance¹¹. This significance increases when the accessing of the affective domain is acknowledged and given primacy. Given this, if this

often volatile sensibility can be identified and observed closely, then it seems to me that a number of possibilities are opened up for teaching and learning:

- Qualities that should be part of an arts and culture educator's repertoire
- Qualities that arguably should be part of all educators' repertoires
- Qualities that further the aspirations of the Multiliteracies Project

To adopt the recursive tactic that resurfaces throughout this thesis, I return to a further series of questions that nudge this project forward:

- What is this 'artist's sensibility' and how does an understanding of it offer insight into teaching and learning and, concomitantly, teacher education?

Following this, a number of sub-questions are posed for this thesis:

- What are the dispositions that might be part of an arts and culture educator's repertoire?
- Are these selfsame dispositions ones that should be present in all educators' repertoires?
- How do these dispositions further the potential of the emerging Multiliteracies field?

In addressing these questions, I provide a working profile of this artist's sensibility, based on my own experiences and reflecting on other contemporary artists working in studio, school and other public situations, which contributes to an understanding of how these dispositions might illuminate a primary means for arts and culture and, more broadly, multimodal teaching and learning to take place.

The initial impulse or proposition, as I have outlined it, is to claim some necessary reciprocity, or purchase, between, and for, multimodal pedagogies and what I refer to as the artist's sensibility. Here I propose that states of productive multimodality as outlined by the New London Group (2000), Gunther Kress and Theo van Leeuwen (2001), Carey

Jewitt and Kress (2003), and Kress (2010), are more likely to accrue in dialogue with this sensibility. Furthermore, that this state is more likely to retain a necessary volatility instead of subsiding into orthodoxy and regimentation. This thinking necessitates a playing out and understanding of multimodality and the artist's sensibility, their potential relationship, and their potential purchase in the classroom. This is what this piece of writing approaches. In doing this, I arrive at a position that has implications for how art educators are educated. But perhaps even more significantly, these implications have resonance for *all* teacher education. What I am interested in furthering is a conversation about the benefits to be gained from a multiple path, vice-versa exchange between multimodality and the artist's sensibility. What do we arrive at when the two are brought together?

So this thesis plays itself out as a series of ponderings on the manner in which teaching and learning takes place in art/s education. How can (arts and culture) educators teach towards what Thomas Docherty calls an aesthetics of potentiality (2003, 33) in classrooms that operate as works of art? These ponderings might be summarised as a number of propositions, possible corollaries and metaphorical possibilities:

1. (Arts and culture) educators should operate more like artists when they work with learners (Ross et al., 1993, 161, 162).

Therefore

a closer, more nuanced understanding of the artist's sensibility or set of dispositions, suggests ways in which (arts and culture) educators might begin to practice.

2. Contemporary artists, particularly those working in installation, and relational and dialogical modes, seem to work multimodally as a matter of course – or they work in ways which draw on the range of modes available to them, using them when,

and where, appropriate – and perhaps challenging the boundaries of this appropriateness.

Therefore

an encounter between those engaged in multiliteracies and multimodality and those involved in these forms of contemporary art practice, has the potential to produce new pedagogical knowledge which enables the (arts and culture) educator to practice more like an artist, imagine differently, and thereby resist bureaucratic tendencies resulting in stultifying orthodoxy.

3. Art education in many South African schools remains rooted in frames of reference from an apartheid period and dominated by an adherence to authoritarian and bureaucratic structure that seems to gather momentum from an outcomes-based agenda, rather than an understanding of the learning area or subject area as an opportunity for releasing capacities toward potentiality.

Following on from this, (arts and culture) educators should enter into communities of practice (Lave & Wenger 1991) that offer alternatives to the status quo of school (arts and culture) education.

4. Given the challenges faced in Arts and Culture education from reception year to grade 9, and in the senior years (grades 10–12), an artist's sensibility-multiliteracies pedagogy conversation offers a path for performing the Arts and Culture Learning Area as opposed to insisting on an in-depth subject expertise in each of the disciplines/strands.

Therefore, while in-depth subject knowledge and a wide repertoire of pedagogical strategies remain fundamental to the best possible teaching practice, the acquiring

of a further dispositional repertoire is necessary for the (arts and culture) educator to practice as an artist working across modes.

5. (Arts and culture) educators need to conjure with an expanded series of metaphors informing their practices, some of which might (or might not, for that matter) include the following: The classroom as harem (Deliss 2006); as harbour (Rolling 2006) as lattice and city (Efland 2002); as backyard (Mbembe 2008); as ambulatory (de Certeau 1984; Kentridge 2003; Brenner & Andrew 2006); as poem/book (Pike 2004); as installation (Schwabsky 2003); as malleable grid (Andrew & Neustetter 2008); as Marco Polo-esque terrain to be explored as opposed to shipwrecked Crusoe inhabited island (Said 1994); as a space for the tinker (Tyack & Cuban 1995); as a space of “troubling” (Irwin et al. 2006); as an opportunity for listings to take place; as “a choreographic community in which no one remains a motionless spectator” (Rancière 2007, 272). And to continue more extensively:

As a rhizome:

...dubbed rhizome, using this biological notion as a metaphor for multidirectional growth and diverse productivity irreducible to a single root representing epistemology grounded on a firm foundation for knowledge (Semetsky following Deleuze & Guattari 2004, 227).

As a space in which the erotics of teaching is encountered:

We need reminding that identity formation is the social production of a body that matters, not a troublesome excess baggage in pedagogical work...What a radical political project does not need are models of the good teacher as virgin mother (McWilliam 1996, 10, 15 cited by Morss 2000, 197).

Or as an agora:

McMahon suggests that the classroom would function: “not as a place of semination, but as an agora, a meeting place, with exchanges going on all the time, in various corners of the room and with various collages and assemblages and disseminations... Rethinking the student centred classroom, then, does not mean a blindness towards institutional power... What it means is to continually return to the idea that learning can be an eventfulness where the teacher is not ‘empowering’ students (as though power were something in the student’s future), but where their learning is already an expression of their own power, energy and joy”. (1996, 7, cited by Morss 2000, 196)

Or as carnival:

While contemporary educational theorists are just beginning to inquire into these developments, artists, particularly third world postcolonial artists, have been grappling with these cross-cultural worlds for some time now. These artists have offered up important spaces for educators grappling with new and generative interconnections between critical pedagogy and race studies.... In particular, these artists give us a way to reconceptualize a 'critical pedagogy of difference' that avoids staid conceptions of 'multiculturalism' ... They [postcolonial artists] evoke complex polyglot worlds of negotiation that cannot be easily contained. These worlds of negotiation are best captured, we argue, in the concept of the 'carnavalesque,' or the notion of unpredictable patterns of association, inversions of hierarchies of powers, and the playful, uncontrollable, rhizomatic flourishing of multiplicity that has taken over the modern city and metropolis (McCarthy & Dimitriadis 2004, 202).

Or as a “training ground/finite game”, where the “dominant approach to art education see[s] our role to be that of trainers, preparing students to play art as a finite game with winners and losers and fixed rules that may not be broken?” Or as an “infinite game”? (Hicks 2004, 294).

I am not claiming that all the above writers attribute these qualities specifically to a classroom – this is largely my transference as a way of provoking a different imagining of this space. Furthering this transference, what happens when this exercise is shifted so that it is the teacher that is understood metaphorically? Sheila Wright writes of the “teacher

as public art” (2006). While many of the metaphors listed above will have some purchase in the following chapters, what I would like the reader to grapple with is what might be a composite of the above: The metaphor of the classroom as artwork – realised in the circumstances of classrooms as experienced by teachers and learners in South African schools.

So, what does this begin to point toward? In grappling with this series of impulses my argument will be that a reciprocal mapping and massaging of the artist’s sensibility into and onto multimodal pedagogy, back-and-forth, to-ing and fro-ing, leads to an understanding of (arts and culture) education that allows for ‘potentiality’ (Docherty 2003; Rancière 2004; Appadurai 2008).

The reader may well ask: Why the insistence on the presence of a multimodal pedagogy? Why is it this particular pedagogy that is deemed purposeful for teachers and learners at this particular moment? And why the bringing together of what it is that the artist does with multimodality? My thinking is based on a conviction that multimodal pedagogy has a role to play in teaching and learning at all levels, and also for the educating of educators, in the manner in which it recruits subjectivities and broadens the basis for the releasing of capacities. This conviction is borne out of a recognition of the artist’s sensibility in many multimodal projects. The local case studies that support this position are numerous, including the following: The Visual Literacy Foundation Course, University of the Witwatersrand (Brenner et al. 2004; Brenner & Andrew 2006), Olifantsvlei Primary School (Stein 2001, 2002), Lamula Jubilee High School (Newfield et al. 2003; Newfield & Maungedzo 2006), P.J. Simelane Secondary School (Gray 2007), the Advanced Certificate in Education (Arts and Culture) in-service teacher training programme (2003 to the present), and the Curriculum Development Project-Wits School of Arts partnership project (2003–2008).

In conceiving of this relationship, I do not see it as a foisting of theory developed elsewhere

onto a so-called developing country context. On the contrary, a striking feature of the Multiliteracies Project is the manner in which it has emerged since 2000 with a significant South African presence (Newfield & Stein 2000; Newfield & Stein 2006; Stein 2008). And building on this argument, a reading of Achille Mbembe's writing, and that of Sarah Nuttall, on the metropolis that is Johannesburg, suggests a resonance between the South African experience of the Multiliteracies Project and life in the complexity of South Africa that begs to be connected more fully:

First is the fact that the ways in which societies compose and invent themselves in the present (the creativity of practice) is always ahead of the knowledge produced about them. In addition, these compositional acts always move in multiple and unforeseen directions... They have, thus, the capacity to continually produce something new and singular, as yet unthought, which cannot always be accommodated within established conceptual systems and languages (2004, 348, 349).

In identifying this “creativity of practice” as “compositional acts” that are forever moving in “multiple and unforeseen directions”, Mbembe and Nuttall seem to describe the potential of the multimodal classroom. At the same time, what is described is not unlike the practice of the artist. They go on to write of the need for a defamiliarisation of “commonsense readings of Africa” and, in doing this:

drawing on new critical pedagogies – pedagogies of writing, talking, seeing, walking, telling, hearing, drawing, making – each of which pairs the subject and object in novel ways to enliven the relationship between them and to better express life in motion (2004, 352).

This would seem to be an account of an intense state of multimodality and the design and re-design of multiliteracies. Given this, it would seem more than apt to probe how these pedagogies might be actualised, and in doing this, to also defamiliarise current pedagogies. Mbembe’s interest, and that of Nuttall, is in arriving at new readings of Africa. In support of these new readings I seek to find ways in which these pedagogies might find their way into the space of the classroom. Is it possible that the artist's sensibility and multimodality

provides a contribution to this language and to how we act in the contemporary moment?

Mbembe and Nuttall's account of the pedagogies necessary for a new imagining of the metropolis seems to situate their project in the realm of the aesthetic. At the same time, this aesthetic is linked to the political. This is not unlike Rancière's linking of politics and aesthetics which affords a trajectory of thought for the artist-educator. He writes:

Politics revolves around what is seen, what can be said about it, around who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time (2004, 13).

The parallels to the artist's way of working are worthy of note. As Ross suggests, we are clearly in the realm of the aesthetic when production and invention are at the core of determining what is seen and what is said (2007, 255).

In addition to the projects of the Wits Multiliteracies Group, the Visual Literacy Foundation Course and other teacher education programmes, the thesis is informed by experiences at an intermediate school in Fouriesburg, in the Eastern Free State; a Sandton-based primary school in Johannesburg and a secondary school in Dobsonville, Soweto. Projects at schools in Sierre and Thun, both in Switzerland, also inflect this study. It should be noted, however, that this thesis *does not* provide an account and analysis of these projects. This form of fine-grained study is seen as a possible future project emerging from the framework established by this creative research. One of the aims of this creative research is to arrive at a frame from which further systematic, perhaps more empirical, research ensues. In doing this, the longer term project entails the development of clear pictures which establish "the causal relationship between classroom practices and academic achievement in South Africa" (Fleisch 2008, 122). Importantly, my contention is that the artist's sensibility, in tandem with multimodal pedagogies, contributes to understanding this relationship.

Throughout this creative research project the inevitable challenges of developing teacher education programmes, authentic assessment practices and whole school transformation will be alluded to. This is largely unavoidable, but at the same time they are acknowledged as areas not within the boundaries of this study. As such, this creative research project acknowledges and asserts its speculative quality.

1.3 Rationale – introducing the project of identifying the ‘artist's sensibility’ and making the connection with multimodality

Why is this creative research project necessary? There are two primary reasons. The first might be understood in relation to the broader Artists in Schools and Community Art Centres project that took place between 2003 and 2005 as part of the Wits School of Arts-Curriculum Development Project partnership and the number of other similar projects that have taken place in South Africa over the last decade and more. The broader rationale for the partnership was to provide the underpinning for alternative pathways for the education of arts and culture educators, following the UNESCO Regional Conference on Arts Education document produced for the conference in Port Elizabeth from 24 to 30 June 2001¹². This creative research project is seen as an opportunity to further develop an argument for the insertion of the artist's sensibility into, and outside of, the classroom. This would seem to be an even more urgent task given the development of the UNESCO Roadmap for Arts Education (2006), the Seoul Agenda (2010) and the African Union – New Partnership for Africa's Development (NEPAD) Second World Conference on Arts Education (Seoul, Republic of Korea, 25-28 May 2010) report.¹³ So, a second reason for the existence for this research is to make a modest claim for how the artist's sensibility and multimodality might offer mutual benefit to the broader project of teaching and learning.

The sub-title of this chapter, namely, ‘making sure it doesn't add up’, provides a further insight into why this research is necessary: it has its origins in the growing realisation that

South African arts and culture education programmes (all programmes?) at school level are often in need of an insertion of an artist's sensibility into how they are delivered and performed. This position is based on my observations during nine years of teaching at the senior level of the GET phase and also at the FET phase, and subsequent involvement as an internal moderator for practical art subjects at grade 12 level¹⁴ and subsequent visiting of a range of schools in the role of art education lecturer. The sub-title has its roots in the following statement made by Ross, Radnor, Mitchell and Bierton in their book *Assessing Achievement in the Arts*:

It could be argued that arts teachers need to behave more like real artists and less like bureaucrats. School art, at its worst, is the art of the bureaucrat: neat, safe, predictable, orthodox. School art adds up: the real thing rarely does (1993, 161,162).

So the 'making sure it doesn't add up' of the sub-title speaks to the common occurrence of orthodox 'adding up' observed by Ross et al. Ross et al. write from their perspective as art educators in the United Kingdom in the early 90s, but their observation is equally relevant for South Africa, and I would argue, other countries, in the twenty-first century. Jeff Adams from Goldsmiths College notes, following a John Steers article written in 2003, how government officials and administrators in the United Kingdom continue to aspire to a "teacher-proof curriculum" which allows them to exert a bureaucratic authority over teachers in the classroom (2005, 31). My experiences would seem to concur with these observations. On a projected level, this scenario seems to echo as a unit of Michael Warner's description of "administration":

Such is the image of totalitarianism: non-kin society organized by bureaucracy and law. Everyone's position, function, and capacity for action are specified for her by administration. The powerlessness of the person in such a world haunts modern capitalism as well (2002, 69).

In resisting what Warner refers to as "powerlessness" how do we get art teachers to 'be' more like artists and less like bureaucrats?¹⁵ In meeting Ross et al.'s challenge, my claim is

that the reciprocal relationship, or understanding, of the artist's sensibility in tandem with multimodal pedagogy begins to address this situation – and also suggests a thinking space for a different conception of educating (arts and culture) educators. Indeed, what happens when the language or numeracy teacher works in this way? Which does of course occur on occasion – is it possible that this might be the *sine qua non* of the experience of all teachers and learners in the classroom?

A further argument for why this research is necessary is present in the addressing of the question: How do we ensure that criticality and creativity achieves a more central place in the education of learners (and educators)? And here I reference the title of the thesis and offer as an initial provocation the question asked by Guattari, the long-time collaborator of Gilles Deleuze, quoted in an article by Sam Sellar of the University of South Australia: “How do you make a class operate like a work of art?” (Guattari 1995, 133 in Sellar 2005,1). Sellar goes on to ask: “How can teachers create the conditions for innovative changes in pedagogy and how can these conditions be sustained?” (2005,1).

What this question seems to point towards is what I might describe as, as I have suggested previously, an *aesthetics of pedagogy*. This entails a reconceptualising of the aesthetic in terms of potentiality (Docherty 2003), the dialogical (Freire 1970; Bohm 1996; Kester 2004), relationality (Bourriaud 2002) and a playing out of Guattari's (1995) injunction to consider how the class might operate as a work of art.

Gunther Kress, to whom I shall refer to in chapter four, writes of the need to establish relationships between aesthetics (and ethics) and the Multiliteracies Project (Bearne 2005, 298; Kress 2010). This is a welcome direction in the trajectory of the Multiliteracies Project. What I offer is a furtherance of this path in terms of more recent conceptions of aesthetic practice. I open up a space to think through how an aesthetic imbrication with multimodality allows for the realisation of an ongoing transformed practice that is able to resist tendencies towards orthodoxy – and also to offer an ethical

position. An aesthetic orientation, in the manner conceived by Martin (2007, 41), and what I have termed the artist's sensibility, is, I argue, necessary for a multimodal orientation to achieve purchase beyond the recessive gene-like presence referred to earlier in this chapter (see endnote 5). What this aesthetic orientation insists on, however, is a place for critique that those such as Kress are want to relinquish (Kress in Bearne 2005, 296). A criticality that is always predicated on action would seem to be a central component of a transformed practice that at least offers the option of resistance – resistance to and of the trappings of neo-liberal global capitalism. Similarly, the presence of the artist's sensibility as I describe it has the potential to unmask power relations through ways of working that insist on imagining differently and engaging conflict. At the same time, an understanding of multimodality affords a pedagogical structure, akin to a rule-like but not rule bound discipline – a different conception of rigour?

So, if this so-called artist's sensibility is central to what is to follow, how is 'it' to be understood?

In the late 1960s Richard Serra, the sculptor, hand wrote a list which serves as an appropriate introduction to this section of the thesis:

to scatter	to modulate
to arrange	to distill
to repair	of waves
to discard	of electromagnetic
to pair	of inertia
to distribute	of ionization
to subject	of polarization
to complement	of refraction
to enclose	of simultaneity
to surround	of tides
to encircle	of reflection
to hide	of equilibrium
to cover	of symmetry
to wrap	of friction
to dig	to stretch

to tie	to bounce
to bind	to erase
to weave	to systematize
to join	to refer
to match	to force
to laminate	to force
to bond	of mapping
to hinge	of location
to mark	of context
to expand	of time
to dilute	of carbonization
to light	to continue

(Vischner 2005, 55).

Theodora Vischner, the author of the short article, remarking on this idiosyncratic offering, writes as follows:

In place of an inventory of forms, Serra has substituted a list of behavioral attitudes. Yet one realizes that those verbs are themselves the generators of art forms: they are like machines which, set into motion, are capable of constructing a work (2005, 55).

Almost thirty years later, Miwon Kwon, referencing Serra's list of verbs, offered another list of sorts in identifying the skills and knowledge set of the artist:

The situation now demands a different set of verbs: to negotiate, to coordinate, to compromise, to research, to organize, to interview, etc... the artist used to be a maker of aesthetic objects; now he or she is a facilitator, educator, coordinator, and bureaucrat (1997, 44).

And in 2007, Francis Alÿs offered the following 'attitudes' that lead him to making art:

- talking
- resting
- walking
- cooking
- playing
- reading

- mistaking
- trusting
- listening
- fearing
- exchanging
- losing
- hoping
- believing
- failing
- waiting
- trying
- translating
- distancing
- transforming

and

- not sleeping
- not accepting
- not understanding
- not closing
- not planning
- not remembering
- not knowing (Foster 2007, 44).

This introduces one of a number of tropes or metaphors that will surface throughout this piece of writing (and in the exhibition) as a way of capturing pointers towards this sensibility. I have always been interested in lists: their potentiality, their visuality, their promise of activity, their being of ‘things to be done’. Here I propose the harnessing of the notion of ‘listing’, noting its offering of something that is ‘off-balance’, about to ‘capsize’ in danger of ‘over-balancing’. At the same time, ‘listing’ offers something that is about the ‘navigational’ and what is happening as a future orientation. ‘Lists’ also offer a memory of medieval challenges; of jousting and entering the lists; of scenes of contests – and at the same time, of listening.

Both entering and following the lists offered by Serra, Kwon and Alÿs, I offer a further list of words: qualities, emphases and dispositions that I propose at the outset of this

thesis for the repertoire of the artist-teacher:

irreverent
risking
self-reflexive
criticality
ludic
transgress
disrupt
multimodal
horizontal
dialogic
relational
subjectivise
listen
collaborate
step back
negotiate
coordinate
research
organise
make-do
makeshift
improvise
perturb
interpret
indeterminate
generate
metaphorise

Perhaps this comes close to Maharaj's attempts to understand arts practice as a "non-assimilative threading [that] is not unlike a "list that can be added onto interminably"" (2009, unpaginated).

What emerges from this imagining of rubbing and working against, and with, is a conviction on my part that this sensibility is something that is invariably that which is not stable or constant. As we shall see in what follows, the volatility of this sensibility is an obvious, and important, feature. Concomitantly, there would be some interlocutors who would resist the pinning down process I envisage as a violation of the very 'sensibility' I profess to value. As Grant Kester asks of his own project to define dialogical aesthetics (a project that I shall return to in this thesis):

Am I imposing fixity on a cultural practice whose goal is to challenge categorical stasis? Am I simply reiterating on an epistemological level the violence and abstraction that so many of these projects seek to challenge?... Even as I try to define something called dialogical art, I find it slipping from my grasp as it blurs into grassroots theater, collaborative mural production, and community activism (2004, 188).

While this is a position I agree with, I am also interested in beginning to think through the task of imagining a different form of aesthetic agency in teaching and learning that is accessible in its volatility.

1.4 Some thoughts on methodology (listings and constellations)

This section of the thesis has led me to ponder on the nature of how research into art/s education takes place and this selfsame pondering is present in chapter six where I reflect on the *Misc (Recovery Room)* exhibition. I am inclined towards Gary Peters' reading of Maurice Blanchot's aesthetic practice (an aesthetics of research) as one that attempts "to remain outside of the increasingly sterile dialectic of knowledge and understanding animating the sciences and humanities respectively" (Peters 2003, 3). He goes on to write:

This, in turn, leads to a mode of a research that is radically unmethodological while, at the same time, being almost obsessively methodical, not only from work to work, but from moment to moment – the scrutiny of the instant necessary for improvisation (2003, 8).

I do not intend to claim the same kind of obsessive methodology as Blanchot, of course, although this is something that I hope to move towards. In doing this, my impulse has been to follow a research path that approximates the practice of an artist working self-reflexively on a project: even speculatively and in a digressive and recursive manner. Remember too that this is the path I am proposing for practices in the classroom. There is also something about collecting and accumulating fragments in my ‘method’ which is akin to what Peters writes above and the “agglutinative” that is present in the writing of Bourriaud (2002) and Maharaj (2009). This selfsame methodology is present in the making and curating of the *Misc (Recovery Room)* exhibition (see chapter six): a method that prompts connections, divergence and a mobility of project. Here I am reminded of John Lechte’s writing on the feminist author Michèle le Doueff’s work: he notes that her philosophy is one that shows that “ ‘there is no thinking that does not wander’, that does not proceed by digressions, and through a sense of engagement that is supple and reflexive” (1994, 168). This approach is supported in some of the more recent writing on arts-based research which I will refer to in this chapter, including the work of Graeme Sullivan who notes how “the artistry characteristic of research is akin to art criticism and narrative storytelling” (2006, 24). I would add to this the ‘artistry’ of the making process – perhaps a process that is just as much about *bricolage* as it is craft. Importantly, and in keeping with my methodological positioning, Irwin et al. write:

Where others may talk of reflective action as a procedure or a protocol, artists’ practice, with less concern for functionalism, can be seen as a transcognitive and reflexive response to the impulse of creativity (2006, 27).

What this adds up to is a methodology that employs what might be called mixed methods (although not those described as quantitative) and at the same time asserts the phenomenology of the artist’s introspective and often imaginative reflection. Further to

this, this project employs methodologies that assert the knowledge-producing fact¹⁷ that is the work of art and the processes leading to its realisation (Hickman 2008, 18, 19). Some will see this as what has been referred to as “method slurring” (Hickman 2008, 192). I would prefer to argue for a methodology that moves back-and-forth across both “imaginative and theoretical” routes, affirming an individual vision and the value of that which is often deemed to be anecdotal (Nuttall 2009, 152).

My hesitancy, even suspicion, around conventional methodologies should be seen as supporting the dispositional recalcitrance¹⁸ that I associate with the artist’s sensibility. This stance would seem to be reinforced by many within the art education field. Elliot Eisner asks the following:

Could there be, I asked myself, an approach to educational research that relied upon the imaginative and expressive crafting of a form of representation in ways that enlarge our understanding of what was going on, say, in teaching, or in the school’s cafeteria, or in the high school mathematics classroom? (2006, 10)

Here I prompt a forward-looking moment and ask whether the *Misc (Recovery Room)* exhibition and the *Classroom (Recovery Room)* installation doesn’t lean (gesture) in this direction? Eisner’s question seems apt in relation to the nature of this writing and the accompanying exhibition: this is what the project attempts. I note here that Eisner’s enquiry is not solely focused on *arts and culture* education, but *all* education. This parallels my insistence throughout this creative research project that what is being researched (recovered?) has implications beyond the art room. Following this, Eisner argues for the persuasiveness of:

the arts [providing] access to forms of experience that are either unsecurable or more difficult to secure through other representational forms” and the dominance of scientific methods resulting in the “biasing [of] our understanding by excluding other perspectives (2006, 11).

As well as asserting the need for alternative methodologies, Eisner clearly validates the

presence of the multimodal in representational actions, acknowledging their worth for research in that they allow an accessing of knowledge inaccessible through more conventional methods. And if we take his argument further, it would seem that there is a commonality that needs to be noted: underlying artistic experience and qualitative research is an aesthetic emphasis (Bresler 2006, 52).

Of course, broadly speaking, the methodology employed in the thesis is qualitative in nature. As Eisner suggests, this kind of research is one in which "qualities" are sought. As he puts it, "the characteristics of our experience" (Stockrocki citing Eisner in La Pierre & Zimmerman 1997, 33) are excavated through a "systematic process of describing, analysing and interpreting insights" (Stockrocki 1997, 34). This excavatory process is one I acknowledge, proposing that it might also be present in Peters' call for a radically unmethodological approach (2003, 3). This is what the artist's sensibility is – a series of qualities and dispositions and, as Bresler suggests, interpretive research begins with the biography and self of the researcher (Denzin, 1989, cited in Bresler 2006, 59). As such, my 'methodology' is similar to that employed in much of the work produced with members of the Wits Multiliteracies Group in the way it continues "a critical and creative reflection by insiders" (Brenner & Andrew 2006, 205) in this case, myself, as an artist and teacher. This process of critical reflection by the insider is placed under scrutiny in chapter seven.

Bresler also emphasises the *particular* in qualitative research and how this facilitates "a noticing, a perception, and a connection. This dialogue, affective/cognitive connection encourages us to go beyond our preconceptions and ready-made categories, expanding conventional responses" (2006, 57). This would seem to align strongly with the particularity of the object or event created by the artist.

Following on from this, the methodology I employ in this research project is in keeping with an emerging understanding of arts practice-based research. Just as much as this research report references the existing methodologies extant in the field, it also introduces

a more installatory-relational-dialogical imagination as ‘method’ – that of lists, or listings, and constellation. Lists seem to have a potentiality that the reader will continue to encounter in this creative research project. They are markers of becoming and that which is to be fulfilled. The ‘listing’ also references the encounter of conflict – and at the same time acknowledges ‘listening’. Freed from its stratification, the list becomes constellatory. This imagination is also present in the metaphors listed earlier in this chapter. That which is ‘makeshift’ (to be introduced in the following section) is also seen as an important part of the methodology for this thesis, as well as it being a metaphor for how one envisages an artist working in the school (all institutions), public space and studio. This would seem to coincide with Maharaj’s grappling with knowledge-making processes in arts practice. Here I quote three passages from a 2009 article to introduce his argument that presents a series of questions which show how a project such as my own resists conventional ‘methodology’. Firstly:

We might do better to keep matters open, perhaps with a feel for the hodgepodge of methods, even muddle, that attends the lab workbench....His [Bachelard’s] account resonates with the state of play in art practice and research that also amounts to a proliferation of self-shaping probes, stand-alone inquiries, motley see-think-know modes. Their sheer heterogeneous spill tends to stump and stonewall generalizable principles – at any rate; they resist being wholly taken under the wing of systematic methodological explication (unpaginated).

There is much in this account of what creative research might be that I find present in my own thinking: “hodgepodge”, “muddle”, “self-shaping probes”, “stand-alone inquiries”, “motley see-think-know modes”. Rather than dismiss these moves and tactics, I try to, or rather insist on finding a place for them in the “less-anxious creativity” of Appiah’s polyglot artist (1991). Again, there is something about Maharaj’s scrutinising of arts practice that resonates with a radically different conception of rigour (Doll 1993).

The second reinforces the earlier link to Marcel Duchamp’s practice (see Lazzarato 2010 in chapter one) and emphasises the dispositions of chapter five. There is something of the ‘makeshiftness’ that frames chapter five that is evinced in “knocked together for the

nonce”, although, arguably, each “nonce” moment is accumulated into a repertoire that is brought to bear in the “method” described below:

What comes into spotlight with these two somewhat iconic examples [Duchamp and Hockney] ...is the point that method is perhaps less about given, handed-down procedures than about approaches that have to be thrashed out, forged again and again on the spot, impromptu in the course of the art practice-research effort. I am left pondering the idea that method is not so much readymade and received as “knocked together for the nonce” – something that has to be invented each time with each research endeavour (2009, unpaginated).

And thirdly, Maharaj, in emphatic fashion, provides an astute counter to, and simultaneous embrace of, that which might provide a more comfortable, recognisable methodological process:

This is not to say that visual art practices do not interact with established discursive-academic circuits and think-know components. They do so vigorously – glossing and translating them, aping them with bouts of piss-take, subjecting them to *détournement*. However, this should not lull us into seeing the discursive as the only or prime modality of “thinking through the visual”. Alongside, runs its intensive non-discursive register, its seething para-discursive charge and capability – both its “pathic” and “phatic” force, its penumbra of the non-verbal, its somatic scope, its smoky atmospherics, its performative range (2009, unpaginated).

The final sentence of the third Maharaj passage is, for me, one of many apt descriptions of the embodied higher order learning present in multimodal moments in projects noted in chapters four, five and six.

A further note: in the context of this thesis I have a hesitancy around questionnaire generation of data. This seems to be in contradiction to so much of the conversational and dialogical work invested in by the artist as should be clear in the preceding references to Maharaj’s writing . As such, I do not draw on this kind of material from teachers, learners and artists in order to gather empirical evidence. There is still a more appropriate instrument, or set of instruments, to be developed here. Rather the data I refer to primarily are my *moves* and *resultant objects* and *further moves* of the exhibition¹⁹ – or multimodal texts as Stein would refer to them (2008, 11). At the same time I acknowledge that there are absences and silences (Stein 2008, 17) in my so-called data.

Much of the work done in the Multiliteracies field is rooted in an ethnographic methodology based on participant observation, interviews and field notes. There is no doubt that there is some of this way of working that frames my project. But, as with my earlier comment about questionnaire-generated data, I am at this point uneasy at this being the primary source of data. The future of this project would seem to involve the development of an approach – I avoid the word ‘methodology’ here as it seems to exert parameters that are unhelpful – that draws on creative research and oral history practices, as well as discursive research practices as developed by Hepburn and Wiggins (2007). While this project does not employ these practices it is useful to summarise them as they do offer a trajectory that invites future attention as the thesis of this creative research project finds purchase in a greater number of classrooms and institutions.

Hepburn and Wiggins describe this methodology as bringing together “sophisticated analytic approaches to social action” that in turn bring together both “conversation analysis combined with the fresh treatment of mind, cognition and personality developed in discursive psychology” (2007, 1). What is achieved through these practices they claim, with the help of new recording technologies, is a more nuanced and pronounced understanding of “the world as it happens” (Boden 1990, in Hepburn & Wiggins 2007). In doing this, the more traditional practice of working only through interviews, questionnaires and field notes is precluded. What draws me to this practice as a future phase of my project is its emphasis on *action being constitutive*: what people say is understood as not necessarily being what they are really thinking, or that which might be understood as reality, for that matter (Hepburn & Wiggins 2007, 8). Through this, their willingness to engage fluid concepts such as “agency, doubt, prejudice and emotional investment” (Hepburn & Wiggins 2007) seems to hold value for finding paths to interpret – rather than measure – teacher and learner responses to the artist’s sensibility-multimodality thesis.

Chapter two: Teaming and teeming – literature review and theoretical constellation

Chapter two: Teaming and teeming – literature review and theoretical constellation

At the risk of being labelled a magpie and eclectic, and again after Brenson (1998), I wish to propose what I describe as a theoretical constellation, drawing from a range of fields including art education and education theory, philosophy, anthropology, contemporary art practice and art criticism. Here I *do not* claim to encapsulate the entire oeuvre of these thinkers (players), but rather draw in elements that begin to coalesce momentarily as a way of framing the conversation between the artist and multimodality towards the class as artwork. In this pursuit, I situate myself as an artist with an interest in pedagogy and the resultant possibilities of this relationship. I also introduce the reader to a series of interconnecting ideas that provide prompts that enable a different form of thinking around how (arts and culture) educators and learners might begin to operate.

The constellatory, topographical team I propose is as follows:

Eisner	Schön	Doll	
	The New London Group	Kress	
	Appadurai	Irigaray	
	Deleuze	Guattari	Semetsky
	Fanon	Henricks	
Freire	Kester	Bourriaud	Rancière
Armstrong	Docherty	Ndebele	
	De Certeau	Mbembe & Nuttall	

2.1 Eisner, Schön and Doll

Over time, the writing of Elliot Eisner, Donald Schön and William Doll (Jnr) has provided the initial framing for my thinking. Here I bring together three writers from the education field, with Eisner also being recognised as a significant figure in the theorising of art education. I begin with their work as, in many respects, it is their writing that has stimulated the curiosity necessary for the genealogical paths that follow.

Eisner's writing on art education extends over the better part of the last four decades. His most recent book, *The Arts and the Creation of Mind* (2002), provides "a succinct distillation of [his] key ideas... over an entire professional lifespan" (Efland, 2004, 78). Since reading his influential *Educating Artistic Vision* (1972) in my Higher Diploma in Education (Postgraduate) programme, his work has continued to infiltrate its way into my thinking on arts and culture education and education more broadly. While much of *The Arts and the Creation of Mind* treads familiar ground, some of it seemingly conservative in the early twenty-first century (some might consider it prescient given the longevity of some of the ideas), there is much that Eisner has contributed to the establishment of a more rigorous and expansive thinking directed towards arts and culture education. What is of significance is the manner in which his thinking presages much of the more 'progressive' and 'radical' positions occupied by educators in the late twentieth and early twenty-first centuries. Efland's review of *The Arts and the Creation of Mind*²⁰ is a useful summation of Eisner's oeuvre and contribution to art education. In this review, Efland gives the reader insight into Eisner's major areas of research, and achievement, spanning a professional career from the late 1960s to the present. They can be summarised as follows:

- The recognition that learning in art is both affective/sensory *and* cognitive
- The challenging of behaviourist objectives and the insertion of expressive objectives into the thinking of art education and education more broadly
- The recognition that learning through multiple modes offers a more comprehensive learning experience and the anticipation of the relevance of multimodality for

teaching and learning

- The recognition that the creation of representations is socially situated
- The anticipation of constructivist learning (Efland 2004)

For the purposes of this thesis all of the above points have resonance. The reader will note the presence of learning as multimodal, socially situated and constructed. Eisner's writing on "artful learning" is also acknowledged in this summary framework. As recently as 2002 he wrote the following:

We also need to understand artistry, that is, how people learn to make things well. Artistry is most likely when we acknowledge its relevance to teaching and create the conditions in schools in which teachers can learn to think like artists (2002, 384).

Here it is pertinent to note that he is making this assertion in relation to *all* teachers – not just those in arts and culture, and while Eisner's conception of the 'artist' is, I am certain, quite different from the one I will expand upon in the following chapters, there is a principle here which is worth noting.

Donald Schön is a contemporary of both Ivan Illich and Paulo Freire. This is an important connection for a number of reasons, not least of all because of Illich's interest in "learning webs" and Freire's notion of the "dialogical" (Smith 2001). As I develop an understanding of the artist's sensibility I shall return to both themes. Schön's work also intersects with that of Eisner in its insistence on a repertoire that includes critical reflection as being an active production of knowledge process.

Schön's *Educating the Reflective Practitioner* (1990), in which he writes of the artistry of professional practice, contributes to my evolving identification of the artist's sensibility. His identification of the "deviant tradition of studio and conservatory" (1990, 17) and insistence that "what we can learn from a careful examination of artistry,... is, the competence by which practitioners actually handle indeterminate zones of practice"

(1990, 13) begins to indicate qualities to be further interrogated as part of the artist's sensibility. Furthermore, they provide considerable reinforcement and purchase when coupled with the work of William Doll. It is the bringing together of the possibilities suggested by Eisner, Doll and Schön (and others, as we shall see) that mark the insertion that allows multimodality (and the classroom) to avoid becoming an orthodoxy for teachers and learners. The artist's sensibility has the capacity to disturb this tendency.

In *Educating the Reflective Practitioner* Schön details the practices of a practitioner named Quist who has:

built up a repertoire of examples, images, understandings, and actions. His repertoire ranges across design domains. It includes “sites he has seen, buildings he has known, design problems he has encountered, and solutions he has devised” (1990, 66).

The word I emphasise here is ‘repertoire’. How does one develop and sustain repertoire? According to Schön, it is the building of repertoire, and its increasing depth and complexity over time that enables a way of working in “unfamiliar situations”, that is able to resist reducing them to standardised categories and to rather acknowledge their singular, perhaps (favourable) idiosyncratic quality (1990, 68). To emphasise a point, Quist's repertoire consists of the following: images, examples, descriptions, actions, understandings and previous solutions (1990, 66, 68). He works in a manner which draws on this repertoire in a reflective, conversational way. The other features of his practice are also significant: he reflects-in-action and does this playfully; at the same time, he is rigorous in this playful, experimental process; and “he plays [this] game in relation to a moving target, changing the phenomena as he experiments” (1990, 74, 75).

Schön's understanding of rigour (through Quist) allows a significant connection to the thinking of Doll as we shall see later. This similarity would seem to exist in their refusal to accept commonly held understandings of ‘rigour’. Doll writes:

In a reflective conversation, the values of control, distance, and objectivity –

central to technical rationality – take on new meanings. The practitioner tries, within the limits of his virtual world, to control variables for the sake of hypothesis-testing experiment. But his hypotheses are about the situation's potential for transformation, and as he tests them, he inevitable steps into the situation (1990, 79).

And this understanding of rigour offers a useful introduction to a third text from this trio, namely William Doll's book *A Post-Modern Perspective on Curriculum* (1993). This text is a source for understanding re-imagined qualities of rigour, and in doing this, provides a generative trajectory, as do Eisner and Schön, linking both the artist's sensibility and multimodality. At the same time, my thinking about how to understand the artist's sensibility draws on his substitution of the “three r's' of 'riting, reading and 'rithmetic” with the “four r's of richness, recursion, rigour and relations” (1993, 174, 176). I am particularly interested in the way Doll's conception of rigour provides another possible layer of for this creative research project:

It [rigour] draws on qualities foreign to a modernist frame – interpretation and indeterminacy... In dealing with indeterminacy, one can never be certain one "has it right"... One must continually be exploring, looking for new combinations, interpretations, patterns... The quality of interpretation, its own richness, depends on how fully and well we develop the various alternatives indeterminacy presents (1993, 182, 183).

It is this rigour of "indeterminacy and interpretation" that is useful in beginning to re-imagine the relationships that begin to exist in a classroom and how (arts and culture) educators might begin to understand their practices.

Doll likens the curriculum to a matrix with no beginning and no end. While the matrix has boundaries, it also has multiple points of intersection and foci (1993, 162). He goes on to assert the value of perturbation in systems – for my purpose, the classroom, the curriculum, or even institutions more broadly. His understanding of rigour as being something less bound and less determined by a conventional, perhaps academic logic, is one of the many apertures opened up for an introduction of the artist's sensibility and for a different

conception of how teaching and learning might take place. I shall return to this in chapter six and find representations, both visual and spatial, that engage this re-imagining of curriculum. In anticipation of this, gently eroding the foundation of the panopticon-like classroom, let me offer the following: Can rigour be other than severe, strict, harsh? Can there be a rigour of pleasure? What does a Doll-like rigour look like, feel like, sound like...? Could it be, as we shall understand later in this creative research project, that this rigour is about the multimodal? Is it about a rigorous 'makeshiftness' (see chapter five)? It is possibly what Mbembe and Nuttall see, and ponder on, in the African city (see chapter one).

2.2 The New London Group

Here I will be brief as chapter four will entail a more involved undertaking with regards to multiliteracies and multimodality. An important inclusion in the constellation that makes up this chapter is the writing of The New London Group in *Multiliteracies: Learning and the Design of Social Futures* (2000), edited by Bill Cope and Mary Kalantzis. This publication, and others from the last decade (see Kress 1997; Kress & van Leeuwen 2001; Jewitt & Kress 2003; Stein 2008; Kress 2010) provide the framework for an understanding of multiliteracies theory and multimodal pedagogy. The four part framework, or malleable grid as I refer to it in later chapters, of situated practice (experiencing), overt instruction (conceptualising), critical practice (analysing) and transformed practice (applying) (Cope & Kalantzis 2000; Kalantzis 2009) will be introduced and then positioned in relation to the artist's sensibility in order to establish whether there might be useful purchase between the two. Further to this, the Multiliteracies Project's democratic, transformative agenda will be foregrounded in relation to a South African context, particularly in the manner classrooms are imagined as multi-semiotic, complex, democratic spaces (Stein 2008, 1).

2.3 Appadurai – Aspiration, imagination, anticipation

Arjun Appadurai's paper *Culture and Terms of Recognition* (2002) provides a telling argument for the involvement of communities in cultural practices as a way of acquiring

those skills necessary for the navigation of our lived worlds. In my writing I link this imperative to the emancipatory project of the Multiliteracies movement and emancipation as the goal for the artist's sensibility-multimodality connection I am making – a connection against stultification (Rancière 1991).

Appadurai writes of a “politics of hope” which proposes practices which allow people to exercise their imaginations for participation through “scaled exercises in what I have elsewhere called the capacity to aspire” (2004, 33). It is these politics and the pragmatics of these “scaled exercises”, as evinced in research done in Mumbai, that have often found resonance in the many Wits Multiliteracies projects carried out over the last decade.

2.4 Deleuze and Guattari – and Semetsky

The writing of Félix Guattari has already been introduced, albeit in an emblematic way through the question which surfaces throughout this project. Beyond this, his collaboration with Gilles Deleuze informs the thesis with the ranging quality deemed necessary for understanding of the volatile nature of the sensibility being studied. Deleuze's insistence on “creativity in a world of unpredictability...” is perhaps his most significant offering for the educator, as is his generally radical attitude towards education (Morss 2002, 185). Their concept of the “rhizome” is also useful as models/lenses for the artist's sensibility and also for the method of the project (Gregoriou 2004). The growing interest in their writing for educators is evident in the special issue of *Educational Philosophy and Theory* (2004) edited by Inna Semetsky in which a series of articles are devoted to the writing of Deleuze (and Guattari) and the potential their work has for education. It strikes me that Semetsky et al.'s combining, or re-combining, of their philosophies within a pedagogical frame, is of some worth for this thesis in its affirmation of the strategies I claim to be present in the artist's sensibility. A ‘tool box’ is often seen as that which Deleuze and Guattari offer the reader, the user. This in itself has a semblance of choice, of independence, of volition. This is what this creative research project seeks to foster through a closer scrutiny of the artist's sensibility in relation to multimodality.

Semetsky, quoting the writing of Gregoriou on Deleuze and Guattari, argues that their thought has the means to "liberate educational philosophy from being limited to sense, communicability, or an ideal sense act" (2004, 227). Rather than the often taken-for-granted linear process of learning where there is an incremental building of knowledge, Gregoriou explains how Deleuze and Guattari claim a space for a process of learning that respects the "singular, picking up [of] disparate ideas and linking them into future possibilities" (2004, 227).

What Deleuze and Guattari seem to emphasise is the connecting and linking of ideas rather than an insistence on only "find[ing] whether an idea is just or correct" (Gregoriou 2004, 248). Further to this, they celebrate "ambiguity and irreconcilability" as fundamental to exchanges, noting the "barrenness" that results when these qualities are denied (La Pierre 2004, 297). This provides ready linkages with Doll's rigour of "indeterminacy and interpretation" earlier in this chapter. There is also something distinctly embodied and multimodal in their emphasis on "becoming" and "experiential learning". As Semetsky writes:

Deleuze and Guattari explicitly emphasize the value of becoming, that is, the possibility for our growth and becoming-other at each and every present moment. The focus of education shifts from transmitting knowledge as a collection of facts to the dynamic process of experiential knowing that has far-reaching implications for education as a developing and generative practice (2005, 20).

But beyond this intensely situated and embodied learning, there seems to be something else which is useful in contemplating the class as artwork – and this is something that is common to many of those who make up the team in this chapter. This might be described as the act of learning being one of participation – of learners and teachers in an activity (Bogue 2004, 337). Bogue, writing in the collection of essays edited by Semetsky stresses how Deleuze distinguished between the teacher who says: "do as I do," and the one who rather proffers the invitation to "do with me" (2004, 337). This would seem to be an invitation that is located in an imperative that is both dialogical and relational. Furthermore, it is perhaps similar in understanding to Rancière's "ignorant schoolmaster" who is always drawn to

establishing a relationship of equality with the learner rather than perpetuating a master-novice hierarchy.

2.5 Ludic pointers

One of the consistent reprises in the reading, teaching and making towards this creative research project is that of ‘play’ (de Certeau 1984; Schön 1990; Rancière 1991; Armstrong in Docherty 2003; Gregoriou on Deleuze 2004; Hicks 2004; Kane 2004; McCarthy & Dimitriades 2004; Gray 2007; Martin 2007; Rancière 2007). In many senses, ‘play’ would seem to be critical for a project that seeks to find a way of encouraging teachers to behave more like artists (Ross et al. 1993). There are a number of theorists who make important contributions to an understanding of play in society. Johan Huizinga (1949), D.W. Winnicott (1971), Keith Johnstone (1979) and de Certeau (1986) are notable in this regard and Pat Kane (2004) makes a more recent addition to the literature. However, my focus for the purposes of this thesis is the work of T.S. Henricks for two primary reasons; firstly, his book *Play Reconsidered: Sociological Perspectives on Human Expression* (2007) offers a concise overview of many of the writers who have considered the implications of play, and secondly, these considerations are understood in an *explicitly social framework*. He writes, and I quote him at length in order to capture what I perceive as the value of his project for (arts and culture) educators:

Perhaps no academic field confronts these contradictions and ambiguities quite as directly as the study of human play. For play is the laboratory of the possible. To play fully and imaginatively is to step sideways into another reality, between the cracks of ordinary life. Although the ordinary world, so full of cumbersome routines and responsibilities, is still visible to us, its images, strangely, are robbed of their powers. Selectively, players take the objects and routines of life and hold them aloft. Like willful children, they unscrew reality or rub it on their bodies or toss it across the room. Things are dismantled and built anew (2007, 1).

And:

If play is indeed the triumph of present over past and future, it should be noted that this present can quickly take the shape of a fully developed world. Like Lewis Carroll’s Alice, we find ourselves suddenly in a place where customary logic no longer applies. Space and time take on radically new meanings. Language confounds us. People – and ideas – scurry about. We

are surprised at every turn. In such ways, the play world is a kind of puzzlement. Like Alice, we are drawn in deeper and deeper, at each moment learning something about the universe and about ourselves (2007, 2).

I quote Henricks at length as his is a language that begins to encompass many of the dispositions to be identified later in this thesis – and also those present in the making and curating of the *Misc (Recovery Room)* exhibition. Firstly, there is the emphasis on that which is ‘possible’ through play. This recalls Appadurai’s differentiation between agencies of the ‘probable’ and those of the ‘possible’ and his call for ‘possibility’ to exercise more value in contemporary life (2008). Secondly, there is the action of ‘dismantling’ and ‘building anew’ that has an affinity with the artist as s/he moves, to-ing and fro-ing through the process of realising a work.

Following Sutton-Smith, Henricks notes how “all play activities cultivate the variability of flexibility of creation, so that they may respond to ever-widening sets of challenges” (2007, 4). This recalls Schön’s character Quist whose repertoire allows for responses that are always in keeping with that which is happening in the moment, as opposed to being limited to compliance. Henricks nevertheless reminds us, again referring to the work of Sutton-Smith, that there are “darker possibilities” and that play is also about the player as “saboteur and defiler” (2007, 6). But where I think Henricks offers most to this project is in his clarity regarding the sociologically situatedness of play:

In general terms, sociology provides a set of qualifications on the nature of playful expression. At one level, this means that sociology questions the idea that individuals are freer in play than in other endeavours to pursue their own desires. Play, it will be argued, exhibits social structures only somewhat dissimilar from those found in other parts of life. These structures not only restrict people’s personal freedom but also enable them to accomplish things they would be unable to do alone. The sociological contribution is the emphasis on the ways in which social structure acts as a framework for human endeavour. To play with others is to enter a realm of interconnectedness that is much more complicated than the play of individuals with the material world (2007, 8).

There are two observations that need to be made here. Firstly, there is acknowledgement of the individuals and their play in a material world. This is of import for the way in which

(arts and culture) educators and learners work in the classroom. But even more so is the identification of play as being about a number of people doing things together within systems and structures. This is where there would seem to be potential purchase for an imbrication with that which is relational and dialogical. It is in this imbrication that teachers and learners lean towards what Gray describes as “human animal[s]... designed to play” (2007, 63).

2.6 Dialogical and relational aesthetics

Nagging this pursuit of the artist's sensibility is what might be described as the Freirean understanding of the ‘dialogical’. For the purposes of this creative research project I am interested in Freire’s broad contribution to pedagogy, and more particularly his proposal for “horizontal dialogue” (1970)²¹. To this I bring an understanding which questions stratified notions of authority in the classroom (institution) and replaces them with the possibility of a thinking and acting towards a Rancièrian equality (1991)²². Within this understanding is a different conception of how (arts and culture) educators and learners encounter each other.

Rancièrè draws attention to the way in which examples of contemporary art *set in motion capacities* rather than *convey an image* (Rancièrè in conversation with Carnevale & Kelsey 2007, 256; my emphasis). It is this quality that I argue requires purchase in the classroom in how it leads us to think about the place of the contemporary artist’s disposition in shifting positions away from a technical rationalism (Ross et al., 1993). Perhaps most alluringly, Rancièrè invokes “the possibility of maintaining spaces of play” (2007, 262) as the means by which expectations are thwarted and by which artistic activity is not curtailed by the enemy of consensus – and inscribing of subjects in “given roles, possibilities and competencies” (2007, 262). Funcke understands this as a call to “create formal structures within which one may operate with anarchic equality” (2007, 284). I interpret this as a further way of understanding Guattari’s call for classrooms to be understood as works of art – an extension and unravelling of the ethico-aesthetic paradigm made possible by the compositional tactics of “rupture and suture” (1995, 133).

Rancièrè’s writing has many affinities with the artist’s sensibility-multimodality nexus

that is the basis for this creative research project. Besides his understanding of the artwork as ‘something’ which “sets in motion capacities” (in Canevale & Kelsey 2007, 256), it is his deliberations on a further affinity – that of the aesthetic and the political (2004) that warrants scrutiny for a re-imagining of the classroom. Ross, writing on Rancière’s ideas and their significance for contemporary art, outlines her understanding of the possibility of politics and art being in conversation (see also chapter one):

Both the terms of the argument and the scene where politics takes place must be produced, invented. We are here squarely in the realm of the aesthetic: the system of forms that governs what is seeable or sayable—the world, in other words, of perception. On the other hand, Rancière’s thinking grants to art a kind of revitalized energy and potential for the new; art is given much the same power Rancière has granted elsewhere to politics: that of reframing, and thus expanding, what can be perceived in the present. Both art and politics reconfigure what is thinkable at a given moment (2007, 255).

Here Ross shows how Rancière is asking for a consideration of the qualities of the political and the aesthetic as coinciding. That which is “produced, invented” in the world of perception pertains to the aesthetic – and to the political. That which is produced and invented is the system of forms which governs what can be spoken and those representations which surround us in a given environment (2007).

The introduction of a sensibility that acknowledges that the artwork as object, process and/or event is about how it is able to release capacities, and, in doing so, introducing the possibility of altering the sayable and seen (Rancière 2004) would seem to be the inflection that allows for a re-imagining of the classroom as artwork.

Grant Kester has coined the term “dialogical aesthetics” to encompass a manner of working in which artists define "their practice around the facilitation of dialogue among diverse communities. Parting from the traditions of object making, these artists have adopted a performative, process-based approach" (2004, 1). A key understanding here is that the work of art is “defined as durational rather than immediate” (Kester 2004, 12).

While Kester assumes the mantle for dialogical aesthetics, Nicolas Bourriaud does the same for what has become known as relational aesthetics. Indeed, his description of much contemporary art as “spreading out from its material form: it is a linking element... An artwork is a dot on a line” (2002, 21) seems to coincide with the durational, process-oriented description above. His primary interest is in aesthetic objects becoming generative of exchanges between people or as Martin puts it “within the sphere of inter-human relations” (2007, 370).

Javier Rodrigo’s linking of “dialogism” and “critical pedagogy” (2006) introduces a further inflection for this thesis. Understood as “relational...[making] it impossible for the discourse to close, because dialogism is constructed on the basis of an ongoing space of reciprocity and intertextuality discourse” (2006, 198), Rodrigo’s insistence is on the generation of conflicts in order to interrogate practices (2006, 201).

2.7 An aesthetics of potentiality

The collection of writings edited by John J. Joughin and Simon Malpas in their book *The newaestheticism* (2003) provides another node for my thinking towards the artist's sensibility. Of particular value for this thesis is the chapter by Thomas Docherty, *Aesthetic education and the demise of experience* (2003) where he draws on the work of Isobel Armstrong.

But before turning to Docherty, a digression of sorts. Reflecting on my involvement in assessing learner artworks at the grade 12 exit level, the predominant frustration was of a narrow aesthetic being promoted. The notion of a wider range of aesthetic possibilities being entertained was anathema. Very often, the preferred aesthetic, no, the sanctioned aesthetic, was predicated on a barren mimeticism; in this case the instrumental ability to imitate the facile surface of a photograph, often extracted from the pages of *The National Geographic* or such-like references. I have pondered on this often. Arts and culture educators often contribute to the supposed predisposition adolescents have for achieving visual representations that exhibit this kind of skill – the ability to render ‘the real’ as it appears in the ‘real’ world of the photograph, the movie still, the computer screen (see Buchanan 1995,

34, 35 for a succinct critique of the acquisition of this kind of “technical accomplishment”). I wish to pose a challenge to this thinking and suggest that perhaps the reason for this is the lack of embodied exposure to further, more diverse, aesthetics – or the validation of the *multiplicity of aesthetics* (Kennedy 1995) in the world we live in. There *is* value in an aesthetic that involves close attention to imagery around the learner, but given the composition of any given classroom body and the increasing acknowledgement given to accessing subjectivities brought to the moment of teaching and learning, I cannot find cogent arguments for maintaining this status quo. On the contrary, it is this accepted way of working that begs subversion. Given the kind of language used in the national curriculum documents, this “multiplicity of aesthetic” (Kennedy 1995) would seem to be an ‘outcome’ sought by the arts and culture or visual arts educator working with learners today. But the dispositions necessary to carry this out seem to be absent.

This leads me back to the writing of Docherty who weaves a convincing argument together in presenting the aesthetic as being ‘potentiality’. This is, for the purposes of the thesis, and for (arts and culture) education, a compelling prospect. In tandem with this potentiality is the ubiquitous presence of play. Again, for the purposes of this creative research project, the dialogue between play and potentiality is critical as evidenced in the writing of Henricks. Docherty writes as follows:

Recently, using entirely different sources, Isobel Armstrong argued something similar: 'Play, that fundamental activity, is cognate with aesthetic production... I understand play... as a form of knowledge itself. Interactive, sensuous, epistemologically charged, play has to do with both the cognitive and the cultural.' Here, inter alia, Armstrong is writing against the crude philistinism of a British educational system that has become increasingly Gradgrindian in its concentration on education as pure instrumentality. Play is now seen as a waste of time by politicians who regard children simply as fodder for political statistics or the achievement of 'targets' (2003, 31).

Again, I acknowledge that this is a comment on a British educational system – but there are clear parallels with the instrumental operationalisation of curriculum in South Africa. Docherty goes on to write the following:

Armstrong rightly wants to rehabilitate youthful play as a central pedagogical

activity. She considers childhood play, in which 'things lose their determining force', or, in my preferred terms here, when things become pure potentiality... play liberates the child into ideas (2003, 31).

What Docherty is able to do through his engagement with Armstrong's writing is to link culture with playful activity and potentiality. This, he offers, is "education" as it "becomes the forming and informing of a self in the spirit of growth, development, and imagining the possibility that the world and its objects might be otherwise than they are" (2003, 31).

Of course there are many connections here to the section sub-titled *Ludic pointers* – and also to Appadurai's thinking on anticipation, imagination and aspiration (2008), and Doll's rigour of indeterminacy and interpretation (1993).

2.8 De Certeau

Michel de Certeau's writing inflects this creative research in two primary ways – and subsequently connects to others in the team. There is something about an intellectual movement, what I have referred to as ambulatory pedagogies with my colleague Joni Brenner (see chapters four and five), that underlies his book *The Practice of Everyday Life* (1984). There is also his revealing of practices which are akin to those encountered in the artist's studio. Here I make a connection between Schön's "deviant tradition of studio and conservatory" (1990, 17) and de Certeau's "*la perruque*" (1984). De Certeau writes:

Walking affirms, supports, tries out, transgresses, respects, etc; the trajectories it "speaks". All the modalities sing a part in this chorus, changing from step to step, stepping in through proportions, sequences, and intensities which vary according to the time, the path taken and the walker (1984, 99).

This quote would seem to act as one of many instances where I try to find writing which begins to approximate the multimodality-artist's sensibility nexus. In chapter four I draw on a visual essay co-authored with Brenner in 2006 to introduce moments from the Visual Literacy Foundation Course as a key example of the manifestation of the artist's sensibility working in tandem with understandings of multimodality. We frame this visual essay in terms of what we refer to as 'ambulatory pedagogies', drawing on the writing and thinking of Michel de Certeau and William Kentridge, among others. De Certeau's *flaneur* has

become a well-worn staple of much contemporary writing on the city and related concepts (1984). His writing on “walking in the city” (1984, 91) speaks to the ambulatory pedagogies present in this thesis and the methodology of the *Misc (Recovery Room)* exhibition. There are numerous connections to be made here: Doll’s understanding of *currere* – to run a course in relation to a recursive revisiting of curriculum; the implied movement in the Deleuzeguattarian rhizome; the movement inherent in play as understood by Huizinga, Kane and Henricks; the to-ing and fro-ing that working multimodally implies; and Sullivan’s “transcognition” (2004). But I want to introduce what I see as an equally important feature of his *The Practice of Everyday Life*, and that is his concept of *la perruque*: “the worker’s own work disguised as work for his employer” (1984, 25, 29). This is work that “diverts time... from the factory for work that is free, creative, and precisely not directed toward profit” (1984, 25). Just as much as de Certeau’s *The Practice of Everyday Life* supports the *ambulatory* trajectory of this creative research project, *la perruque* signals a way of working which is similar to the perturbation (Doll 1993) that I will posit as being central to the artist’s sensibility generating an antidote to stultifying orthodoxy. These ways of operating, “create a certain play in the machine through a stratification of different and interfering kinds of functioning” (1984, 30). De Certeau describes these practices as an “art of being in between [that] draws unexpected results from [a] situation” (1984, 30). His differentiation between “strategies” and “tactics” would seem to be useful in this regard. A “strategy”, in de Certeau’s terms, is explained as the calculation (or manipulation) of power relationships that become possible as soon as a subject with will and power (a business, an army, a city, a scientific institution) can be isolated” (1984, 36). Extending this, I would argue that all institutions aspire to this condition which suggests an acquiring of power through being able to assert themselves as differentiated spatial entities in relation to the outside world (1984, 36). By contrast, de Certeau, sees a “tactic” again as a calculation – but without having recourse to the “strategy’s” access to an entity-like locus of power (1984, 36, 37). As such, its features are its mobility, and concomitantly, an understanding that opportunities need to be recognised in the moment and capitalised upon (1984, 37). De Certeau sees in these “tactics” the presence of “trickery” and goes on to make an association with “wit”. In doing this he explains that a “tactic boldly juxtaposes diverse elements in order suddenly to produce a flash shedding a different light on the language of a place”

(1984, 37, 38).

But perhaps the most pertinent summation for this thesis is de Certeau's understanding of "tactics" in terms of a:

relationship of forces that is the starting point for an intellectual creativity as persistent as it is subtle, tireless, ready for every opportunity, scattered over the terrain of the dominant order and foreign to the rules laid down and imposed by a rationality founded on established rights and property (1984, 38).

Tactics, according to de Certeau, present significant opportunities and introduce play into the foundations of power with often telling effect (1984, 39).

De Certeau's position in this team is as a further enunciator of practices that resist the tendency to orthomolithise and to rather develop a practice which is about interstitial play that, while acknowledging the dominant system, is forever finding ways of "making do". The challenge for the (arts and culture) educator and learner is to recognise the value of the *la perruque*-like tactical exchanges of the classroom. This would be a further step towards its re-imagining as artwork and an entry point to the pedagogies called for by Mbembe and Nuttall (see chapter one).

2.9 A modest new (auditive) lens

The penultimate member of this team of ideas is Luce Irigaray, more specifically for her writing included in *The Way of Love* (2002) and *Teaching* (2008). In her contribution to *Teaching* she emphasises "listening" and "thinking" as being fundamental to teaching and learning in the age we live in. In doing this she proposes a shift in logic away from what she understands as the Western tradition of "looking-at to a listening-to in any dialogue" (2008, 232). This demands an opening up to "otherness" that is largely absent in the master-novice relationship that is the status quo in most classrooms. This opening up, she argues, would create conditions for approaching the other in order to achieve an active proximity (2002, 68)²³.

Significantly, the importance of the act of listening is also featured in Kester’s thinking towards dialogical aesthetics (2004). He draws on the work of Gemma Corradi Fiumara, the Italian philosopher, who understands “listening as a creative act” (Kester 2004, 107). In its closeness to Freire’s “horizontal dialogue” and Rancière’s “will” of the ignorant schoolmaster, this would seem to be yet another convergence of emphasis that begins to provide a direction for my thinking towards a conversation between the artist’s sensibility and multimodality.

2.10 Fanonian practices

A question that has been put to the arts and culture education programmes I have been involved in relates to their serving of a ‘master-narrative’ project despite protestations to the contrary. In other words, just as much as the projects espouse an emancipatory purpose, what they in fact do, it is argued, is maintain a political status quo without relinquishing power and authority – they end up masking and perpetuating inequality through “White ‘liberalism’ and White paternalism” (Gibson 2011, 17). This is a necessary question and relates to Rhoda Elgar’s critique of art projects and the psychosocial in the Western Cape province (2005).

Nigel Gibson’s writing interrogates my position in the projects I reference in this thesis. Through the thinking of Frantz Fanon and Steve Biko, he challenges intellectuals to break with “ruling paradigms” and work with “the poor people’s movement” (2011, 215). The question, then, that needs to be taken up by the artist’s sensibility-multimodality project is: how is this to be done with groups of teachers and learners, with school communities? Fanon emphasises agency and action, (Gibson 2011, 11) and I would argue that this is at the heart of my project. Gibson explains: “Successful action in short, depends on a return to the idea and practice of ‘becoming human’” (2011, 12).

Reflecting back on this constellatory framework and establishing a further list/constellation, the following begins to emerge:

listening

playfulness

the durational

the ambulatory

a facilitation of dialogue inter-human relationships

 experiential learning the capacity to aspire, anticipate, imagine
 rigour
 perturbation contestation

 interpretation and indeterminacy reflection in action

 social situatedness

Of course, this cannot be taken as a comprehensive excavation of what the teeming constellation offers, but it does begin to offer a modest lens into a way of thinking that begins to allow for an imagination that imagines the class as artwork (Guattari, 1995) or reclaims an imagination similar to the one Ndebele calls for in chapter one “towards creating new thoughts and new worlds” (1999, 27, 28).

2.11 Teeming and teaming

There are no doubt other voices that might be more audible in the teeming and teaming of chapter two. I think of Henry Giroux’s framing of the Frankfurt School’s critical practice within education theory (1983), bell hooks (1994) and Peter McLaren (in Giroux et al 1996). Some of these voices have already been heard in earlier chapters or are still to be heard in those that follow. There are of course voices that will contest this constellation and offer a counter constellation of objections (see Muijs & Reynolds 2001, chapters five and seven). And there is a likelihood (even certainty) that some of the voices brought together in this team will exist awkwardly with those beside them – even object vehemently to those beside them. Perhaps this adversarial agonistic quality is often the nature of collaboration, however much historians and writers would have us think otherwise. But for the purposes of the creative research project I seek to hold these players in tension, even momentarily, in order to evince something that is all too often absent, and perhaps this is a form of critical humanism in the classroom. By bringing together this team of voices and ideas I attempt to show how there are converging tendencies across fields that beg to be recognised more

readily in what is an understanding of the practice of the (arts and culture) educator. Significantly, further additions to this team might include the many artists and practitioners whose work speaks to this creative research project in chapters five and six.

In ending this chapter of teeming teams, I register Elkins' concern at how some within the field of creative research are prone to "idiosyncratic citation" and an "eccentric range of references, and the absence of crucial resources" (2009, 122, 123). Sausset's critique of Bourriaud's writing as an attempt to convince "by means of citational eclecticism" (in Bishop 2007, 52) could well be levelled at my approach too. I acknowledge my proximity to this artist-researcher – but offer a counter in terms of Blanchot's understanding of research (see chapter one) and Doll's notion of rigour (see chapter two). In addition, I draw on the "eight conditions" for interdisciplinarity in the writing of Guattari and Vilar²⁴ (in Genosko, 2002, 25). The constellatory approach I have adopted is similar to Jenkins' understanding of canonical (and, for my purposes, less canonical) writers being seen as "resources to be used as, and if, appropriate" in "pragmatic relationships" (1992, 19). In drawing on this teeming team, and noting that it might be extended to include further artists, thinkers and writers, I attempt to provoke a consideration for a pedagogical aesthetic in the classroom.

**Chapter three: Stepping back – Historical contexts for South
African arts and culture education**

Chapter three: Stepping back – Historical contexts for South African arts and culture education

3.1 Pre-1994

Initially this chapter spoke of the “history” of art education. This is, of course, an untenable position. Rather, the writing towards what is an ongoing project needs to assert the numerous contesting histories that make up the acknowledged preliminary nature of this chapter.

The impulse to consider arts education research through projects at the University of the Witwatersrand, offers one path. But in the end, what this does is evince the paucity of research in this field and the narrowness of that which does exist. It also presupposes that these histories would primarily emerge from a corrupted version of the colonial model of education (Varela & Dhawan 2009). The case for scrutinising “African cultures not as precolonial relics but rather as ways of life that have very nearly been battered out of shape by settler colonialism” (Biko 1978 in Gibson 2011, 51) offers compelling possibilities in this regard.

What is necessary is a resistance to the insularity that surrounds the study of arts and culture education and a commitment to “doing one’s homework without assuming that this ever comes to an end”, to adopt Gayatri Spivak’s injunction (see Varela, M.do M.C. & Dhawan, N. 2009, 328). So what this chapter attempts is the beginning of this process:

Thus, looking forward will only be possible by virtue of a simultaneous orientation toward the here-and-now and the past. Those who want to learn how to build a future need to address the violence at the root of how they came to be who they are. How did we become those who we believe ourselves to be? Which position do we occupy in the world? At whose expense? (Varela & Dhawan 2009, 324)

Part of this “homework” that looks at histories is to situate South African arts and culture education in relation to that of other African countries. The work of Robert McLaren and Steven Chifunyise informs this sub-project – and also provides a necessary caveat against

the perpetuation of a South African insularity. They write:

Arts education in the sub-region is shaped and informed by the following historico-cultural phenomena: the culture of indigenous historical social formations, impacted on by migration, conquest and the adaptation as well as resistance during colonialism; colonial arts and culture, including the notion of ‘colonialism of a special type’ as exemplified primarily by South Africa; post or neo-colonial national assimilation through continuing minority domination of resources and educational institutions and their affinity to the hegemonic ‘international’ or ‘globalised’ culture: the globalised arts and culture themselves; and regional integration (2002, 2).

The same writers, referencing the work of Herbst (2003) and Mans (1998), identify what they consider to be the key focus for a regionally-based arts education:

Though the culture of indigenous historical social formations was not static and evolved during a period characterized by migration, invasion and conquest, it remains the bedrock of the cultural mores and practices of the majority people of the region. Therefore in any consideration of the arts and by corollary arts education, it must be seen as the basic resource, the first port of call and the primary point of reference (2002, 2).

While this is a position that deserves a much deeper interrogation, it would seem to be in line with what is opened up in a multimodal system where available resources and designs are seen as primary. How the “port of call” noted above (McLaren & Chifunyise 2002, 2) converses with *more contemporary, open-ended moments*, is perhaps where South African arts and culture education needs to situate itself.

With the preceding paragraphs as a proviso of sorts, the scope of this creative research project, and this chapter more specifically, does not allow for an in-depth study of the history of South African school art education as an official subject within the timetable and as an extra-curricular activity. Arts and culture education taking place in so-called informal settings is yet another aspect of the histories project that will inform the artist’s sensibility-multimodality thesis. This is yet another project, or a series of projects, waiting to be taken on in the broader project of writing up a history of South African art. Having established this, some framing in this area is necessary for what appears in the following chapters. The importance for doing this lies in trying to establish some genealogy for the present nature of, and provision for, (arts and culture) education as it exists in South Africa. A project that looks at how (arts and culture) educators and learners might entertain practices that bring together an encounter of the artist’s sensibility and multimodality requires situating in this

aforementioned history and in the present fraught outcomes-based education system adopted in South Africa. This post-1994 system has often been described as one that allows for an addressing of the damage wrought by apartheid education policies²⁵. The deepening education crisis over the last decade suggests that this is insufficient.

What follows then is a series of allusive fragments that, even in their provisionality, offer a frame for my argument towards introducing the artist's sensibility-multimodality relationship in the classroom. These fragments include the following: A number of Master of Fine Arts and Doctoral research projects spanning the period 1976 to 2007; two overview articles from 1999 and 2002; a report on art teacher education at the Soweto College of Education (1985) and a letter from the Director-General of the former Department of Education and Training in 1992. Although some of these fragments reference a broad history of education, my focus will be primarily formal visual arts education at what was known as primary and secondary level, as this thesis and accompanying exhibition has to do with a rupturing of the presence of stultifying technical rationalism and absences of repertoire expertise present in this area of the education sector. Significantly, it might be argued that the work done in the so-called informal sector has played as important a role, if not more so, in challenging the status quo of Christian National Education and technical rationalism (Adler & Reed 2003). Again, investigating this complex series of paths is yet another project in itself²⁶.

Although not focused on school-based art education, the chapter by Andries Oliphant and Kristine Roome in Frank Herreman's catalogue for the *Liberated Voices* exhibition catalogue remains, for me, one of the most useful summations of the role of education in South African art-making practices. Their writing takes this chapter back to 1652. Tellingly, they write:

In the case of arts education for Africans, meanwhile, the idea of original creativity was, at the outset of colonialism, not applicable. Again, we may ask why? For the simple reason that the prevailing colonialist view, as expressed by Jodocus Hondius in 1652, was that "the local natives have everything in common with dumb cattle barring their humanity... handicapped in their speech, clucking like turkey cocks" (1952, 26). This

view, applied by, Hondius to the Khoisan, is a metonymic trope for the extreme racial Otherness that informed colonial perceptions of indigenous people. Were these depraved natives not then desperately in need of education? The reply to this is the colonial history of South Africa (1999, 174).

Moving from Roome and Oliphant's damning conclusion, I make an historical leap to the twentieth century. Little in-depth research has been published in the field of formal history of South African visual arts education beyond the work of Margaret McKean on primary school arts and crafts education in the then Transvaal²⁷ province in the mid-1970s²⁸ (1976). Philip's overview article *Art and Design Education in South Africa*, from 1983, while no doubt well-intentioned, borders on the scurrilous (in Kauppinen & Diket 1995). In 1996, a University of Stellenbosch-initiated project introduced the possibility of writing up of a history of South African school-based art education. This remains an incomplete project. What a comprehensive project such as this will reveal remains a tantalising prospect, with the possibility of a range of practices being unearthed, and various assumptions, including my own, being challenged and overturned.

A useful contribution to the impending project of writing up a history of arts and culture education is an article by Charlotte Schaer²⁹ in the journal *Africa e Mediterraneo* (2002). In succinct fashion she identifies the impact of European values and the subsequent emergence of Christian National Education as undermining any meaningful art education during this period. Christian National Education, so unapologetically present in the passages from policy documents quoted by McKean later in this chapter, promoted a prescriptive agenda that encouraged rote learning, conformity and ultimately an allegiance to an apartheid ideology. Again, I note how Goldberg's *Pedagogue/Pedagoog* (1978) speaks to this historical moment.

South African arts and culture education, as with all domains of existence during the decades prior to 1994, was subject to the brutalisation that was integral to the apartheid regime's policies. While most learners at white schools, both government and independent, had at least some access to an arts and culture programme, learners at black schools were largely deprived of this area of learning³⁰. The arts and culture education that did take place

in white schools was invariably grounded in the content and values of Europe (here I include the United Kingdom) and the United States. It might be argued that given the conservative framework out of which this form of visual arts education emerged, these programmes were often as bereft of any substantial connection to 'art' other than serving the maintenance of a status quo. While this may appear as an overly severe observation, it does not begin to register the disparities of access. These disparities are highlighted in the following three passages written by Elspeth Court, Schaer and Oliphant and Roome:

Court, in a brief survey of arts and culture education in South Africa in the catalogue for the *Africa 95* exhibition notes the following:

During apartheid the vast majority of people were denied access to formal art education. The ideas and works of black Africans were omitted from both curricula and exhibitions, just as the people themselves were excluded. In 1991 fewer than 0.14 per cent of black students sat for Fine Arts at matriculation level (compared with 66 per cent for agriculture) (1995, 294).

Schaer writes in a similar vein:

The schooling system for Blacks rested upon the concept stated by Hendrik Verwoerd in the 60s: "What is the use of teaching the Bantu child mathematics, when it cannot use it (sic) in practice?... Education must train and teach people in accordance with their opportunities".

So where did this leave the arts? Throughout the formal schooling system right up to the late 80s, at the height of political suppression and violence, very few creative learning opportunities existed for anyone who was not privileged by the Apartheid state. A seriously negative view of the arts in education as well as of indigenous arts and culture forms was inculcated into South African society (2002, 46).

Oliphant and Roome, again writing in their chapter for the *Liberated Voices* exhibition catalogue (1999) consolidate this understanding:

The Bantu Education Act formed the cornerstone of apartheid policy. It was designed – in the infamous words of Hendrik Verwoerd, the minister of native affairs and later prime minister – to ensure that “native education should be controlled in such a way that it should be in accord with the policy of the state... If the native in South Africa today in any kind of school is

being taught to expect that he will live his adult life under a policy of equal rights, he is making a big mistake... There is no place for him in the European community above the level of certain forms of labor” (quoted in Ormond 1985, 80). Such a conception of education of course excluded training in the arts as well as in the sciences. So, almost three centuries after the arrival of the European settlers, bringing with them the institution of slavery, the social status of Africans was still defined as that of menial laborers and servants (1999, 174, 175).

One of the many possibilities that this research has opened up is the tracking of a strain of visual arts education research at the University of the Witwatersrand. Postgraduate work from the University of the Witwatersrand, including the thesis by John Burchard (1986), Ulrich Louw (1989), and Morag Rees (1993), is aligned to the broad project of art education without focusing on the larger South African arts and culture education context as described by Court, Schaer, Oliphant and Roome. To be fair, their stated projects do not encompass an in-depth contextual investigation of the conditions determining the absence of access to arts education by the majority of South Africans and the concomitant results of this policy. But this absence is in itself striking. Doreen Nteta's (2000) writing on the National Arts Council also falls outside of this project, although there are tangential references to a South African arts and culture education context.

Since 2001, the following visual arts education related research projects have taken place at either the Wits School of Arts (Master of Arts in Fine Arts) or Wits School of Education (Doctor of Philosophy): Richard Burnett³¹, Kathrin Schulz³², Justine Olofsson³³, Donald Glass³⁴, Susan Kaplan³⁵ and Brenden Gray³⁶. While a number of these projects, particularly that of Glass, begin to cover at least some of the ground necessary for an understanding of arts and culture education in this country, there is still much to be done in revealing the detail of the experiences of teachers and learners in the period 1948 to the present.

But there are documents that begin to allow for the insights necessary for this thesis. One such document is Joyce Siwani's report on a pilot course for art teachers delivered by the African Institute for Art, for the Centre for Continuing Education at the University of the Witwatersrand (1985). This is a useful account which throws some light on conditions for the teaching of Art in Department of Education schools³⁷ during the 80s. Of note is the role

played by Michael McIlraith of the then Johannesburg College of Education Fine Arts Department in designing the Teachers' Art Programme. I shall return to this report later in this chapter.

Returning to McKean, her doctoral thesis provides an account of the kind of arts and crafts education delivered in white schools during this period. Quoting from a policy document published by the then Transvaal Education Department (TED) in 1972, McKean provides us with an insight into the mindset of education bureaucrats and their rationale for art education:

Art education conforms to the general aim of education viz. To guide the child toward responsibility and obedience to the religious and social norms.

And:

The function of true art lies in its ennobling of man and hence of society....true art embraces the norms of propriety; true art can only be produced by an integrated personality, as art represents a balance between intellect and intuition, knowledge and faith, individuality and discipline (Transvaal Education Department: Art: Study Guide Number 3. The Policy of the T.E.D. regarding Art Education 1972, p. 2–3).

Burchard, a decade later, alludes to the conservatism of visual arts education in the then Transvaal in the following statement:

I have argued in chapter one that popular art and hegemonic art prior to avant-gardism in the mid nineteenth centuries is characterised by its being pragmatic, mimetic and formally pleasing. That practical art is expected to be pragmatic, mimetic and formally pleasing is explicitly spelled out in the Transvaal Education Department's art curriculum as follows: "As far as education is concerned, true art must (sic) on three pillars, a trinity: it must serve a purpose, it must be a means of expression and it must effect beauty" (1986, 29).

In much the same way as McKean, Burchard goes on to note how this same document states that: "True art embraces the norms of propriety" (1986, 32). Propriety is a more than interesting word that again would seem to echo the moulding of the citizen by the master

represented in *Pedagogue/Pedagoog* (1978).

As previously noted, what is not foregrounded in this body of research is the exclusion of the majority of South Africans from access to arts and culture education. The backdrop of apartheid education is never a primary concern, although its stultifying presence speaks between each line.

Louw's work gives attention to the potential for art education as an emancipatory practice and draws on the writing of Hans Gadamer, Paul Ricouer and Jurgen Habermas to this end. However, what seems to be a project of some value for visual arts education in South Africa remains on a fairly abstract level. While there are references to actual lesson plans that in all likelihood took place in local classrooms, a relationship with a broader South African context is largely absent. What is of value is his assertion that: "The emancipatory task of the art educator is to help students to understand other paradigms of thinking, i.e. the employment of multisensory, interdisciplinary, associative, heuristic, analogical and poetic modes of operation" (1989, 90). I note these "other paradigms" as they have bearing and purchase for the understanding of the artist's sensibility to be discussed later in this creative research project. In many ways, Louw's project alludes to some of the ground necessary for thinking through a radically different approach to educating (arts and culture) educators. As such, I establish a link between his project and my own, particularly through the ambition evinced in the following quote:

The term emancipation has revolutionary and radical implications, of freeing the mind from constraint, conditioning, opposition of alienation, enabling thinking about the "unthought", making people aware of alternative possibilities, to understand differently. Emancipation implies the "opening of doors", allowing disclosure, it prepares the ground for partial freedom from ideological restriction and domination. People are made aware of their position in society, they are able to take responsibility for their own actions, to make choices, and they can resist (1989, 25).

The research of McKean, Burchard and Louw is primarily focused on what would have been present in those white schools offering visual arts education. But what provision for art education was there for black learners, students and teachers? Again, I return to Oliphant

and Roome, who write: “In 1953, when the Bantu Education Act was passed, there were, as Gavin Younge observes, ‘over 5,000 state-aided mission schools; by 1965, this number had been reduced to 509’ (Art of the South African Townships, 1988, 19)”(1999, 175). This gives some indication of the comprehensive scope and intent of apartheid education. If this reveals the broad state of educational provision, where did visual arts education feature, if at all?

Emmett Murphy’s PhD study on Bantu Education in South Africa (1973) includes a chapter on curriculum where the subjects for lower primary and higher primary Black learners are included. Drawing from Department of Bantu Education documents from 1967, Murphy’s project identifies Arts and Crafts as a subject for Standard I and Standard II learners (Lower Primary). Sub-Standard A and sub-Standard B learners did not have this access to Arts and Crafts, although Music appears as part of the syllabus. In the Higher Primary School syllabus, ostensibly learners in standards III to VI were involved in practical subjects for three hours a week. These ‘practical subjects’ included Needlework, Homecraft, Gardening, Arts and Crafts, Woodwork and Metalwork and learners would, it seems, have access to two of them. These syllabi are infused with the logic of Christian National Education.

Siwani's report, although general in many respects, reveals some insights into the nature of black teacher access to visual arts education in Soweto during the 80s. I quote extensively from this report as it provides important insights relevant for an understanding of the contexts that continue to have bearing on arts and culture education today. In the section titled *Attitudinal Issues Affecting the Teaching of Art* the following observations are recorded:

A number of those interviewed stated that the Department of Education and Training ranks the teaching of art as a low priority issue.

Evidence cited by five of those interviewed was the absence of an inspectorate structure for art. Inspectors were however, available for a subject such as needlework (1985, 17).

The time allocated to the teaching of art in the normal weekly programme of the school is indicative of the attitude to the subject. Only one hour weekly is

given to the teaching of art. "It usually is the last period of the day," said one teacher (1985, 17).

As both teaching and learning of art are very demanding. Always relegating the teaching of art to the last period in a normal school day when concentration and other energy levels have dropped, helps diminish its status in the school programme (1985, 17).

Later in the report, in the findings section, Siwani writes:

The Department appears to recognise that art as a subject has a very positive effect on the learning of children.

This study has however highlighted a contradiction here in that little support is given by the Department to the teaching of art, with a consequent lowering of its status in the primary and high school curricula.

Art as a subject is offered only in schools which have teachers interested in teaching it. One of the headmasters interviewed reported not having had an arts teacher for more than ten years.

From the examination of the 1984–1985 advertisements for teaching posts in a local daily newspaper with a high circulation in the townships (64 000 for 1984 and 31 200 for January–June 1985 in the Johannesburg area covering the southern and northern suburbs, Alexandra Township, Soweto and Central Johannesburg) the evaluator was unable to find one advertisement for an art teacher (1985, 38, 39).

The impression was gained from the discussion with the teaching participants and from the additional interviews with the four teachers and the two headmasters, that the teaching of art is seen as optional, and dependent on the individual interest of the teachers and principals (1985, 38). Siwani has the following to say about the training of art teachers:

Although the teacher-trainees at the Soweto College of Education have to earn a credit in art, the ration of the time they put into learning how to teach the subject (and momentarily ignoring the effects on time of their inability to make art themselves) in relation to their total training programme is minimal – only two hours weekly for the longest session (1985, 38).

According to Siwani's report, black teachers studying in the 1980s had access to visual arts education modules in their teacher training at the Soweto College of Education. In fact, interviews with the lecturer responsible for the visual arts education programme suggest that

there were "300 visual students" involved in the course in 1983 (1986, 15). If this is to be taken as a quantitative state of visual arts educator training for DET schools in the 80s then, seemingly, there is something comprehensive in place. What requires attention is the nature and quality of these programmes and the lack of reciprocity in relation to, on one hand, provincial departments, and on the other, the school environments themselves. The selection of quotations from the Siwani report indicate this lack of reciprocity.

But perhaps another telling indicator is the Appendix II attached to the report. Appendix I is a copy of the cover of the text recommended for the art education course. Appendix II is a copy of the contents and a foreword written by a J. le R. Louw, the Inspector of Art, Pretoria. He offers the following in introducing the textbook by Lorna Peirson, titled *Art in the Classroom*:

Invaluable and highly recommendable is the unique way in which technique is presented in graphic and plastic art, as well as in the various crafts. Lucid step by step instructions leave nothing to chance and ensure a successful product. It should also eliminate costly and frustrating experimentation by beginners (Louw in Siwani, 44).

The language of the foreword, written in the 1980s, reveals the nature of visual arts education deemed suitable for the teachers at the Soweto College of Education in 1983. Nothing is "left to chance", "successful product" is the goal, and "experimentation" is deemed "frustrating". The training seems to contradict so much of the nature of the subject supposedly being experienced – and reflects the language of conformity instilled by apartheid education.

A further example of visual arts educator provision emerges from what is now Limpopo Province. During the period 1992 to 1999, the Giyani College of Education produced on average thirty-five qualified art teachers each year³⁸. Hildur Amato, a lecturer at the College during this period, estimates that in this eight-year period 210 visual arts teachers were, theoretically, available for employment in schools in the then Northern Province. But, as she observes, in 1989 there were only four schools offering the subject Art in the province. This number increased to eleven by 1999 (personal communication February 2006; Amato

1999).

What these fragments begin to suggest is that there were *some* teacher education and training programmes that included visual arts education in the former DET Teacher Education Colleges. But it seems that rather than serving as departure points for even momentary emancipatory practices, they served, very often and not surprisingly, given apartheid legislation, to reinforce conformity and stultification. The following account seems to further support this position of some access to visual arts education courses – but an access to courses designed in such a way as to ensure the recipients never experienced the pedagogically rigorous exhilaration and pleasure that might be adapted for learners in classroom situations.

In September 1992, the Johannesburg-based Art Educator's Association posed a series of visual arts education related questions to the Director-General of the then Department of Education and Training (DET). I quote extensively from this letter as it gives, ostensibly, a 'factual' state of visual arts education provision in pre-democratic South Africa. In the body of this letter I introduce my own observations in bold type. Note that the following responses relate to what were then DET schools:

The following replies to your request for information in the same fax are given below, using the question numbers in your fax:

a) 25 secondary schools under this Department offer art education during 1992 (23 of these schools offer Art to full-time pupils, 2 of these to private candidates.) **(This would seem to indicate an extremely small percentage of DET schools offering visual arts education.)**

b) For 1992 nine of these schools entered candidates for Standard 10 Art, 8 with full-time and 1 with private candidates. **(Again, this is indicative of the extraordinary lack of access to visual arts education by black learners and the success of an apartheid education over centuries, let alone decades, in denying any access to school-based experiences for creative expression.)**

c) For 1992 seven schools in other South African States (Gazankulu, Kwazulu and QwaQwa) entered candidates for Standard 10 Art.

d) Between 40 and 60 high school art teachers qualify annually at colleges of education. **(Following on from my comment on Siwani's report and Amato's account of the Giyani College of Education programme, this would seem to indicate a nominally healthy situation in terms of visual arts educator provision. What is not surfaced is, firstly, the DET system which has virtually no place for these teachers, and, secondly, the nature of these qualifying programmes, which is hinted at later in the letter.)**

e) The Secondary Teacher's Diploma course offered by this Department takes three years. Students must have passed Standard ten and they choose two school subjects in which they can specialize (major) over the three years. The choice of majoring in Art as one of the two school subjects is limited to the colleges of education listed in the next paragraph. The subjects taken during this course in Art are the following:

Art Subject Didactics I, II, and III;

Art Academic I, II, III; and

Art Practical II and III (in the first year a compulsory introduction to Art Practical is given to all STD students in all colleges of education). **(Once again, this first year compulsory introduction to Art Practical appears to be a commendable inclusion in the three-year programme. What requires interrogation is the nature of this programme and its delivery within a broader system of denial and denigration.)**

f) The STD course with Art as a major subject is presently being offered at the following Colleges:

Transvaal College of Education, Soshanguve (DET)

Tshiya College of Education, Witsieshoek (QwaQwa)

Mokopane College of Education, Mahwelereng (Lebowa)

Ndebele College of Education, Siyabuswa (KwaNdebele)

(It is interesting to note that neither Giyani College of Education nor Soweto College of Education is listed in the above response³⁹.)

g) Arts and Crafts, consisting of

(i) picture-making

(ii) design and pattern-making

(iii) modeling and

(iv) creative craftwork

is taught to primary schools in this Department.

(This broadly sketched curriculum seems to confirm the position of Oliphant and Roome in the following quote: "The white-supremacist state, now occupying center stage in public life, inevitably made its own efforts to capture the field of arts and culture for its ethno-nationalist ideology. In 1948, even before the apartheid curriculum was drawn up, J.W. Grossert

was appointed educational organizer for arts and crafts in Natal. Grossert suspended the colonial distinction between arts and crafts and encouraged the recovery of traditional skills. Viewed from a postapartheid perspective, the strategy strikes many as progressive, but was in fact designed to enlist rural craft into the agenda of reinventing ethnicity as a counter to the transethnic solidarity of the ongoing struggle for liberation” (1999, 175.)

This subject (Arts and Crafts) is not taught in all primary schools under this Department. The subject “Skills and Techniques” was introduced into about half of the primary schools under this Department a few years ago, where it is now gradually replacing the three subjects Arts and Crafts, Needlework and Gardening. Eventually this will leave about half of the primary schools under this Department where Arts and Crafts will still be taught. **(Perhaps the nadir of this period was the implementation of the especially damaging programme masquerading under the name of "Basic Techniques", but in reality yet another state sponsored attempt to demean and erode the indigenous cultures of South Africa and to stultify imagination and creativity. In 1994, the Gauteng-based Art Educators Association newsletter no. 4 published a series of reviews of the Transvaal Education Department recommended textbooks for this subject. Under the broad title *Discover Basic Techniques through Design*, published by Edukit Pty Ltd Developers of Educational Programmes (1st edition 1991), the following textbooks were promoted for use at Standard 5 level:**

Pupil Textbook – Handwork: Needlework and Creative Textile Crafts, Standard 5, by E. Botha

Teacher’s Guide – Complete Lesson Preparation Handwork: Needlework and Creative Textile Crafts, Standard 5, by E. Botha

Pupil Textbook – Handwork: Woodwork, Metalwork, Electro-knowledge and Synthetic Materials, Standard 5, by J.H. Aucamp and M.E. Botha

Teacher’s Guide – Complete Lesson Preparation Handwork: Woodwork, Metalwork, Electro-knowledge and Synthetic Materials, by J.H. Aucamp and M.E. Botha

Visual Arts and Technology by E. Botha-Ebbers, published by Edukit, Pty Ltd; 1993

Reviews of this material were submitted by Pinky Maluleka, (subject advisor for Arts and Crafts in the Department of Education, KaNgwane), Lucy Alexander, Neil Parsons (Visiting Research Fellow, Centre for African Studies, University of Cape Town), Victor Honey (Senior lecturer, Art Education, University of Stellenbosch), Andries Oliphant (General Secretary, National Arts Coalition), Charlotte Schaer (Chairperson, Art Educators Association), Judy Seidman and Jannie van Heerden (Senior subject advisor, Art and Craft, Kwazulu-Natal government). All reviewers found these publications unsuitable for both teachers and learners in schools. They also found that the texts

perpetuated the ideologies of apartheid education. The following example sums up the general tenor of the responses:

Lucy Alexander writes:

“Whose orthodoxy is referred to, and when it dates from is not made clear, but it is without doubt outdated in the extreme if it refers to the ‘Skills and Techniques’ course to which children in the Department of Education and Training have been subjected for many years, and which can only be described as Verwoerdian in conception (a training for ‘hewers of wood’ and washers of dishes).” (1994, 18)

h) Primary school teachers are trained by taking either a three year Junior Primary Teacher’s Certificate course or a three year Senior Primary Teacher’s Certificate course at any of the 14 colleges of education under this Department or any of the 28 colleges in Self-governing Territories. These courses are general and do not make provision for specialization in subjects like Arts and Crafts. The Junior Primary course includes Arts and Crafts (compulsory subject) only in the second year of study. A One-Year Specialisation course includes Art and Crafts (compulsory subject) only in the second year of study. A One-Year Specialisation course for several years until 1989 when it was discontinued; this course is now offered by a college of education in Kwazulu” (DET Director-General correspondence, 25 September 1992).

The above fragment prompts a return to the research done by Yousuf Ismail Eshak on Fundamental Pedagogics. I return to this fragment as a reminder of the philosophical framework determining much of the education taking place in apartheid era schools and its capturing in Goldberg’s *Pedagogue/Pedagoog* (1978). Eshak writes:

Fundamental Pedagogics declares the child to be “initially very **unfinished** and **incomplete**... He comes into the world completely clumsy, unskilled, ignorant, injudicious, unexperienced, incompetent, undisciplined, irresponsible, and therefore very dependent” (1987, 14).

Eshak continues to reveal the extent of Fundamental Pedagogics in the following:

Submission to authority is regarded as an aim of education. This appears to give education a very unusual aim. An argument could possibly be made for the need for obedience to someone in authority so that the necessary order among, or even docility of, the pupils would permit the achievement of other aims, but to regard authority as an aim suggests that education must inculcate an attitude that makes pupils submissive and encourages the acceptance of

authority. With the notion that obedience becomes an act of worship or piety (1987, 23).

Eshak's research identifies Fundamental Pedagogics as being about exercising power and exerting control in such a way that there is no question of teacher and learner entering into any joint relationship of learning. On the contrary, there is an assumption that the learner is in no position to be 'right'. Rather, the learner is pre-scripted into a position of submission. Often this submission is predicated on threats of punishment. The possibility of negotiation, let alone a dialogical engagement, is anathema. To use Freire's metaphor, which Eshak alludes to, this is a form of banking education (1970), where learners bank information (not knowledge) transmitted by a master teacher in order for it to be withdrawn at specific moments (tests and exams). Eshak goes on to conclude the following: "Given this view, education becomes uncreative mimesis" (1987, 29). I first introduced this idea early in chapter one to mark the emblematic presence of *Pedagogue/Pedagoog* (1978) throughout this thesis.

The series of fragments presented in this chapter begin to give some idea of the state of school education and visual arts education in apartheid South Africa. What is of import for the purposes of this creative research project is an understanding of this contextual position in relation to the following streams:

- Access to an often conservative and ideologically bankrupt visual arts education by the minority of learners.
- Virtually no access to arts education by the majority of learners, and where access is present, it is in the form of practices often designed to denigrate the indigenous knowledge systems present in the population (see Oliphant and Roome 1999, 174).
- Limited access to visual arts education programmes through the teacher education colleges, but often questionable in terms of content and pedagogical framing.
- A considerable mismatch between teacher provision and visual arts educator positions in schools.

3.2 Post-1994 and outcomes-based education

With the changes that have taken place post the first democratic elections in 1994 the challenges emerging in the previous section have gradually begun to be addressed. The frame for this process is an evolving outcomes-based education system initially known as Curriculum 2005 (C2005) and seen as "part of a suite of policies to restructure and transform the legacy of apartheid education and training" (Christie, in Jansen & Christie 1999, 279). But the task remains considerable. Just as the outcomes-based education system introduced in the mid-1990s is seen as counter to apartheid education framed by Christian National Education and Fundamental Pedagogics, it also introduces a further stultifying burden to practices in the classroom⁴⁰. I recall the Canadian educationalist Jim Cummins emphasising how outcomes-based education violates all that we know about learning at a conference as early as 2001 (International Learning Conference, Spetses, Greece, 6 July 2001). In the case of the arts there is yet another (welcome) burden – more often than not outcomes are a necessary unknown.

Having said this, South African arts and culture education is ostensibly in a more favourable position of having a policy in place that makes allowance for compulsory arts and culture education programmes for all learners from reception year to grade 9 at the GET level⁴¹. The National Department of Education policy for the FET level has also identified the visual and performing arts subjects as options for learners at the Further Education and Training level. Problematically, there are very few former DET schools that have been able to offer visual and performing arts subjects to learners for a range of reasons, many of which remain rooted in apartheid history.

But just as this policy does have encouraging features, with all its flaws and the concerns relating to the uneasy tensions between the arts and outcomes-based approaches, the teacher/educator *mindset* and *presence* necessary for implementation and delivery remains a considerable challenge. This is in no small measure due to the legacy of apartheid education policies alluded to in the earlier part of this chapter. This view is substantiated by The National Audit of School Sports, Arts and Culture Programmes Phase 1 Report presented in January 2004. Chapter six of the audit report is introduced as follows:

Up until 1994, access to arts and cultural experience and learning within the school environment was largely the preserve of the white minority. The arts do not generally feature in the curriculum of former DET schools, let alone as an element in (generally non-existent) extra-curricular programmes. The absence of the arts as part of the curriculum in the majority of our schools has created a massive deficit both in the terms of the supply of educators competent to teach the arts, as well as in the prevailing attitudes to the provision of the arts – i.e., that the arts have come to be seen as a luxury, the preserve of a well-heeled elite (2004, 56).

The same report provides quantitative evidence of the dire situation regarding the provision of arts and culture educators. Most schools participating in the audit “indicated that they did not have adequately trained staff to deal with the various disciplines within the arts and culture learning area in the Foundation and Intermediate phases” (2004, 74). The lack of provision at the senior phase and FET levels of schooling was considerably worse. As the report states:

Both the quantitative and qualitative surveys revealed an enormous deficit in both the supply of the arts and culture educators, and the skills levels of educators who have been required to take on the demands of both curriculum and enrichment programmes (CSIR Audit Document 2004, 75).

How then is this deficit to be approached? The work done by Jill Adler and Yvonne Reed (2002), both from the University of the Witwatersrand's School of Education, with teachers in in-service teacher education programmes, is particularly pertinent in this regard. Working with teachers completing Further Diploma in Education⁴² courses, Adler and Reed note the lack of skills in writing and thinking reflectively as a key obstacle to addressing the deficit created largely by apartheid education policies. Aldridge et al. concur with this view, arguing that there is a significant relationship between heightened capacities for reflective practice and improved classroom practices (2004, 245).

These teachers, like so many others, have often undergone their initial training in institutions that have, to all intents and purposes, openly, or at least tacitly, entrenched apartheid policies. Adler and Reed's account of teacher education in the chapter titled "Teacher education in South Africa before, during and after apartheid: an overview" in *Challenges of*

Teacher Development (2002) is an incisive backdrop for understanding the circumstances under which the majority of teachers have received their educator qualifications. While no mention is made of arts and culture education programmes for teachers, there are a number of pertinent observations that serve to frame my contextualisation in this part of the thesis. They are as follows:

- The legacy with which the present Department of Education is faced is one that goes back to at least the latter half of the nineteenth century. As Welch states: "In the latter half of the nineteenth century, British colonial rulers used education as a means to control coloured and African people" (Welch, in Adler & Reed 2002, 19). But as Oliphant and Roome have noted earlier in this chapter, this history might be linked to the arrival of Dutch settlers three hundred years earlier – this marks the beginnings of a protracted period of repression (Taylor & Vinjevold 2000, 169).
- During the first half of the twentieth century up until the 1990s, huge disparities existed between the teacher education opportunities afforded white and African students (See Hartshorne, 1992; Horsthemke & Kissack 2007, 5).
- During the period 1948–1970, while schooling opportunities increased for Africans, it was clear that this was only in terms of "a means of social control, further entrenching the notion that education should fit Africans for their subservient role in society" (Welch in Adler & Reed 2002, 20).
- The consolidation of fundamental pedagogics as the principle underpinning of teacher education, for both white and African teachers⁴³. This philosophy stifled teacher and learner as passive subjects, with the learner positioned as the receiver of wisdom as proclaimed by the teacher as fountain of knowledge. Fundamental pedagogics was thus an effective weapon in the apartheid armoury, and further enforced a state of subservience on the part of African teachers (Welch in Adler & Reed 2002, 20).

I have taken the time to mark just a few of the realities of apartheid education. There are many others. But the ones noted above, just as much as they might be seen as well-trodden ground, are significant because they point to the particular conditioning of many of the educators working in schools *today*, and hence their presence in this section titled *Post-*

1994. In addition, going back to my concluding points from the pre-1994 account above, what I want to situate for the reader is a scenario where teachers steeped in the Fundamental Pedagogics of the apartheid era, are tasked to work in an outcomes-based education system in which the following principles would seem to frame teaching and learning:

- Learner-centredness and a shift in the understanding of the teacher as being *an* authority rather than being inexorably *in* authority
- The role of dialogue in day-to day teaching and learning (Horsthemke and Kissack 2007, 5)
- In-depth subject knowledge
- An outcomes-based curriculum that ostensibly requires interpretation rather than rote adherence

Not surprisingly, this has been a difficult challenge for many teachers, resulting in much frustration and questionable teaching and learning practices. (See Harley & Wederkind in Fleisch, who point to evidence that the C2005 process has widened rather than narrowed “the gap between the former historically advantaged and disadvantaged schools” (2008, 137)).

There are a number of significant doctoral research projects completed over the last five years that begin to deepen an understanding of South African arts and culture education. Heidi Bolton, researches pedagogy and assessment processes in the visual arts subject within a social justice framework (see 2006 article in *Journal of Education*). Rhoda Elgar’s study of the Thupelo and Greatmore Studio projects offers a set of critical lenses that could well be adapted for a wider set of arts and culture education practices, including mt own (2005). Nombeko Mpako’s ongoing research into arts and culture education practices (2010) should also feature prominently in the long-term project of writing up the histories of arts and culture education (2010). Donald Glass’ thesis *On the Road to Durban: Using Empowerment Evaluation to Grow Teachers’ Arts and Culture Curriculum Knowledge* (2007) is an account of three beginning arts and culture teachers in Gauteng Province. Glass employs David Fetterman’s empowerment evaluation process to study the participant’s

curriculum development strategies. I include a reference to this work in the latter part of this chapter as it seems to support the trajectory I take in this thesis. For me one of the key arguments made by Glass is for a “more flexible orientation to outcomes-based design for teachers new to the learning area” (2007, 189, 190) and for a process of “backwards-design” for “curriculum alignment and coherence, rather than as a technical design procedure” (2007, 190). His observation that the three teachers engaged in an “iterative, dialogic process that was strongly influenced by general topics of knowledge” (2007, 190) when designing curriculum rather than learning outcomes and explicit assessment, seems to support developmental interventions which extend teacher (2007, 190) subject knowledge but also their dispositional repertoires rather than an immersion in the technical structure of the outcomes-based system. It is in this nexus that I propose the artist’s sensibility-multimodality relationship as having significance, particularly in the South African context. In an article on multimodal forms of assessment by Newfield et al. of the Wits Multiliteracies Group, it is argued that:

A heteroglossic engagement with the object needs to be seen in relation to the suffocation of creativity, voice, innovation and identity by apartheid style education in which teachers were the sole arbiters of students’ work in a corrupt and oppressive system, in other words, previous forms of education offered very few possibilities for negotiation or compromise on ‘value’ (2003, 75, 76).

The presence of this heteroglossic engagement seems to presuppose access to multiple modes of expression and the presence of multiple voices.

But what is it that the artist’s sensibility affords the classroom, the school, the institution? Moreover, what is it that the artist’s sensibility and multimodality conversation affords South African schools and institutions? Tracing the genealogy of African philosophy, Wagid cites W.E. du Bois, Leopold Senghor and Lucius Outlaw as having advocated an Aristotelian sense of education (2004, 36). He identifies this as people involved in deliberating together through dialogue and argument (2004, 36, 37).

I refer to Wagid’s article because I want to make a connection between the sensibilities and

dispositions I am claiming for the artist, and, as a future-tense, for the (arts and culture) educator, and this deliberative enquiry. The relational and dialogical moments I reference in this creative research project would seem to be compatible with what Wagid argues are the three necessary conditions underscoring deliberative enquiry, namely: a critical, reflexive engagement with the positions of oneself and the other; listening to what the other has to say, no matter how ill-informed or unwise the other's evaluative judgement is or might be, and less structured formality and the application of a minimalist logic in conversations (2004, 42).

According to Wagid:

deliberative inquiry framed within African(a) philosophy of education allows scope for critical and reflexive reasoning, listening and less formality and logic in conversations which hold much promise for mediating learning in university classes involving (African) students (2004, 44).

Following from what an African philosophy of education might offer, a further digressionary question: Is there some affinity to be drawn across the relational and dialogical, an African philosophy of education and the worldview of *ubuntu*?⁴⁴ (Broodryk cited in Msila 2008, 69). I do not follow this possibility as it is yet another project stimulated by the “classroom as work of art”... but this possibility nonetheless hovers throughout what follows.

In this chapter, through a selection of often autobiographically selected fragments, a history of sorts has been produced. This history of sorts prompts the probing of how a different imagination is necessary for what happens in the four corners of a classroom (institution). Is it possible that the focus for what happens in the classroom needs to shift – this is not only a failure of teaching methods or “instructional regimes” to use the terminology of Raudenbush (2008) but a failure to develop teacher and learner subjectivities capable of imagining differently? Njabulo Ndebele notes how the Truth and Reconciliation Commission process “triggered narratives” which would *benefit the imagination* (my emphasis) (Ndebele in Nuttall & Coetzee 1998, 21). The question would then seem to be one which drives a reclaiming of other spaces for these narratives to be heard, seen, performed and embodied in

an increasing number of spaces. A way of understanding these spaces might be in terms of them becoming classrooms (institutions) that are works of art.

Increasingly, there seems to be agreement that the historic post-1994 opportunity to articulate a radical position with the goal of restructuring South Africa (Gibson 2011, 74) was missed. In terms of arts and culture education, addressing this missed opportunity would call for an acknowledging of the potential for “Peoples Education” to inform the process (Clarke 1991). Classrooms as works of art would seem to be a space for this potential to be realised.

What follows in chapter four is an opening up of the emerged fields of multiliteracies and multimodality as a precursor to chapter five’s constructing of the artist’s sensibility. This is undertaken as a first mapping upon and through which the artist’s sensibility will be situated. In this chapter I insert further nuancing and inflecting of how we might understand this pedagogical project. Here I also begin to suggest that a more developed understanding of what the ‘aesthetic’ has to offer contributes to multiliteracies theory.

Chapter four: The Multiliteracies Project and multimodality

Chapter four: The Multiliteracies Project and multimodality

4.1 Definitions

Before proceeding, I shall briefly locate the work of Howard Gardner, who is most often linked to multiple *intelligences*, within the thesis. This is necessary as his writing is sometimes assumed to be loosely associated with the Multiliteracies Project. While there are some moments of coherence, the two projects are characterised by marked differences. Just the same, his work, and that emanating from the numerous projects stimulated by his thinking, might be included as part of the ‘teeming and teaming’ group in chapter two – particularly in relation to the work of Eisner and Schön.

Gardner is often referred to in relation to the work done at Project Zero at Harvard University. Simply put, Gardner and his (own) team questioned the accepted view of a single intelligence (Moody 1990, 15, 19). Rather, they suggested that the possibility of a plurality of intelligences required engagement. Through a series of research projects Gardner et al. identified what have become the widely familiar seven intelligences, namely: linguistic, logical-mathematical, musical, spatial, kinesthetic, interpersonal, intrapersonal and more recently, a further two: the naturalist and existential (White 2008, 611)⁴⁵.

So. How does this differ from a multimodal framework? In answering this question it is necessary to define the two ‘multis’, ‘multiliteracies’ and ‘multimodal’. Briefly, the understanding I bring to this piece of writing is that multiliteracies refers to the broad project of redefining notions of literacy. Multimodal refers specifically to the identification of a further mode within the range of modes available to us for making meaning. These modes are described as: The audio, the spatial, the visual, the gestural and the linguistic (The New London Group, 2000, 25). The further mode, or the multimode, is, in my imagination, a combination of the aforementioned modes: the moments of repeated connecting as the maker moves across and in between modes in order to create representations and meaning. But then it is more than this – and perhaps this is where the meeting of the artist’s sensibility and multimodality takes place: the multimode is that which happens in the moment as the

maker of meaning adjusts to the different circumstances, repertoires and resources at her/his disposal – and acts in relation to these presences. It is this further mode that, arguably, is often central to the repertoire of some contemporary artists. What seems of some importance for this thesis is to identify, to some degree at least, how multimodality might be realised or played out – and I use the word ‘play’ purposefully in this context. And in this ‘playing out’ to make a case for a closer scrutinising of the coinciding of the multimodal player and the artist, and also the marking of a very different classroom experience. This is what this chapter attempts: a consideration of the affinity of the multimodal player and the artist’s sensibility.

To emphasise my understanding of multimodality above, I refer to Jewitt and Kress’ definition of mode as "a regularised organised set of resources for meaning-making, including image, gaze, gesture, movement, music, speech and sound-effect" (2003, 1). While I am not certain of the always “regularised” nature of meaning-making, their claim that it is rare for any mode to be used singularly, and that speech and/or writing is not necessarily central to, nor sufficient for, learning to take place, is significant in locating models for multimodal pedagogies. All modes in isolation are partial and thus it becomes important to determine what it is that a particular mode can or cannot do (2001, 3). This seems to be the key as it points to the repertoire of someone who is in a state of permeability to resources in relation to particular moments.

There are numerous accounts of the multimodal pedagogy framework in relation to case studies (see Cope and Kalantzis (eds.) 2000; Stein & Newfield (eds.) 2006; Stein 2008; for the extent of these case studies). What I am more interested in is how this framework has emerged in the South African pedagogical landscape and here I acknowledge the influence of the four interchangeable stages of situated practice, overt instruction, critical framing, and transformed practice. More than a framework, it is this malleable pedagogical grid, or “pedagogical holders” as Kalantzis has referred to them (2009), that I invite into conversation with how the artist works. Here I use ‘grid’ in the most productive sense of the word as an entity responsive to and accepting of its own mutability. This ‘grid’, in its perceived malleable, mutable presence is also not unlike the aesthetic continuum developed

by Harré and deployed by Ross et al. (1993). In this continuum or cycle, the four areas of conventionalisation, appropriation, transformation and publication of aesthetic understanding (Ross et al. 1993, 52) are not unlike the holders described by the New London Group. Take for instance the possibility of understanding situated practice as the accessing of those conventions available to the learner/educator/artist. Then consider overt instruction as how the educator introduces and mediates new material in ways that encourage appropriation by learners, who then in turn transform these conventions (a mixture of critical framing and transformed practice) in order to make their knowledge public (again, a mixture of critical framing and transformed practice). Foremost in such a conversation is the inherent democratic imperative and the promise of “re-designed futures” of the Multiliteracies Project (The New London Group 2000).

At the same time it seems equally important to note that which has emerged over the eight years of my involvement with the Wits Multiliteracies Group in a South African context. Here I am referring to the repeated presence of the following scenarios which seem to benefit from the artist’s sensibility-multimodality nexus:

- The manner in which multimodal pedagogies seem to create the conditions for free or unpoliced zones in tandem with those of a more academic nature in teaching and learning (Newfield et al. 2003; Archer 2006). These zones would seem to be dependent on a far more ambulatory understanding of pedagogy (Brenner & Andrew 2006).
- The manner in which multimodal pedagogies seem to promote projects involving multiple collaborative moments and processes (Brenner & Andrew 2006).
- The recognition of how working in different modes affords learners (and educators) different opportunities to test, acquire, adapt and make public, skills, knowledge and values, and in doing so, generates an agency that is about identity formation (Andrew & Jersky 1998; Brenner et al. 2004; Brenner & Andrew 2006; Newfield & Maungedzo 2006).
- The use of familiar cultural objects and moments as salient teaching and learning nodes (Brenner et al. 2004).
- The recognition of learner history, experience and expertise as being crucial for the

teaching and learning process (Andrew & Jersky 1998; Brenner et al. 2004; Brenner & Andrew 2006; Newfield & Maungedzo 2006).

- The intimate relationship between ‘play’, multimodality and learner subjectivity being increasingly present (Stein 2003; Andrew & Neustetter 2008).

4.2 The visual literacy foundation course and the Wits Multiliteracies Group

Since 2000 I have been part of the Wits Multiliteracies Group. In the late 90s the leaders of the group, Pippa Stein and Denise Newfield⁴⁶, showed an interest in work being done in the Visual Literacy Foundation Course⁴⁷ at the University of the Witwatersrand, as an example of multimodal pedagogy in what was then the emerging field of Multiliteracies. These initial conversations both introduced those lecturing on the course to a further theoretical framework (The New London Group 2000) from which to situate our practice, and affirmed the work that we had been doing since 1996. In the view of Stein and Newfield, what we were doing with students in this programme was an example of successful multimodal teaching and learning. I began to ask myself: What is it that allowed us to teach and learn in this way? The more I deliberated over this question, the more I was convinced that it is the reciprocal relationship of what I refer to as the artist’s sensibility and multimodality that provides a possible basis for a form of teaching and learning that begins to offer answers to the questions posed in chapter one of this thesis.

The confluence of these paths and my involvement in the Wits Multiliteracies Group has led me to contemplate how a conversation between what I am referring to as the artist’s sensibility, and an emerging multimodal pedagogical framework might provide a path that addresses the cloying conservatism, the ‘adding up’ instrumentalism identified by Ross et al. (1993) in much arts and culture education – and again, education more broadly.

The attraction the Visual Literacy Foundation Course has had for members of the Wits Multiliteracies Group and those staff members at the University interested in situated learning has always intrigued me. At the same time it has seemed a very obvious coming together – we were a group of artists, performers and art historians working with foundation level students accepted for extended curriculum professional Arts degree programmes. It

seems the ways of working on this course incorporated multimodal approaches before we were aware of the growing interest in this area. Arguably, multimodal approaches have had, consciously or not, a presence in good teaching and learning in many different contexts for some time (White 2008). But to answer the question from the previous page, I suspect that one of the reasons, perhaps obviously, was the presence of *artists* working with students, and in this teaching and learning situation, the presence of this artist's sensibility. Or to put it in Schön's terms, the course benefited from the presence of critically reflective practitioners (1990). Or those of Doll: these practitioners seemed to practice in terms of “richness, relations, recursion and rigour” (1993). This is the way many artists work – and, of course, this is a way of working that is to be found in other professions and walks of life too. Is there then something in this sensibility that needs to be engaged, to address the politeness of so much arts and culture education? Further to this, given the Multiliteracies Project's broad pedagogical ambit, shouldn't this sensibility be at the forefront of (arts and culture) education programmes?

There would seem to be numerous connecting points between the artist's sensibility and multimodality. Drawing on the work of Stein, Newfield and the broader Wits Multiliteracies Group, there are three I would like to highlight.

Firstly, I emphasise the *social* in the understandings of both multimodality and literacy I bring to this thesis (Duncum 2004, 253), and the way in which contemporary artists working under the mantle of relational and dialogical aesthetics operate. In the case of multimodality, I emphasise the “social semiotics” of how we represent meanings in the world (Stein 2008, 2). Contemporary artists working with installatory, relational and dialogical practices often emphasise the social exchange involved in their projects.

The second involves a recognition of how social semiotics emphasises the agency of makers of meaning, as “active transformers of semiotic resources” as opposed to being solely “users of systems” (Kress in Bearne 2005; Stein 2008, 2) or reproducers of the status quo. The affinities to be drawn out here are in the manner contemporary artists, again working in installation, relationally or dialogically, often seem to draw on available resources to

produce work which resists the 'sensible' of these systems.

The third is a recognition of the fluidity of the semiotic resources available for making representations as needs and desires change (Stein, 2008, 2). In other words, social semiotics asserts that the resources available for representation are not subject to fixed rules. Rather they would seem to be subject to rule-like but not rule bound processes so often associated with the process of the contemporary artist (Schön 1990; Rancière 1991, 2004; Mbembe & Nuttall 2004; Martin 2007; Lazzarato 2008).

4.3 Available designs, the redesigned and the longing for the aesthetic

I have also been encouraged by what I see as a useful commonality in language across the fields of multimodal pedagogy and that of the artist's sensibility. The New London Group have used the terms "available designs" and "the redesigned" (2000, 22, 23) to encompass their understanding of the necessity for realising the active imperative in meaning-making beyond reproducing that which is already available. In fact, they argue that there is never mere reproduction. Equally significant is the emphasis given to how the processes of redesigning are integral to reconstructing and renegotiating identities (2000, 23). This would seem to have some significance for how (arts and culture) educators are educated and how they, in turn, work with learners, particularly when read in relation to the histories glimpsed in chapter three.

Writers such as Kress and Van Leeuwen claim that Western culture has privileged "monomodality" to the exclusion of other modes that are part of daily existence (2001, 1). This, they contend, has begun to change in the latter part of the twentieth and into the twenty-first century. Furthermore, Kress and Jewitt emphasise that their understanding of multimodality is informed by the social semiotic theory of Halliday (1978) and Hodge and Kress (1988). Central to their pursuit of multimodality is the role of individuals and groups, of people, in meaning-making (2001, 9). Rather than people merely being consumers within existing systems of meaning, they are actively engaged in producing meaning. An individual's agency is deeply rooted in their understanding of social semiotics. They go on to explain:

From a social semiotic perspective, people use the resources that are available to them in the specific socio-cultural environments in which they act to create signs, and in using them, they change these resources. In other words, signs are not viewed as arbitrary. Rather, signs are viewed as constantly newly made, in a process in which the signified... is realised through the most apt signifier... in a social context (2001, 10).

Jewitt and Kress note that semiotic theory often positions the subject as using resources rather than changing them (2001, 10). They, however, emphasise the changes that take place as meaning is made. This is the connection I am making: contemporary artists invariably *change* their resources. They are in the business, as it were, of ever expanding their sense of aptness and affordance – terms used by those in the Multiliteracies field (Jewitt & Kress 2003). My further contention is that the contemporary artist's disposition towards what I shall later refer to as 'makeshiftness' is akin to this sensitivity to aptness and affordance. The contemporary artist often has a heightened sense of aptness and affordance. This sensitisation comes from an ever-increasing engagement in extending a repertoire of 'moves'. What I have termed 'moves' resonates with Jewitt and Kress' "lack of fit" and "wrenching" (2001, 13). This is also similar to Bourdieu's theorising on "the logic of practice or of being in-the-game where strategies are not pre-determined, but emerge and operate according to specific demands of action and movement in time" (in Barrett 2009, 4).

In bringing the redesign of Kress and others from the Multiliteracies stable into closer conversation with the artist's sensibility it is useful to acknowledge how he interrogates 'critique', noting how it was *of* a particular era, namely the 60s and 70s and "backward looking" (in Bearne 2005, 296) rather than future-oriented. As such, the 'design', Kress speaks of encompasses critique – but critique no longer has the emphasis it once had (Kress 2000, 160). I would like to offer some caution here and argue for an ongoing conversation between design and critique. We shall see later in this thesis that criticality, in part understood as an intense self-reflexivity, is part of the artist's sensibility I am imagining – and that this does not preclude the attention necessary for re-design. On the contrary, criticality reinforces re-design.

In my bringing of the multimodality and the artist's sensibility nearer in proximity, I find moments where in Kress' thinking and writing, there seems to be *a longing for the aesthetic*. His writing reveals this when he describes the "rhetorical disposition" "standing behind design" that is necessary for educators and learners (in Bearne 2005, 290). The learner and educator as 'rhetor' in Kress' mind is someone who has the dispositional capacity for an agency very different to the conformity present in most classrooms. This capacity is also one of recognising pedagogy as social relations in the classroom (2005, 291). There are yet more direct indicators of this 'longing' when he states that the English curriculum "needs to have a real notion of aesthetics and, via aesthetics, of notions of ethics" (in Bearne 2005, 298). Here I respond in two ways: Firstly, I think Kress and others from the Multiliteracies movement would agree that this focus on the English curriculum might be extended to other areas of learning. I extrapolate this from Kress' interview with Bearne (2005) on the basis of the range of Multiliteracies projects embedded in subject areas such as Language and Literature (see Ferreira 2006; Newfield & Muangedzo 2006) and Maths and Engineering (see Archer 2006). My second observation emerges from Kress' linking of the aesthetic and the ethical and the way I am reminded of the ethico-aesthetic underpinnings of both Guattari and Kester's work.

In noting Kress' interest in the aesthetic I suggest that this is a commitment that would encompass contemporary understandings of the word – particularly in relation to installatory, relational and dialogical works.

At this point it is pertinent to return to Kress' notion of multimodality, particularly in its most recent iteration in *Multimodality. A social semiotic approach to contemporary communication* (2010). This publication offers a further advancing of the multimodality project and draws me to a future-oriented understanding of this state as something approaching *the 'artist's sensibility'*. Indeed, there is much in the chapters that confirm my argument for the presence of a 'longing for the aesthetic' in the multimodality project. To cite but a few examples of multimodality 'longing for' the aesthetic, the referencing of the work of Jeff Koons and Damien Hirst (2010, 24), graffiti artists (2010, 27), and mapping processes in curated exhibitions (2010, 43) edges Kress' work closer

to my own. But there is something far more significant happening in this publication that deepens this claim beyond the examples listed above – there is a consistent presence of “provisionality and instability” (2010 6, 28, 46) and the concomitant call for ways of productively receiving and engaging these states. At the same time, the consistent referencing of the rhetor, the designer and the interpreter (2010, 43, 45) would seem to be another way of finding a space for the artist’s sensibility. Furthermore, Kress claims that “[t]asks of rhetoric and design are neither exceptional nor rare. They are the everyday, mundane, banal, unremarkable business of communication as much as at times part of ‘heightened’ occasions of interaction” (2010, 50). This understanding seems to invite an immediate connection with the artist’s sensibility as I have imagined it: installatory, relational and dialogical and also a sensibility with a broader purchase.

Kress’ 2010 publication also gestures towards my understanding of ‘sensibility’ not solely being about ‘feeling’ but rather as a coincidence of “affect and cognition” as “bodily effect” (2010, 77). He writes “[t]hat sensory, affective and aesthetic dimension is too often ignored and treated as ancillary. In reality, it is indissolubly part of semiosis” (2010, 8).

What follows then in chapter five is a possible profiling of the artist’s sensibility which points towards an aesthetics that is about social relations and pedagogical moves through its emphasis on drawing upon multiple modes. In doing this I attempt to move closer to how I understand the classroom as work of art.

**Chapter five: The artist's sensibility as installatory, relational
and dialogical**

Chapter five: The artist's sensibility as installatory, relational and dialogical

Following this opening up of multimodality I now attempt a recounting of the artist's sensibility. This is one of many possible versions of this profile – one which speaks to how the multimodal classroom might be enacted more frequently and as antidote to the bureaucratisation of the (arts and culture) educator. In this recount I adopt an idiosyncratic, possibly labyrinthine path, leading to a consideration of the (arts and culture) educator's practice as installatory, dialogical and relational.

5.1 Makeshiftness: Installation as multimodal practice – continuing to imagine metaphors for teaching and learning

In an article titled *Makeshiftness* that appeared in the April 2003 edition of the *London Review of Books*, the art critic Barry Schwabsky reviews art historian and critic Michael Fried's book: *Menzel's Realism: Art and Embodiment in 19th Century Berlin*. In this review Schwabsky writes:

[Menzel's] paintings remain uniquely compelling and, indeed, strangely contemporary: the terms which Fried conjures to describe them would seem just as appropriate to the 'makeshift constructions' of some installation artists: Jessica Stockholder or Joelle Tuerlinckx, for example, artists whose work is always based on careful observation of what happens, however arbitrarily, to be there in a particular situation (2003, 25).

While Menzel's work is of no real significance for this thesis, it does act as a playful trigger through its alignment with Stockholder and Tuerlinckx. I would like to consider Schwabsky's reappropriation of the word 'makeshift' from its often negative connotations and give it an emblematic role for what follows. I want to retain its meaning of that which is 'temporary', 'meaning only for a time', and 'something that is the place of something else', but at the same time call attention to the way in which it marks a humble movement, a 'making' and then a 'shift'. It is in this layering of understanding that I think there is something to revel in as an (arts and culture) educator. Furthermore, it is in this quality, present in the process and work of Stockholder and Tuerlinckx, and other contemporary artists, that I find a resonance with multimodality as experienced in the Visual Literacy

Foundation Course and other local Multiliteracies projects. I am suggesting that an openness to processes that entertain that which is 'makeshift' contributes to a multimodal pedagogy and at the same time provide an antidote to stultifying orthodoxy (Rancière 1991). I imagine this makeshiftness existing on a number of levels: on a physical material level (material and medium); an intellectual level (evidence of complex reasoning); on a conceptual level (ability to marshal information in ways which suggest increasing mental agility) and related to this, a metaphoric level from which abstract thought emerges (Capra 2002, 55). This makeshiftness in no way presupposes a lack of rigour in teaching, learning and assessment. On the contrary, it demands an even greater measure of rigour as described by Doll (1993).

The projects that hover around this thesis suggest that some contemporary artists working with learners and teachers, or at her/his own practice, often proceed in the manner described by Schwabsky: "always based on careful observation of what happens, however arbitrarily, to be there in a particular situation" (2003, 25). I would suggest that very often learners are receptive to working in this manner too. While Schwabsky chooses to associate Stockholder and Tuerlinckx with this makeshiftness for the purposes of his review, I am sure that he would entertain further examples as diverse as Doris Salcedo, Cildo Meireles, Ilya Kabakov, Jason Rhoades and Nari Ward. South African artists like Penny Siopis, Moshekwa Langa, Clive van den Berg and Dineo Bopape also come to mind. But then my contention is that this sensibility exists in the repertoires of many contemporary artists, particularly those working in site-specific installation and in the dialogical public sphere.

So although this creative research project is not about Stockholder's work, or that of Tuerlinckx, for that matter, given that it is their work that Schwabsky references for his notion of "makeshiftness", it is useful to understand how these practices are understood in relation to this term. For the purposes of this creative research project I shall comment briefly on the practice of Stockholder, an artist born in Seattle, United States in 1959, who lived in Ghana as a child, visited Europe with her parents, and now works from New York. On an immediate level her work is a combination of sculptural installation and painting. These 'combinations' emerge from a range of stimuli, predominantly personal. Using

materials common to an everyday existence with those more associated with conventional practice (e.g. paint), she constructs installations which emerge for the viewer as a “dialectical interplay of qualities” (Schwabsky 1995, 57) that challenge preconceived notions of what it is that is being apprehended. They demand a spatial engagement and make use of that which is there in the world. In this sense the pieces are intensely relational in their commitment to acting in terms of that which is present spatially – and, I would argue, in bodily form. There is also (seemingly) something of de Certeau’s “making-do” (1984) – a playful *bricolage* that jars and shifts in its appreciation of what might happen in a particular moment and in a particular space. Schwabsky’s listing of Stockholder’s possible materials seems to capture this:

The place is chockablock with the miscellaneous ordinaria of plebeian existence. It exists in profound syntony with the art of Jessica Stockholder, whose art materials are always liable to include such potential Bargain Land wares as bed sheets, yellow bug lights, tinfoil, electric wiring, mirrored tiles, plastic fruit, wine glasses, duct tape, plastic garbage bags, toilet paper, cookies, dried fruit, cardboard boxes and underwear as well as more specialized materials that must be sought elsewhere in that vast Bargain Land which is our demotic late-capitalist economic system: hay, refrigerators, plywood, styrofoam, bicycles, carpet, theater lights, sheetrock, asphalt, couches, chairs, newspaper, fresh fruit, bricks, stoves, bathtubs, steel studs, movie seats, concrete, sandstone, spandex... Stockholder does not overtly comment on the system that makes all these things available for her use, neither in critique nor in celebration. Rather, she translates its flavour into a work of dreamlike abandon (2003, 74).

In this commitment to working with the quotidian, Stockholder is reminiscent of Paul Klee⁴⁸, often cited as a key earlier example of the artist-teacher⁴⁹, and his acute observing of his world. Sibyl Moholy-Nagy writes the following in her introduction to his *Pedagogical Sketchbook*:

Paul Klee could not help becoming a teacher in the original meaning of the term. The word "to teach" derives from the Gothic "taiku-sign" (our word token). It is the mission of the teacher to observe what goes unnoticed by the multitude. He is an *interpreter of signs* (original emphasis) (1925, 9).

The meeting of Klee and Stockholder at this point of the thesis might seem to border on the

bizarre – and this is a welcome response – but it is this chance-like meeting that allows for an important observation: Stockholder is often involved in teaching at various institutions, but in this instance it is the manner in which she works which holds resonance for a projected (arts and culture) educator practice. Klee’s commitment to teaching is well known. Moholy-Nagy’s observation focuses on a resilient and exhilarating process of seeing and reading against the grain of what might be deemed to be the common sense order. This was also manifest in his work – and I would argue there is a similar manifestation in that of Stockholder. My pursuit is to imagine this as part of the repertoire of the (arts and culture) educator.

While there might be other, even more incisive examples of makeshiftness, Stockholder’s work seems to have a strong relationship with *what is there* and to that which is *about the moment*. In doing this, purity as an outcome is not entertained – there is rather something about the contaminated that is present instead. While Stockholder’s choices are informed by previous works and are thus pre-determined to at least some extent, they also seem to be about what is available for meaning making in a particular situation. In other words, something of a parallel with the idea of resources being used according to that which is afforded by them.

Within this makeshiftness there is the potential to keep on asserting the conditions for the producing of metaphors⁵⁰. And here I return to chapter one’s listing of possible metaphors for the teaching and learning space and mark how an artist such as Stockholder generates something similar as what seems a matter of course. These works are, as the inclusion of Julian Jaynes’ piece on metaphor in the monograph on Stockholder suggests, possibly “nonsense objects” demanding to be understood through the viewers attaching of something familiar to them (Jaynes in Schwabsky et al. 1995, 94).

‘Site specificity’ is a term often understood in relation to installation work. It is this ability to understand a particular site and work reciprocally with it that some contemporary artists bring to a re-imagining of the act of teaching. He or she is immediately observing carefully, even those seemingly arbitrary occurrences and presences, and it is based upon these

findings at the site that he or she proceeds, with the site and, at times, its inhabitants (permanent or temporary) as key players. An important observation here is that the artist working with installation does not engage in a process that is about a single mode. On the contrary, this artist draws on a much wider repertoire that, significantly, includes the multimodal discussed in chapter four. Perhaps even more significantly, it is the artist's ability to discern the most apt resources, to use a multiliteracies term, which generate processes and solutions towards an installation. Aptness as practiced by this artist is often not about the 'sensible' but more about a provocation that allows for a generating of new experience and knowledge. Here I cite Horne's description of Brazilian artist Cildo Miereles' work: "multi-sensorial environments, works which include tactility, sound, smell and even taste, and refashion the spectator as incarnate participant" (2000, 32). Could this become a description of a class? An imagining of this description onto the classroom begins to demand a different kind of engagement with a space that is all too often desperately sanitised, or to go back to one of the metaphors in chapter one, assembled – as in a regimented assembly rather than the assemblage imagined by Guattari and Vilar that is open "toward forms of heterogeneous fields of dialogue and other forms of mutual exchange" (in Genosko 2002, 25). What I am proposing is a concomitancy between the space of the classroom and the space of the installation; the potential orchestration of the classroom and the orchestration towards an installation. It is as if the contemporary artist working in installation mode is akin to the (arts and culture) educator I am envisaging. In an interview, Miereles has this to say about his installations: "Instead, you create situations, journeys, in which visitors have the opportunity to become more conscious of their bodies in space – not only in physical space, but in social space, too" (2000, 41). This seems to point toward an embodied engagement, and one that would seem to be necessary for the class operating as artwork. Valery Podoroga, in an article on the work of Kabakov, seems to echo this in the following statement:

Kabakov believes exactly the opposite: that today, traditional objects of art are in a situation where 'the time of their perception is gone' and installation is, as it were, a rejuvenating art that brings in or revives lost values – such as the time of perception/emotion, experience of spatial form, rhythms, sounds, noises, visual effects (2003, 345).

The installations of Stockholder, Miereles and Kabakov are valuable instances in encouraging a re-imagining of the classroom – not only in their physical appearance, but in their commitment to exercising multiple modes in order for the viewer/participant to experience something that is about embodied representations. As such, they are valuable as reminders of the classroom as spaces in which learners and teachers are always in moments of becoming.

There are two streams that are being opened up here: one is the way in which certain artists work that offers something in terms of how (art) teachers might practice. Firstly, their ‘moves’ as having possible purchase for providing critical learning experiences without these being the primary motivation for the work. The second is the possibility of some of these artists recognising their practice as having a distinctly pedagogical underpinning. Klee understood this, but perhaps the archetypal marker as artist/educator is Joseph Beuys, and I think it is necessary to insert, again briefly, his profile and consider its position for the (arts and culture) educator. Notwithstanding his almost mythical status, and the critique surrounding this persona (see Enwezor’s endnote on Beuys 2007, 248), I think there is value in citing him in the context of this thesis, as is emphasised by the quote introducing chapter one and framing the *Misc (Recovery Room)* exhibition.

Alain Borer's monograph (1996) provides an entry point to Beuys the pedagogue – and here I acknowledge the connection that the choice of this word makes with Goldberg’s *Pedagogue/Pedagoog* (1978). His text brings together a number of roles performed by Beuys: the pedagogue, the psychopomp, the therapist, the evolutionary (expander of fields), the revolutionary (alternative), the sphere (Beuysnobiscum) (1996, 14). For the purposes of this thesis I focus on how Borer understands Beuys the pedagogue.

According to Borer, "pedagogy is the first circle of an implicit doctrinal corpus, the hub of Beuys's thinking – art as teaching, and not the teaching of art – and presupposes three major ideas, all antitheses of current thinking, which I term *reversed postulates*" (1996, 14). At the outset there is a clear assertion of teaching being central to Beuys’ practice – art *is* teaching. Having emphasised this, I consider these three reversed postulates in relation to this creative

research project.

The first postulate is as follows: “Unlike the artist who effaces himself when the painting is finished, Beuys is present at the work” (1996, 14). He is in “permanent conference” with the work. Here “voice” becomes important. The voice (its volume, its plasticity and tone) forms part of the space created and informs it as a place of exchange, a place of constant renewal (1996, 14). Here we would seem to be in the space of Kress’ conception of the multimodal (see chapter four and later in this chapter). There is also something of Kester’s commitment to a durational process and the presence of dialogue as being about exchange. But this exchange seems to act to in a makeshift manner: there is a recognition that the exchange of voices brings about changes in the form and status of material and spaces. These voices, it would seem, are not only consensual but ones of dissent.

Beuys’s second reversed postulate as explained by Borer deals with how in the Europe of the mid-twentieth century, ‘meaning’ had been allowed to ebb from society (1996, 14). This loss was understood as both forgetfulness and distractedness, and it is this loss that was the focus of Beuys’ thinking. This postulate is reversed because his entire project hinges on the necessary return to this elementary forgotten knowledge. And this is done through the ‘raw’ materials of his work and how they supply the necessary space for his teaching: “They provide *matter for thought*, they are not exhibited for themselves as such, but as a process of transformation – a primary space” (1996, 15). This is similar to Rancière’s insistence that artworks release capacities rather than merely communicate images (2007). It is also in keeping with many of the experiences of projects framing this thesis. There would always seem to be the presence of ‘material’ and a certain “handlability” (Barrett after Heidegger 2007, 1) that acts as a release agent for learning.

The third reversed postulate is similar to a further Rancièrian claim, namely: “every person can be taught and therefore do it just as well” (Borer 1996, 17). But here the ‘teaching’ would seem to be about an individual’s volition – the teacher and student as equals (Rancière 1991).

In what follows I provide a summary of these three reversed postulates. Borer's understanding of Beuys the pedagogue is based on a recognition of how he reverses three commonly held positions. The first position, in my understanding, is that the teacher figure is aloof and removed from the class – Rancière's master, perhaps (1991). Beuys' pedagogue is in dialogue – he speaks, listens, responds, exchanges and acts in relation to that which is taking place in the space. The second position is a challenge to the spaces that masquerade as classrooms and the flattened platitudes that pass as knowledge. The reversal introduced by Beuys' pedagogue is that these selfsame spaces become laboratory-like and capable of holding sources of contemplation that do not necessarily fit seamlessly into the “distribution of the sensible” (Rancière 2004). And the third principle questions the basis of authoritarian education in a similar manner to that of Rancière's radical questioning of the master – novice arrangement (1991).

5.2 Making do: To-ing and fro-ing

Are there other inflections of makeshiftness that extend an understanding of the artist's sensibility? Here I return briefly to the writing of de Certeau.

De Certeau has enjoyed considerable attention for his now popularised celebration of *The Practice of Everyday Life* (Buchanan 2000, 3). While there is indeed purchase for the artist's sensibility in his elevation of the everyday, and "the legitimation of the everyday itself as a resource for the primordial understanding of human behaviour" (Buchanan 2000, 98) it is the closely related exhortation to study the ‘making’ and ‘doing’ that I dwell on here (Buchanan 2000, 93). This is, in my mind, integrally related to his notion of “*la perruque*” which I touch on in the following chapter (1984).

Is there similar purchase to be found in examining the common notion of ‘to-ing’ and ‘fro-ing’? I think so. Rather than allowing these words to be confined to a frustrated, caged quality, I would like to think of them in the same manner as ‘makeshiftness’ – here too we are conjuring with something that is about volition. Back and forth, back and forth, back and forth. In this state that is both volitional and ambulatory there is something of the relational, the dialogical and certainly the self-reflexive.

5.3 What makes the shift to not adding up? An initial artist's sensibility

Following these brief glimpses of artists as pedagogues (albeit different to those implied in Goldberg's *Pedagogue/Pedagoog* (1978)) and practices that allude to possibilities for pedagogy, this section attempts a further listing as a way of opening up possible dispositions that might be part of the artist's sensibility⁵¹. Here I recall the Serra, Kwon and Alÿs lists of chapter one and the challenge offered by Ross et al. (1993) to resist practices that result in classroom art 'adding up'.

Some of the qualities present in the contemporary artist's practice and way of working with learners are listed and, in some instances, elaborated upon, in what follows. Note that learners often reciprocate these dispositions once they are in these moments. Indeed, perhaps this is one of the stimulating things for the artist – learners and collaborators often provide remarkable moments of 'makeshiftness'. Kress, of course, observes that children *exist* multimodally (1997, 96). Yes, adults do too. But perhaps the adult has largely relinquished this as she or he has proceeded through systems emphasising the monomodal. Perhaps the task is, increasingly, to assist learners to understand and extend these multimodal moments. And then again, to grow (arts and culture) educator confidence in recognising these moments 'in the moment' – these opportunities for acting within the malleable grid of classroom systems.

What I would like to imagine then, to borrow a moment from Kwame Anthony Appiah, is a mapping/massaging of the text⁵² of the artist's sensibility into the rigour of Doll, into that of Multiliteracies Project, back and forth, giving and taking, toward an imagining of the class operating as a work of art. What lies behind the following listing is a bringing together of dispositions I associate, for the purposes of the creative research project, with the artist's sensibility. This is not a conclusive list and it is one that cannot be aligned with all artists. It is composite and speculative in nature in keeping with the volatility of this 'thing' I attempt to translate into words, and therefore entertains possible overlaps in order to achieve a broadness of repertoire. The list draws on my own experiences and observations in the projects conversing with this creative research project.

5.3.1 A less-anxious creativity

In his conclusion to his chapter *The Postcolonial and the Postmodern*, Appiah refers to a "less-anxious creativity" (1992, 254). This is my starting point because it seems to me that this "less-anxious creativity" is what some contemporary artists bring to teaching and learning situations. It is borne out of, on one hand, a confidence in their own practice, and on the other, an acceptance and celebration of the innate curiosity of many collaborators and learners, in that which the collaborative process might offer. It is also registered in an attitude that does not insist on knowing the path beforehand, but instead acknowledges that the next step might be an unexpected one. Coupled with this very often is an interest in the idiosyncrasies displayed and made manifest in various modes, by learner subjects. Their interest is in that which is curious, and in curious individuals. Perhaps this is similar to the "less-anxious creativity" that Appiah writes of when he identifies with the maker and the subject of the polyglot *Yoruba Man With a Bicycle* on the *Perspectives: Angles on African Art* exhibition (1987) at the Center of African Art in New York. In identifying with both maker and the polyglot cyclist, Appiah challenges the reader to draw from the imagination that realised this object – and the many imaginations that surround similar acts of imaging (1992, 225, 254).

This "less-anxious creativity", it should be noted, sets up an immediate tension with systems that are prescriptive and intent on the 'adding up' mentality this creative research project seeks to address.

5.3.2 Makeshifting

I have already argued for a reclaiming of makeshiftiness earlier in this chapter, but also list it here to emphasise its dispositional value as well as its mantle-like appeal.

In my attempt to get closer to what the artist's sensibility might encompass I have been drawn to the writing of those who evoke the conditions of the practising artist. Mark Pike is one such writer:

Engendering expectations that learning need not be messy and indeterminate and can be efficiently sanitized to make the learning experience clear-cut and straightforward, is deeply misguided for "teaching is an art in that teachers, like painters, composers, actresses, and dancers, make judgments based largely on qualities that unfold during the course of the action". Indeed, Dwayne Huebner suggests "the teacher must live with the intricacies, absurdities, and dissonances of life, without seeking to reduce them to neat formulae or map" (2004, 23).

What Pike and Huebner claim above seems an apt description of the state of makeshiftness that I have wrenched from Schwabsky's review of Menzel's painting. Makeshiftness implies something that is temporary and momentary – and in the Schwabskian sense, that which is present to be used in a particular space and time. This is a condition seemingly resisted in institutional settings – or at least seen as one to be addressed in order to restore that which is permanent. Herein lies a possible blind spot: for multimodal pedagogy to be present in a way where its value is exercised beyond eventual orthodoxy (and stultification), learner participants (here I include the educator) require ways with which to disperse the metaphorical grid of the classroom and allow for a more inflected movement between its cells. Returning to chapter four, this position would seem to be aligned with that of Kress when, in an interview with Bearne, he responds:

And implied in all of this is that the person who comes to the text is no longer locked into the ordering of the text as it formerly was, but comes as someone who makes the ordering for themselves. So this is about creation of knowledge, which relates what I said earlier now to the reader as rhetor. The reader in a sense creates knowledge from information in relation to the reader's own interest, no longer in relation to the authority of the person who constructed the curriculum (Kress in Bearne 2005, 292).

Here Huebner and Kress offer something that is opposed to the thinking of Daniel Muijs and David Reynolds to whom I shall refer in the concluding chapter. Muijs and Reynolds argue against the view that "teaching is an 'art', not a science, and that therefore it is personal factors and qualities, often idiosyncratic and difficult to influence by educational policies, which are the key factors" (2001, vii). Their book *Effective Teaching: Evidence and Practice*, while no doubt useful, in my view does not engage closely enough with what is to be gained from that which they dismissively label as 'teaching as an art'.

Here I reflect on instances of working with learners and their often ‘makeshift’ imaging. The artist recognises these markers of ‘makeshiftness’, and in this recognition, attempts to demonstrate how this activity, and others like it, produce multiple moments of metacognitive daring or transcognition, as Sullivan would describe the artmaking process (2004). All too often these moments are afforded momentary praise in the ‘adding up’ (arts and culture) classroom, but ultimately without the deserved recognition of the deep learning that is present. Going back to the Multiliteracies language of chapter four, the ‘artist’s sensibility’ recognises these moments as transformed practice – often without the overt instruction and critical practice being particularly foregrounded.

What is it that the artists recognise in these learner processes? Many things, but the playfulness and ‘makeshiftness’ as evidenced in the capacity to recognise that which is afforded in the moment and with this, the willingness to risk, would seem to be foremost. What seems to take place as collaborators and learners work in this makeshift manner is an ongoing shift in the making, a to-ing and fro-ing from situatedness, to transformative moments, to critical contemplation, to back to that which is transformative. If there is one part of the framework that seems to be absent at times it is that of overt instruction as the recognition of learner archives, histories and stories drives much of the teaching and learning. But to think that it is absent is incorrect – the moving across different zones, in which the artist-teacher and learners are making substantial inputs, is certainly present.

5.3.3 Leaning towards

‘Leaning towards’, as a further extension of the artist’s sensibility in terms of relishing the encounter with what is there, ‘in’ the classroom, is evoked in the manner in which Noelle McAfee brings together the writing of Jurgen Habermas and Julia Kristeva with that of Jean-Luc Nancy. Her understanding of community as “*clinamen*” (2000, 187) is of some value for a more involved artist’s sensibility. “*Clinamen*” here is understood as “leaning toward the other”. McAfee goes on to explain this action as follows:

Deliberators literally seem to be inclining to the other. Deliberation is an

openness to what is other. In deliberation, even the term "one's own" loses meaning in the sense that being-open-to-otherness becomes one's attitude (2000, 190).

And:

When subjects are relational, when agency is complementary, and when discourse is deliberative, we can create new possibilities, meanings, and purpose (2000, 190).

While I do not claim that all contemporary artists are inclined to 'lean towards', the projects surrounding this thesis would suggest that there is a connection between Schwabsky's notion of "makeshiftness" and this 'leaning towards' in order to better read and act in the particular teaching and learning situation. There are also links to the relational aesthetics of Bourriaud and perhaps even more so, the dialogical aesthetics of Kester, in this cultivating of 'leaning towards'. The processes engaged in are often about asking questions, listening and problematising situations. These processes are often negotiated and renegotiated – and then again. And often the strategy adopted is one of conversation with collaborators and learners and also with ideas, processes, products and reflections. In the Swiss artist Hanswalter Graf's words: there is a "searching for how to talk to and listen to" the learner⁵³. While the teacher often takes on the role of the authoritarian, stern gatekeeper, the artist seems to perpetuate a series of involvements that challenge this manifestation of authority and allow for an interchange and a different conception of how power can be shared. Again, the teacher often seems to be scripted into this version of *Pedagogue/Pedagoog* (1978) role. Rather than a relinquishing of authority on the part of the artist, there seems to be an appreciation of when a 'backing off' stance is necessary. To claim that this is the space of Rancière's ignorant schoolmaster is perhaps too ambitious, but there would seem to be something of this disposition present in its will towards equality. And perhaps it is through this inclining towards of deliberators, that spaces for trust and intimacy are invoked.

5.3.4 Ambulatory thinking and acting

Reflecting on my own situatedness in the process of teaching, and drawing on observations of other artist-teachers, there is a sense of being able to 'think on their feet' (Schön 1988, in Ross et al. 1993, 160; Kentridge 2003) and take this on as an integral part of their practice

and interaction with learners and collaborators on various levels. Picking up on a metaphor introduced in chapters one and four, the ambulatory pedagogies of the Visual Literacy Foundation Course, this suggestion of embodied thinking, of thinking that is on the move, as it were, seems to be a familiar component of the dispositional repertoire of expertise I seek. There is a revelling in the challenge of the multiplicity of moments that making-reflecting-making-reflecting (teaching and learning) is, and rather than closing this multiplicity down, there is an ongoing to-ing and fro-ing between the different moments – and often the tendency is to instigate a shift beyond this into territory new to the artist-teacher and learner. The self-reflexivity that is often integral to the contemporary artist's practice is modelled and communicated to, and with, learners.

There are numerous examples from which to draw in relation to developing this ambulatory pedagogical position. Benjamin's *flâneur* is one such example (2002) – although I imagine a more proactive, socially engaged 'every person' (see discussion of *Currere* and *Currere I* and *II* in chapter six). Rancière writes of the emancipated 'man' as someone "who walks and walks, moving around and conversing, putting meaning into circulation" (1995, 51). Rory Bester's (2005)⁵⁴ reading of de Certeau's ambulatory figure (1984) in a Johannesburg context also comes to mind, as does Sullivan's understanding of transcognition as the "movement of the artistic mind" (2004, 130). Docherty, in his writing on the intersections of potentiality, culture and education, also notes how Alan Badiou (following Nietzsche) likens dance to thought (2003, 31). De Cosson et al. (2007) contribute an entire chapter to the practice of walking in the book *The Art of Visual Enquiry*. Michael Hardt and Antonio Negri draw attention to the relationship of "carnival and movement" and how this produces "new subjectivities and new languages" (2004, 211). And William Kentridge reminds us of how a space such as Las Ramblas in Barcelona, and similar spaces, were created for simply strolling. This kind of space has largely disappeared in contemporary society to the extent that thinking and talking have become sedentary. According to Kentridge, walking wills the membrane between us and the world into existence. Somewhere in this ambulatory state, ideas and connections emerge and things that seem coherent often come from incoherent sources (2003). Within this creative research project, the often sedentary state of the classroom, both physically and metaphorically, is placed under scrutiny. The exhibition,

Misc (Recovery Room), just as much as it draws on the entire dispositional set of this chapter, is largely imagined as a manifestation of the ‘ambulatory’.

5.3.5 Embodied reflection

One of the underlying principles present in the Visual Literacy Foundation Course referred to in the previous chapter is its practice of repeated embodied experience. Allied to this is Elizabeth Kinsella’s concept of “embodied reflection” (2007, 397) and I introduce this disposition as one shared by many working with the artist’s sensibility. Kinsella’s work draws us back to that of Schön, whose reflective practitioner was first introduced in chapter two. Kinsella likens the “tacit knowledge” of the reflective practitioner to a form of embodied reflection (2007, 398). This tacit knowledge is understood as that which is known beyond what we might be able to say or demonstrate (2007, 397).

Reflective practice, arguably, is central to the self-reflexivity of the artist, and, as Kinsella notes, within these processes lies the:

possibility for change: ‘through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make new sense of the situations of uncertainty and uniqueness which he may allow himself to experience’ (Schön in Kinsella 2007, 399).

Importantly, Schön aligns this reflection on tacit knowledge with what he calls an “artistry of practice” and notes that these are “indeterminate zones of practice” (2007, 401).

This may seem like an obvious point: deep learning often takes place more effectively when learners are part of an embodied experience. Many of the examples framing this thesis, particularly emerging from the work of the Wits Multiliteracies Group and the Visual Literacy Foundation Course, bear this out repeatedly (Andrew & Jersky 1998; Newfield et al. 2003; Brenner et al. 2004; Brenner & Andrew 2006). The artist’s sensibility, in tandem with an appreciation of what multimodality affords the classroom, would seem to emphasise the need for embodied experiences and reflection that allows for further action.

‘Play’ would often seem to be party to this embodied reflection.

5.3.6 Playfulness

Some of the contemporary artists informing this thesis are seemingly playful in their practice and often engage in game-like generative moments, or recognise and applaud these moments when collaborators and learners initiate them. Many writers in the fields of education, philosophy, aesthetics, business, to identify just some, have identified 'play' as a critical element in the curriculum and/or what we might term 'everyday life' (Dewey; Winnicott 1971; Johnstone 1979 ; Ross et al. 1993; Hicks 2004; Kane 2004; Miles 2005; Henricks 2007). This need seems to be even stronger given the repeated calls for a very different set of dispositions embodied in the citizen of the twenty-first century.

Henricks’ writing on play as a socio-cultural activity, would seem to be useful for this list of dispositions as I seek a further understanding of play as part of the artist’s repertoire. Citing Liebermann he writes:

Successful players, in her view, bring something special to their encounters. Through their energy, wit, creativity, spontaneity, and general enterprise, they make play happen. Play in that sense is a “cognitive style”, a commitment to transpose circumstances of any sort into opportunities for play (2007, 184).

Henricks is offering dispositional possibilities here – a shorthand description of dispositions necessary to make the moves necessary for a shift in “cognitive styles”. Henricks warns against organisations managing play for their own ends, invoking Huizinga’s “false play” and “puerilism”, where there might be a semblance of dynamic interaction and emotional engagement but what is, in fact, no more than “stylized conformity” (2007, 217). The potentiality of play – its capacity to allow for transformative moments (2007, 217) – is blocked. How often is this not the case in the classroom, where a scripted form of play is often present?

Another feature of Henricks’ understanding of play is its capacity to offer both a future and past-tense. It looks ahead and looks into the past and, as such, moves forward and offers

moments for more recursive activity. This offers a link to Doll's idea of the curriculum and also to Appadurai's anticipatory "waiting for" (2008).

According to Henricks, play requires a strategic distance from the other routines of the day and then a recognition of "this tension-filled space between connection and disconnection [where] play lives" (2007, 218). This seems to be a situating of play in what might be equated with the interstitial, contestational space of Bhabha (1990), Bourriaud (1998) and Rancière (Ross 2007). There seems to be a call for the seeking out of these spaces; these cracks in the fabric of the society, in order to insert in ongoing fashion a range of resistant, constitutive moments that assert themselves as reminders that it is possible to imagine differently. Importantly, Henricks does not position play in perpetual "strategic distance" – play is about being in this interstitial space but also about being connected to society and being aware in an active sense of the world "beyond the gates of the playground" (2007, 218). Again, there is something of a future-tense here. This is not the deferral and ready retreat into a negative criticality.

Like Henricks, the art educator Laurie Hicks situates her understanding of play in relation to the social and political. She writes:

I am also playing with boundaries in a different dimension. I am fascinated by the potentialities contained in material culture and the ways in which human creative endeavours show up in contexts and venues that traditional art education has tended to ignore or marginalize (2004, 287).

This is similar to Armstrong's understanding of potentiality (in Docherty 2003). It also reminds us of Lazzarato's thinking on Duchamp's readymades (see chapter six) – the ordinariness of them – and furthermore, the learner practices of making-do, of *la perruque*, in the school environment. For Hicks, play is a "theoretical tool" (2004, 288).

Hicks refers to the work of Diane Ackerman, more specifically her theory of "deep play" from 1999, and how this relates to play being fundamental to all artistic and cultural processes (2004, 288, 289). As she notes: "it involves self-conscious interaction between the maker, his or her physical environment, and the work of others" that is also about a

“disciplined curiosity” (2004, 289). Again, this is remarkably similar to the way in which I am imagining makeshiftness and related ambulatory pedagogies. Play would seem to be a necessary accomplice to makeshiftness – and more particularly when it is understood in terms of “finite and infinite games” (Carse in Hicks 2004, 290). If a finite game is “scripted in advance” and played within these script boundaries, the infinite game is about playing with and questioning the boundaries themselves in order to ensure that the game continues *ad infinitum* (2004, 290). According to Carse, through Hicks, both forms of game have their place. Hicks argues that it is this relational space between the two that deserves attention for the reorientation of art education. In my view, based on reflections on the institutional and artist-based projects informing this thesis, this is similar to the space that is produced when there is recognition of, and acting upon, the artist sensibility-multimodality nexus. If Guattari’s ‘class’ in its initial formulation is imagined as a kind of finite game, it is the introduction of a sensibility that recognises the value of the dispositional repertoire of the artist and its concomitant multimodality in teaching and learning processes that edges it towards being the infinite game. And it is the tactics (rather than strategies, after de Certeau 1984) of rupture and suture, (after Guattari 1995), that enable this – and also set in motion the to-ing and fro-ing, both physically and intellectually, between finite and infinite games. It is important to emphasise that there is not an inherent incompatibility present here. Rather, there would seem to be a reciprocity that requires more acute attention. Hicks summarises infinite play as “[a] willingness to inquire, to continue a dialogue, to restructure the rules, to play with the boundaries of a game that has gone sour” (2004, 293). Here we are in the domain of the sensibility of the artist.

Returning to Goldberg’s *Pedagogue/Pedagoog* (1978), in a perverse way, it is possible to read apartheid era (perhaps all?) classrooms as extreme “finite games” – but without the reciprocity afforded by the introduction of the “infinite game”. The learner occupying the desk that is *Pedagogue/Pedagoog* (1978) is one whose limit is that of a finite game. Hicks quotes Carse in the following passage:

“Persons are selected for finite play” and those who are selected can always be “removed from the game.” This is because finite games also contain rules of eligibility and qualifications for participation. But “[n]o world is marked

with the barriers of infinite play, and there is no question of eligibility since anyone who wishes may play an infinite game” (p.8). We must, therefore, guard against the barriers that frequently deny eligibility to potential players and their play. By engaging in infinite play, we acknowledge the existence of such barriers and the responsibility of judging when they become a hindrance to the continuation of the game (2004, 295).

Here Hicks evokes the extreme of what many in South Africa have experienced in their ‘training’. Through the Bantu Education Act of 1953, and prior legislation, South Africans, to varying degrees, have been subjected to extreme “rules of eligibility and qualifications for participation” (Carse in Hicks 2004, 294). They have also, quite literally, been “removed from the game” through this legislation. Perhaps this is one of the reasons that experienced teachers completing the Arts and Culture Learning Area upgrading course have responded to opportunities to be ‘players in games’ that range between finite and infinite throughout their Advanced Certificate in Education (Arts and Culture) programme. Perhaps this is what teachers, learners, students, artists and gallery visitors respond to when they are part of a project such as the *Johannesburg Circa Now* community-based exhibition (Andrew in Kurgan & Ractliffe 2004). Perhaps this is the experience of the Visual Literacy Foundation Course student who realises with great pleasure that his telling of stories from a rural homestead have a place in the academic institution (Brenner et al. 2004). Perhaps it is the lecturer and teacher who are gradually able to shed the vestiges of their ‘training’ through an understanding of the makeshiftness of their practice and its emancipatory possibilities (Andrew 2007). Perhaps it is the learner who recognises her capacity to ‘do’ when her own resources and those newly introduced are able to lead knowledge-making processes (Stein 2003).

But in my experience, and this is echoed by educators with whom I have worked, and also by Hicks, play is viewed with more than some suspicion by institutional gatekeepers. The educator exercising her artist’s repertoire in a school is often considered to be bringing disorder to the order of the school⁵⁵. But, as Hicks observes, seriousness is often the precursor for play – a further accomplice that is never far away and in ready tension (2004, 296). Henricks would seem to concur and also warns of the romanticisation of what play brings about when he writes:

As practiced by both educational researchers and psychologists then, play studies has tended to reflect an idealistic, somewhat romantic vision of the human being. Central to this vision is the belief that people – and especially young children – are naturally active and curious. If only we release them from the drudgery of routine social existence, they will fashion wonderful new worlds (2007, 6).

The caveat offered by Hicks and Henricks' caveat is important. The playfulness I envisage as part of the class as artwork is not some panacea that hankers after the kind of romantic environment referred to above. Play, as with many of the other dispositions listed in this chapter, is about introducing spaces for possibility. With these possibilities, challenges, even difficulties emerge, but it is in these spaces that alternatives to what *Pedagogue/Pedagoog* (1978) represents are present.

Perhaps it is in the *accrual of play over time* that the legacy represented by *Pedagogue/Pedagoog* is at least partially addressed. This seems to be exemplified in the projects this creative research project draws upon. One such project is the community-based component of the *Johannesburg Circa Now* exhibition from 2005⁵⁶.

In concluding this short interlude on playfulness as a disposition to be cultivated as part of the (arts and culture) educator's repertoire it is pertinent to return to Henricks' call for playfulness to be understood in tandem with a form of seriousness. I have already made numerous references to the manner in which artists work with rule-like processes without being bound by them (Congdon 2006; Martin 2007). Importantly, this is possible because there is more often than not a prior understanding of these selfsame rules as part of the accessing of a repertoire of expertise. This is equally the case for the next disposition: risk-taking (Cunliffe 2007).

5.3.7 Risk-taking and rules

Artists working with learners and teachers often encourage risk-taking and the entertaining of sometimes anomalous, ambiguous and contradictory moments in a supportive environment. At times these moments are filled with humour and might be characterised as disruptive, even transgressive. There is the existence of considerable flexibility and

digression in their processes and ways of working. Rather than insisting on predetermined processes and solutions, there is a readiness to entertain indeterminacy and see this as a value. There is no insistence on right or wrong, but on a multiplicity of possibilities, many being equally valid. With this 'makeshiftness', the free or unpoliced zones valued in the Visual Literacy Foundation Course and other Wits Multiliteracies Projects emerge. This is often the way in which contemporary artists work – perpetually creating, or attempting to create these free, unpoliced zones in order to arrive at new knowledge⁵⁷. Note however, that discipline is not absent from these processes. And again I reference the writing of Cunliffe (2007) who emphasises that this form of productive risk-taking emerges from an understanding that improvisation is more often than not the result of having appropriated conventions – ‘rules’ if you like – that are then available for more transgressive actions (Ross et al. 1993). Martin, however, suggests that it is through the “suspension of rules” and the displacement of discipline by play that autonomy is achieved (2007, 42, 43).

The spaces available for risk-taking would seem to be part of Mark Pike's notion of "aesthetic teaching" (2004). Informed by literary theorist Wolfgang Iser's work (2004, 23), Pike likens educator-learner relationships in the classroom as being similar to reading a text (see examples of metaphors for the classroom in chapter one). However, his text is one that is co-created by educators and learners rather than being the explicit textbook. This is the ‘indeterminate’ text that invites learners to, in my understanding, engage risk, to transgress and contribute to its (ongoing) completion (2004).

Pike's imagining of “texts and lessons” as being works of art (2004) seems distinctly similar to Guattari's class operating as a work of art (1995). His emphasis on the lesson being less explicit, thereby inviting greater learner participation, and more aesthetic, also recalls Rancière's ignorant schoolmaster (1991).

There are other correlations to be noted: Schön's reflective practitioner (1985) is present here too, as is Doll's insistence on a pedagogical rigour that is about interpretation and indeterminacy (1993). McCarthy and Dimitriadis, who contributed the ‘carnival’ metaphor in chapter one, cite bell hooks' “transgressive, performative” teaching and how the

sustaining of these often overlooked, even actively dismissed, pedagogies, are vital for classrooms (2004, 212).

There is something of this transgression, however minor and incidental, in the following story: In one of the projects inflecting my thinking towards this creative research project two learners produced a collaborative painting in which they represented themselves. The one learner's insistence that the wearing of his cap was a crucial element in the painting seems to be an indication of his desire to make public his subjectivity in however small a way. The cap seemed to represent something that speaks of who the learner is – how he imagines himself, perhaps in relation to popular cultural trends – the cap was positioned in the manner of hip-hop and kwaito music stars. Here the learner uses the opportunity afforded by the artist-led workshop to connect with a life lived outside the school environs. This is recognised by the artist and celebrated, not only as a compelling descriptive element, but also as a marker of subjectivity. I have noted already in chapter four how The New London Group write of the need for recognition of learner subjectivity in a new envisioning of teaching and learning:

To be relevant, learning processes need to recruit, rather than attempt to ignore and erase, the different subjectivities, interests, intentions, commitments, and purposes that students bring to learning. Curriculum now needs to mesh with different subjectivities, and with their attendant languages, discourse, and registers, and use these as resources for learning (2000, 18).

This cap-wearing moment is recognised differently by some of the teachers – forms of headgear are not to be worn indoors, let alone a cap which signals a subjectivity unfettered by the compliance of school uniformity. So it is seen as a transgressive act, outside of the boundaries of that which is acceptable. The artists, in turn, celebrate this 'transgressiveness'. At the same time, the recognition of this moment by the artists and learner, increasingly, I would argue, seems to be a moment of the learner's 'situatedness' traversing a space into something potentially more critical, possibly transformed, but ultimately unrealised in the competing claims of the creators of different zones of power.

5.3.8 Awareness of affordance

Artist-teachers associated with projects surrounding this thesis often exhibited a finely tuned awareness of affordances available to them and with this the confidence to work outside these affordances and accumulate further repertoires of expertise – with participating learners. Coupled with this is a confidence in realising the power of improvisation and the inventiveness that often results.

This awareness of affordance manifests itself most palpably in the manner in which some contemporary artists make shifts from one medium and/or material to the next. This capacity is often translated into ways of practising with learners. There seems to be recognition of the dehierarchisation of both medium and mode. And there is an active encouragement to make the shifts – and learners seem to respond to this invitation.

5.3.9 Situated practices

When working with a group of learners they invariably begin with that which is familiar to the group. Practice is often situated in the lifeworlds of the learners and this is valued as fundamental to the process of meaning making (Freire in Miles 2005, 245). Responses are elicited based on the learners' past experience, history and expertise. The various nuances of learner identity often provide entry points, and moments of learning, for artists working with learners. The Swiss artist Hanswalter Graf offers the explanation: We "started by zero"⁵⁸. Rather than suggesting that the learner group had nothing to offer, Graf's explanation points to a clearing of a space for learner or participant involvement and their expertises.

Miles, in his writing about the recovery of humanity by oppressed peoples, cites Freire's pedagogies:

For Freire, whose literacy classes took the student's life experience (not a set text) as a point of departure, an obvious implication is that the students should write the curriculum – if there is one... Freire argued that both the rigidity of scientific methods and the (seemingly liberal but manipulative) work of those who seek to stimulate creative work in specific ways are instrumentalist; to these positions he contrasts the concept of radical, or direct, democracy (to which Joseph Beuys also subscribed). He writes: "the

curriculum is represented as a type of unintentional perversity”; and the curriculum will appear as a mercenary, hired to save those who will remain under domestication” (Escobar et al. 1994, 75) (Miles 2005, 246).

The embodied engagement of social exchange, drawing on the experiences of learners, would seem to underpin these pedagogies. Furthermore, the agency of learners in relation to the curriculum is made explicit – it is they who engage this ‘grid’ and transform it, rather than it dictating a prescribed path.

5.3.10 Multimodal voices

The class as artwork that embraces multimodal pedagogies is necessarily a class that places store in voices – voices of teachers, learners and other participants. This is not a call for ‘voice’ to be ‘given’ to learners and teachers. Rather it is understood *as* a given. Teachers and learners exercise voice in this class. But it is also recognised that the capacity for this exercising is not equal. But, as with all the dispositions that make up this repertoire of the artist’s sensibility, voice requires problematisation. I resist voice as an assumed concomitant of the egalitarian classroom (Arnot & Reay 2007, 311). Voice is rather understood as being created “in dialogue with other voices” (Cook-Sather’s in Fielding 2007, 305). It is not only singular in the class as artwork. Fielding offers a necessary problematising of “dialogue”:

Whilst it picks out commitment to the relational, to emergence, to mutuality, and to the necessary responsibilities and joys of joint enquiry it is also seen, on occasions, either to presume too much (e.g. the marginalization of power relations within frameworks and societies that remain overtly and confidently hierarchical) or to presume what many would contest (e.g. the desirability of a consensus-based approach that tends to slip too easily into a premature resolution of difference) (2007, 307).

If the artist-teacher-learner is to exercise voice in ways that are always acknowledging of the uneven power relations that are present, then perhaps there is a need for a commitment to the radical equality of Rancière’s ignorant schoolmaster. This is an equality that is seemingly outrageous for many... but if it is understood as being in an ongoing state of exercising dialogue in a more *horizontal* manner, following Freire (1970), then the possibility of dialogue as keenly aware of power relations is more likely.

As a disposition found within the multimodally framed artist's sensibility, I imagine voice to have other possibilities too: 'voices' that are gestural, visual and spatial⁵⁹ (Burke 2007, 361). In this way, the voices articulated through the spoken word and writing, while still considered to be important, are joined and inflected in ways that create spaces for layered dialogue: the class as artwork.

5.3.11 Making public

Multimodal voices suggest a more diverse repertoire for producing meaning. And this further suggests the developing of exchange between individuals and groups. There is often an interest on the part of the contemporary artist in making public that which they are involved in – in being 'public intellectuals'. I have cited McCarthy and Dimitriadis earlier in the thesis in the literature dealing with the 'ludic'. McCarthy and Dimitriadis celebrate the novels of the Guyanese novelist Wilson Harris and propose how the qualities of the 'carnavalesque' present in his novels might be captured, less succinctly, of course, for the benefit of a reinvigorated pedagogy of teaching and learning. They offer the following distinguishing features:

(1) satire, parody, laughter and extraordinary inventiveness of plot; (2) Socratic settings of truth and discovery of dialogue; (3) inserted genres of discourses; ... (5) characters who are in a constant state of flux, fragmentation, or decomposition; ... (7) cumulatively, a peculiar sense of doubling or mirror distortion of the polyglot characters that inhabit the novel (2004, 205).

What does the above offer us in the real terms of the classroom? And what is the connection, if any, to the emerging project of multiliteracies? Let us consider the first question by going back to the five points listed above.

Earlier in this research report I asked whether rigour could be pleasurable. I also asked if educators are too concerned with an earnest 'doing of the right thing'. Janks suggests that perhaps one of the outcomes for learners should be an understanding and application of irony (2002). I would advance this for the repertoire of the (arts and culture) educator too. Further to this, "satire, parody, laughter and extraordinary inventiveness of plot" (McCarthy

& Dimitriadis 2004, 205) would seem to be qualities that are the complete antithesis of the Fundamental Pedagogics referenced in chapter three. In what seems to be an altogether more pleasurable pursuit, there is also an urge that is about an ongoing performing of representations. These performances seem to take place, yes, in the classroom, but spill beyond too. They become more public in their connection to others – and call for an intellectual engagement on the part of what Rancière might urge as the emancipated spectator (2007).

I also draw on Said's unravelling of the profile of the intellectual for an understanding of 'making public'. His *Representations of the Intellectual*, a collection of his Reith Lectures in 1993, provide a different, but no less compelling addition to my line of digressions:

One of course is the pleasure of being surprised, of never taking anything for granted, of learning to make do in circumstances of shaky instability that would confound or terrify most people. An intellectual life is fundamentally about knowledge and freedom. Yet these acquire meaning not as abstractions – as in the rather banal statement 'You must get a good education so that you can enjoy a good life' – but as experiences actually lived through. An intellectual is like a shipwrecked person who learns how to live in a certain sense with the land, not on it, not like Robinson Crusoe whose goal is to colonize his little island, but more like Marco Polo, whose sense of the marvelous never fails him, and who is always a traveler, a provisional guest, not a freeloader, conqueror, or raider (1993, 44).

There is much more we could accrue from Said's Reith lectures. But let us stay with this one passage and glean the following from it:

- The pleasure of surprise
- Never taking anything for granted
- Making do
- Experiences lived through and with the land
- A sense of the marvellous
- A traveller, provisionally in place, rather than a conqueror, raider, freeloader
- A reclaiming of the pejorative labelling of 'intellectual'
- A nomadic attitude

Who is Said describing here? Yes, his intellectual, but this could quite easily be the contemporary artist, and perhaps not so easily, but desirable, the (arts and culture) educator and learner.

Before I am taken to task for this polyglot team of Said, Henricks, McCarthy, Dimitriadis, Deleuze, Guattari, Kwon and the many others drawn on in this and the preceding chapters, let me be clear – there are others who would equally add to the repertoire. But what is striking is the considerable number of descriptions and arguments that share and also contest qualities. Together they afford this chapter a description of what might be imagined as the (arts and culture) educator.

What exists above as part list, part narrative, begins to establish the 'sensitivity profile' introduced in chapter one. There are many moments from working with the different groups of teachers and learners that seem to support this profile.

What I am beginning to unravel here is the nature of the 'artist's sensitivity'. I have asked what it looks like, feels like... As such it is incumbent upon me to give it some weight in its description. And perhaps here I am not describing a 'thing' as such – it is something less determinate, it is in-between, it entertains the volatile – the multimodal classroom. Giorgio Agamben writes:

The passage from potentiality to act, from language to the word, from the comma to the proper, comes about every time as a shuttling both directions along a line of sparkling alternation on which common nature and singularity, potentiality and act change roles and interpenetrate (1990, 19).

Agamben's writing on the "coming community", which I reference in chapter seven too, suggests the state I am seeking to illuminate more brightly. I refer back to Docherty and his use of Armstrong's work to invoke an aesthetic of potentiality. I recall the many insistences of metaphors of movement; of often quite anxious movement – and even more so, a less anxious movement. This is a bodily movement. It is also a movement of the mind, making shifts.

Greg Mannion argues for more focused research that deepens understanding of learner participation that is “more spatially and relationally sensitive” (2007, 416) – something akin perhaps to what Agamben and Docherty imagine above. This leads me to my next subset of the artist’s sensibility and also introduces the shift towards that which might be drawn from relational and dialogical aesthetics.

5.4 The relational and the dialogical

It is necessary to make a distinction at this point. The artist-teachers I have alluded to exhibit some, probably not all, the qualities pertinent to the sensibility or disposition I am interested in. But I want to take this location of the sensibility or dispositions a step further. Here I refer to another group of artists who inhabit a sometimes different artworld space, and in doing so, arguably, offer a further argument for the insertion of the artist’s sensibility into the domain of teaching and learning. Here we need to consider an “aesthetics of potentiality” (Docherty in Joughin and Malpas 2005), an “aesthetics of decision-making” (Deck 2002), “reciprocal expertise” (Deck 2002); “relational aesthetics” (Bourriaud 2002), “catalytic art” (Chin in Ray 2002) and what Kester describes as “dialogical aesthetics” (2003). Some of these possibilities are listed by Bishop in the following descriptors for work that foregrounds “intersubjective exchange”: socially engaged art; community based art; experimental communities; dialogue art; littoral art; participatory; interventionist; research-based and collaborative (Bishop in Halsall et al. 2009, 239). At the same time I am mindful of the critiques of the positions embodied in these re-envisionings of 'art' (see Wright 2004; Bishop in Costello & Vickery 2007; Lind in Billings et al. 2007; Bishop in Halsall et al. 2009). I also need to stress that I am not advocating an instrumental imposition of these aesthetics in the classroom. But there would seem to be dispositions within this broad set that *do* converse with a multimodal framework in a manner which allows for a different conception of teaching and learning and educators and learners within this classroom space.

These forms of collectivity have a long history which can be tracked back to the likes of the Dadaists and the Situationists (Bishop in Halsall et al. 2009, 239) or even further back in

time to the Paris Commune in the 1860s and the collectives during the Russian Revolution in 1917 (Enwezor in Stimson & Sholette 2007, 224). Lind even suggests that this collaborative genealogy can be traced to the large studios of artists such as Rubens in Baroque times (2007, 16). It is noteworthy that these examples are all from a Western canon of art history. Of course, there are many examples of similar collectivity in Africa and elsewhere. Here I think of examples such as the Tucuman Arde collective in Argentina, Le Groupe Amos in Kinshasa, Democratic Republic of Congo, and Huites Facettes in Dakar, Senegal, who are concerned with the production of “social space” (Enwezor 2007, 230, 231).

In what follows I give a brief account of both relational aesthetics and dialogical aesthetics and continue a process of weaving these positions into an understanding of multimodality.

Relational aesthetics is a portmanteau term coined by the curator Nicolas Bourriaud to encompass the practice of a number of artists⁶⁰, or “artist-cum-operator” figures where sole authorship is less pronounced and who work in ways where *social exchange* is pivotal (2002, 93). As such, the objects produced (if indeed there are objects produced) are subordinate to the capacities released by the experience of being involved in processes that are often collaborative and participatory (Rancière 2007). These are projects that are often ephemeral and performative, notwithstanding the documentation and record of the actual event. Downey refers to this as a “social interactiveness” and includes “intervention, research-led activities and community-based projects” (2007, 267) under this mantle. Bourriaud himself describes them as such: “These works are no longer paintings, sculpture or installations, all terms corresponding with categories of mastery and types of products, but simple *surfaces*, *volumes* and *devices* which are dovetailed within strategies of existence” (2002, 100). What needs to be stressed is how these interactions are about “producing and reflecting upon the interrelations between people...” (Downey 2007, 267). These interrelations are understood as producers of “inter-subjective relations” (Downey 2007, 268) that have a political agency. Through these interventionist processes Bourriaud argues that “micro-utopias and interstices [are] opened up in the social corpus” (Bourriaud 2002, 70). Now this may appear as a largely idealist, romantic notion. Naïve, even. But I

want to stay with this trajectory and emphasise the modesty in these claims. This is not a claim to some grand utopia – but perhaps micro-utopias are worthy of consideration. These are possibly micro-events; they are perhaps moments in the class, glimpses of another way of doing and subsequent decisions to act on these glimpses. And just as much as Bourriaud writes of the “image” (2002, 80), as Downey notes, there is at times little to see, in conventional terms, when encountering relational work. Rather, value is placed in “relational inter-play, communications and social formations” (2007, 269). For the purposes of thinking through the class as artwork, the micro-utopia, it is the possibilities offered by images *and* social exchanges that interest me. And it is in this nexus that heightened learner subjectivity might be found.

Bourriaud’s writing draws on Guattari, particularly where he insists on the producing of subjectivity:

In the Guattari order of things, subjectivity as production plays the role of a fulcrum around which forms of knowledge and action can freely pitch in, and soar off in pursuit of the laws of the socius (2002, 88).

As such, Guattari, like Rancière, in my mind, is not interested in images of a passive representivity – a mere product. He is more interested in art as a subjectivisation vector or “shifter”, capable of deterring our perception before “hooking it up again” to other possibilities: that of an “operator of junctions of subjectivity” (Bourriaud on Guattari 2002, 99). He goes on to assert that: “The root of artistic practice lies in the production of subjectivity; it matters little what the specific production method may be. But this activity nevertheless turns out to be determined by the *enunciative agency* chosen” (original emphasis) (Bourriaud, 2002, 102). Can we begin to think of this “enunciative agency” as a mode, or a resource? Earlier in this thesis I stressed how the Multiliteracies Project, for me, is predicated on the “recruiting of learner subjectivities” to use the words of The New London Group, first encountered in chapter one:

To be relevant, learning processes need to recruit, rather than attempt to ignore and erase, the different subjectivities, interests, intentions, commitments, and purposes that students bring to learning. Curriculum now

needs to mesh with different subjectivities, and with their attendant languages, discourse, and registers, and use these as resources for learning (2000, 18).

This emphasis on subjectivity building is for me one of the key interfaces between the artist's sensibility and multimodality. The artist working relationally, as understood in Bourriaud's terms drawing on Guattari, is interested in creating the conditions for subjectivities to be in states of growth. He goes further to claim:

For "*the only acceptable end purpose of human activities,*" writes Guattari, "*is the production of a subjectivity that is forever self-enriching its relationship with the world*". A definition that ideally applies to the practices of contemporary artists: by creating and staging devices of existence including working methods and ways of being, instead of concrete objects which hitherto bounded the realm of art, they use time as a material. The form holds sway over the thing, and movements over categories. The production of gestures wins out over the production of material things (original emphasis) (2002, 103).

Rancière has been cited already in this thesis and his place goes beyond being an informer of relational aesthetics, but his writing does, in some ways, inflect (and also critique) Bourriaud's thesis. He has, for instance, noted the weak manifestation of relational art (in Downey, 2007, 273). But his imagining of what he describes as a "precarious community that implements equality in intermittent acts of emancipation" (2002, 83) bears some relationship with the interactive subjectivisation of relational aesthetics. There is also common ground in Rancière's conception of the "distribution of the sensible" (2004a) and its disturbing by the artist figure in order to imagine something else that is 'seeable' and 'sayable' in society.

So following Žižek's understanding of Rancière's aesthetics, the possibility exists that there is a link between learner's (whether child or adult) transformed state/moment and the experience of inserting something of their own into the "order of the visible" (Žižek in Rancière 2004, 77) and therefore creating, however modest, a disturbance (see Doll's "perturbation" 1993). In a fashion, there is an act of resistance present, again, however modest, that is registered in this insertion. The question would be: How does this become

more ‘knowable’ in the classroom? And the answer is perhaps that one shouldn’t attempt to make this knowable in a flattened, desiccated manner – the manner of revealing emerges in the will established in the becoming equality of the teacher-learner relationship (Rancière 1991).

But these necessary ‘disturbances’ are often elusive in the policed, bureaucratic classroom insisted upon by outcomes-based education – or, more incisively, it is exactly in this kind of class where these ‘disturbances’ need to be imaged and performed. In the end, it seems that whatever rhetoric is evidenced in (arts and culture) education policy documents with regard to creativity, criticality and the like, this is a sop rather than a deeply held goal. Therefore the Rancièrian notion of disturbing “the order of the sensible” (2004a), is what the classroom, the school avoids. The school, and with it the individual classrooms, are poised to counter this ‘resistance’. And the (arts and culture) educator is often inured into a position of complicity whereas the artist, through her or his sensibility, or repertoire of dispositions, has the means, should she choose to do so, to resist and offer further moments of resistance – even moments of micro-utopias. The implication of the above is significant. But my claim, however, is more modest. If the recruiting of subjectivity is to be pursued in the (arts and culture) classroom, then an aesthetic sensibility, in the terms expanded upon in this creative research project, is fundamental to this pursuit. As I have noted in chapter four, this is hinted at in the Multiliteracies literature but never grasped in the manner in which aesthetics is framed in this thesis. Without the cultivation of reciprocity between multimodality and the artist’s sensibility, the Multiliteracies Project will always be in danger of lapsing into the complicit orthodoxy of the scripted classroom rather than the classroom operating as a work of art.

A telling juxtaposition might be to place the plethora of required bureaucratic templates for the classroom alongside the educator (in the extreme sense, Goldberg’s *Pedagogue/Pedagoog*, 1978) and the artist, and consider their different ways of dealing with them. Let me draw this out in a fashion. Without the repertoire that enables a way of working that affords the learner and teacher the chance to recognise, approach and enter interstitial space, the grid becomes the controller rather than the holder. Without this

repertoire an understanding of made objects and more ephemeral moments as capacity releasing rather than only image conveying is unlikely.

While I am interested in what a relational aesthetic might afford the classroom, this affordance should not be understood as a simplistic process of mapping the one into and onto the other. Here I return to how Bourriaud's conception of relational aesthetics has been criticised by, among others, Claire Bishop. Downey too interrogates his thesis noting that the claims for "radically 'new models of sociability'... that have political repercussions in the broader social sphere" (2007, 274) need to be more thoroughly demonstrated. Bishop's critique concerns the absence of any attempt on the part of Bourriaud to delve further into the implications of the so-called relationships being produced, arguing that there needs to be an account of the quality and types of relationships produced and for whom (in Downey, 2007, 274). Stephen Wright too offers a scathing appraisal when he refers to the work produced by artists identified by Bourriaud, as:

intellectually and aesthetically impoverished practices... artists make forays into the outside world, 'propose' (as artworlders like to say) usually very contrived services to people who never asked for them, or rope them into some frivolous interaction, then expropriate as the material for their work whatever minimal labour they have managed to extract from these more or less unwitting participants (whom they sometimes have the gall to describe as co-authors) (2004, 534, 535).

But importantly, Wright also recognises the value of a relational way of working, and I think that it is here that a connection with the (arts and culture) educator might be established. Firstly, he concedes that even in the projects alluded to above, the embeddedness of the reflexive competencies of art offers value to the participants. The second point is his call to understand abilities and inabilities as opportunities to compound complementary skills (2004, 535).

But what of dialogical aesthetics? What does this aesthetic offer the (arts and culture) educator? Dialogical aesthetics is often associated with the work of Grant Kester (1998, 2004). Being dialogical, earlier predecessors, not necessarily in the aesthetic sense, would include Mikhail Bakhtin (in Kester 2004), Paolo Freire (1970) and David Bohm (1996b).

The ongoing work of Mary Jane Zander (2004), Dan Baron Cohen (2005) and Paul Duncum (2008b) offer more recent examples of the dialogic being understood as underpinning (arts and culture) education. There are some similarities with relational aesthetics, but also significant differences. Broadly speaking, the emphasis on activating social relations and creating spaces for a creative praxis involving participants is a similar pursuit. Kester notes, however, that the relational art described by Bourriaud remains staged and choreographed in a manner that suggests its origins in a rehearsal-like process and then a staging for the viewer. Kester's interest is in those projects where dialogues are present in a more open-ended manner over what is often a considerable duration of time (Kester in Wilson 2007, 110, 112). He describes them as “experiments, both pragmatic and utopian, with new modes of being together through a sustained process of interaction that operates at multiple levels: speech, haptic experience, shared labor, the proximity of bodies” (2007, 117).

While there is a great deal more that might be included in an account of how these aesthetics differ and might be found wanting, my interest is in how they converse with that which multimodality offers. For the purposes of this creative research project I note two conversations that might ensue: 1) the primacy of the artwork as social exchange and 2) the sustained engagement that this might entail. Both conversations would seem to have possibilities for a pedagogy towards the class as artwork. Furthermore, it would seem to me that the dispositions surfaced in the earlier part of this chapter would be useful in their articulation with these conversations.

5.5 Being the installatory, dialogical, relational class as artwork

What follows is a different form, or register, of writing – a reflection on a project informing my thinking towards this creative research⁶¹. In this reflection I allow aspects of other projects to inflect my writing too, arriving at a *mélange* of sorts. Of course, these observations are surrounded by the many experiences with, and responses from, learners, teachers and artists. As a whole, this sub-section attempts to further an understanding of how the classroom as artwork is possible. Just as much as it intersects with the earlier writing in this chapter, it might be read as an attempt to locate my thinking in the ‘four walls of the classroom’.

For me the premise behind many artist-in-school projects is based on two key underpinnings which I return to again and again:

1. Artists have a role to play in implementing the Arts and Culture Learning Area (reception year to grade 9) and the Visual Arts subject area (grades 10 to 12) given the dearth of quality teacher development in these areas.
2. Perhaps even more importantly, I think there is something about the kind of dispositions or sensibilities that the artist brings to the school environment that are of considerable significance, and here my interest is in how they might be more frequently and readily present in the way learners and (arts and culture) educators work (play) in the classroom.

So my interest in this project, and those of a similar ilk, is to track what it is that the artist's presence affords the school environment. And in doing this I try to get closer to how (arts and culture) educators might be encouraged to practice in schools. In this pursuit, numerous questions continue to arise: Is it possible that artists, or those working with an appreciation of the artist's sensibility, have a role to play in resisting the 'flattening out' of knowledge that seems to be so common in many schools? Is it possible that artists, or those working with an appreciation of the artist's sensibility, have a keen sense of Appadurai's "capacity to aspire" and through this, a sense of allowing "navigational skills" (2002) to be accrued in ways that are absent from other subject/learning areas? Furthermore, is there something in the way that artist's practice that allows for a kind of 'intimacy'? Is to make 'art', or to read 'art' often an intimate act? Are artists and those with a sympathy for the artist's sensibility in a position to "recruit learner subjectivities", in the words of The New London Group (2000), in ways that are largely alien to other educators? Are artists interested in discovering new practices, including learner practices, and valuing them in ways uncommon in the context of the normal school programme?

With collaborating artists, learners and teachers, my interest is in making interventions in

classrooms and school spaces as a way of disrupting the narrow scope of so much art teaching and learning. I suppose in doing this, I want to enact Ross et al.'s injunction to be less of a bureaucrat and more of an artist in the classroom (1993). These processes always seem to have a strong element of play. There is something open-ended and even irreverent about this approach. This shouldn't be seen as a lack of discipline, however. I suppose it is about the intense appreciation of the 'rule-like' but not 'rule-bound' nature of the art making/reading process (Martin 2007) or, equally, in Guattari's words, a sensitivity to the processes of "rupture and suture" (1995) that are at the heart of making (and reading) art.

There are a number of key guiding principles directing this project and others similar to it:

- An attempt to understand the various levels of school culture
- A commitment to collaborative teamwork
- A commitment to processes that are often playful that lead to high levels of learning
- A focus on experimentation
- An understanding that this is not just about initial engagement. The durational aspect of the project over time is emphasised.

Collaborative processes and an ongoing conversation are at the heart of how these projects emerge. To what extent this has been successfully sustained is difficult to measure. Some of the feedback received suggests that to the outsider there was evidence of a far more collaborative and dialogical project in place than is usually the case in such initiatives. But I would like to consider dialogue in terms of the Freirean sense of 'horizontal dialogue' (1970). Can this be present in a classroom? Is there an affinity that can be drawn between people who practice in these ways? Should (arts and culture) educator education be more about understanding how to be both the 'glue' that holds things together and the entertainer of dispersal in these social spaces – just as much as it might be about making information and practices available and mediating their acquisition? A further understanding of the kind of collaboration and dialogue present in these projects might be captured in McAfee's *clinamen* – a "leaning towards" (2000,

190). This inclination is present in Mary Jane Zander's writing on the 'dialogical' in art education. If we take her understanding of 'dialogical' then it would seem that this project, and others like it, has moved towards fulfilling the major criteria for achieving this condition. I have selected a few pieces of her writing in an attempt to demonstrate this:

Dialogue is a process and a relationship (Burbules, 1993) that requires time, commitment and mutual respect (2004, 49).

And:

The dialogical relationship involves not just teaching strategies but a personal philosophy towards teaching that values relationships and the commitment of time to developing an environment in which these relationships can be established (2004,49).

I think that these requirements for the dialogical being present were/are at the heart of many of the projects informing this creative research project. They are also in many ways similar to Kester's concerns. Core groups of learners, artists and teachers each commit themselves, not necessarily as a formal agreement, to making time, to ongoing commitment, and mutual respect for each other and the project. The nature of these commitments often vary, but in combination, they became a variously knit series of deliberations gradually coalescing as events and exhibitions, but perhaps even more importantly, as processes over often lengthy periods. In all this there seems to be something of the "will" of Rancière's ignorant schoolmaster and a group of learners, confident in their understanding of their "equality" (1991).

But Zander also notes that dialogue in the way she imagines it is rare in the classroom because of unequal definitions of roles (following Burbules, 2004, 50). This is, I think, one of the issues to be probed in establishing a closer understanding of the artist's sensibility in the school context – perhaps in other social contexts too. I am interested in the possibility of the (arts and culture) educator provoking different power relations in these social contexts. Certainly, in the majority of projects I have been involved in or have observed, I have always found it striking to observe the contrast in ways of working,

and the seemingly scripted role of authority teachers assume is necessary. The artists I have worked with seem far more adept in establishing the conditions for what I am referring to as a more horizontal conversation, after Freire (1970). The reasons for this are not straight forward, but they do offer an inroad in terms of imagining how to shift what happens in the classroom.

Zander goes on to identify the “acknowledgement of respect, concern, trust, affection, appreciation and hope” as essential for meaningful dialogue (following Tannen 2004, 50). While I am always wary and exhilarated at the same time by this kind of constellation of words, and here I include those in this creative research project, I think this is what is established in many of the teaching and learning contexts glimpsed in some of the preceding chapters.

From an early stage these projects were understood as long-term encounters. We spent time in meeting-like processes – often with school leadership, groups of staff members and with learners. At all times we tried to ensure that this network remained intact. The conversations with learners were entirely different to those with teachers. There were, of course, the conversations that tended towards being more instructional, particularly during the earlier stages of the project, but increasingly they were about furthering ideas, or about how interventions should proceed. Learner ideas often shaped the future of the process. So an ongoing nudging ahead of projects takes place through the polyphony of artist/learner/teacher voices. Language is not seen as a barrier as such, but my inability to understand SetTswana, SeSotho, and IsiZulu, or Swiss-French, for that matter, often prevented me from following learner conversations in progress. Again, a more textured, or fine-grained understanding of these conversations is necessary through a more thorough process of reflection with the learners and (arts and culture) educators. Here I note my suggestion to deploy discursive research methodologies such as those developed by Hepburn and Wiggins (2007) (see chapter one) for this purpose. But having said this, remarkable instances of internalising processes seem to be present when learners speak to their experiences of projects, both more ephemeral and object-based. These extensions of conversations, or a ‘making public’, are led by learners, with little mediation by artists,

and often result in sophisticated and sensitive framings of work for those unfamiliar with the project.

Yes, we initiate and lead processes but then there are times, increasingly, when learners take on this responsibility. They seem to be highly agentive in this regard. The relinquishing of singular authorship is important for me – as is the attempt to de-hierarchise these projects. We wanted to confer value in a jointness of working just as there is value in an individual authorship – something similar to artist and writer Jochen Gerz’s notion of a “public authorship that is [about] creating dialogue beginning with people talking – it is about stories or narratives” (2004, 651). This is how we started; learners and teachers initiated dialogues that became the threads throughout the project – and those that follow in the future. Gerz describes this reciprocity in the following quote:

If the public is the author, the artist finds himself more of a transcriber or translator of a site of meaning. He does not have control of the meanings that cross and emerge from the work, though it is his job to secure their emergence and continuity (2004, 62).

There is something about being the “transcriber” and “translator” that I feel an affinity for – at the same time, I think these roles are often realised beyond the artists – learners adopt them too. Similarly, the securing of “emergence and continuity” of meaning is shared in an ever shifting dynamic (2004). John Roberts speaks of authorship as something that becomes “diffuse” and “multiple” (2004), two words that aptly describe the interactions during this and similar projects.

Understanding the artist’s position as one of “dissolving into the collective-artist” (2004, 558) is also one that I would suggest warrants further thought. There is no doubt that I, as an artist (artist-educator), accumulate capital through projects such as the one’s informing this creative research project. But then I would hope that this is a shared capital. A further project emerging from this is to test the extent of concomitant accruals with learners, educators and the school as an institution.

Does this project instrumentalise art? Is there, in the end, something lost in understanding (arts and culture) education as being ‘beyond the object’? Roberts writes:

Under conditions of capitalist administration, paradoxically, art needs to defend itself as art, as other to non-aesthetic reason, in order to resist its complete instrumentalisation. Under prevailing relations of production, the meeting of artistic technique and social technique, consequently, will itself be a contradictory and fractured process (2004, 564).

Firstly, I am encouraged by the insistence to name art as ‘art’ in the context that Roberts sets up and link this to my references to Mitchell’s (2005) writing in chapter seven and also to that of Elkins (1998). This is the autonomy that I seek to hold in tension with social exchange. Secondly, I am appreciative of the bold affirmation of collaborative work similar to my project involvement being a “contradictory and fractured process”. It is in this state that I work, with all its fraught qualities. But within this state, it is about attempting to reinstate the creative and critical impulse as a central theme for teaching and learning – for life. It is about making space in school spaces, and other spaces, where these deliberative actions can take place, where de Certeau’s dispositional “inner prickling of consciousness” is present (Buchanan 2000, 17).

I have referred to Roberts on several occasions and I do so again; he suggests that artists working in a collaborative manner are involved in a kind of “social research” (2004, 59). He goes on to describe “collective participation in art being a space of social experimentation and speculation” (2004, 561). This points to a form of creative research that is, I think, an integral part of many of the projects informing this section. The artists involved in these processes often use what was present in the space to prompt the next step. Rather than dictating direction to the learners, it is more about offering a possible process-driven trajectory that would then prompt the next move, as it were. So the playful, game-like character is often foremost, not as something that is emphasised as having to be ‘thought about’, but rather as an underlying integral substance of what it is we are doing.

There is, I think, a strong sense of placing trust in artists to carry out these projects with learners, and schools often offer this support as much as they can. I have no doubt,

however, that there were often confusions within the teacher ranks as to what it was we were doing. I think this was best exemplified by the teacher who attended an event at a school who complained of the, in his eyes, disorderly, unappealing installation of furniture we had created in the centre of the artroom. I don't think that we had the time in that particular moment to deal adequately with this confusion and, I think, real attempt, on the part of the teacher, to demystify what it was we were doing. But I think this is one of the platforms for further phases of these projects – to invite teachers to be involved in processes where they too have the opportunity to experience that which the learners have had access to. What is important for me about some of the events at schools is the attendance and participation of teachers. This attendance often represents a significant percentage of the staff body. Some teachers stayed on for the entire event, others for part thereof. But what was noticeable was that those who committed to being involved in the experiential aspects of these events began to shift their earlier position of bemusement. What needs to be acknowledged are the small shifts in teacher positioning through their embodied experience of the interventions – painting a word on a brick and placing it on a pole in relation to other words; placing bricks in the spaces of the façade outside a library and then observing how the cast shadows changed; listening to learners introducing their work; allowing themselves to be playful...

An issue that has been ever present in the various projects framing this creative research – is that of the 'object' in relation to the relational and dialogical moments surrounding the 'object'. I have been asked in conference presentations whether these projects have achieved a more political engagement that supposedly eschews the made object. My observation is that in the contexts I have worked in, there seems to be an intense desire for the object to be present – or bodily equivalent. But this does not negate the political in my view. On the contrary, it seems to me that it is through this process that learner-artists and (arts and culture) educators are able to insert themselves into Rancière's "order of the sensible" that allows for a tacit political agency. Their objects (or bodily equivalents) take on the role of "capacity releasers" rather than being only image reflectors (Rancière 2007).

In the workshops and projects, teachers and learners are included in ways of working that

involve “rupture” and “suture” (Guattari 1995). In a South African context this, in my mind, is not insignificant, because this opening up of choice, uncertainty, multiplicity, and indeterminacy, *and* affirmation, has often been denied. Indeed, as is often noted in debates on education in South Africa, and in chapter three, the majority of teachers now in service were educated and trained in the 80s and 90s, some even earlier.

In many senses the initial impetus for the project was an interest in what artists can do to support learning in schools, and what artists, learners and (arts and culture) educators can learn from these experiences. These collaborative activities took the form of interventions in the school, starting with the art classroom, surfaces such as the walls, notice boards and windows were transformed in the form of painting, masking, pinning-up, and layering through and interactive process of participation.

We would often start in a classroom space and then move out into the greater school area. The classroom became the nucleus that led to the public space beyond. As such, the projects are imagined as radiating outwards and making connections with locations in and beyond the school grounds. From these starting points a whole number of possibilities emerge: imagining the school from above; identifying spaces with different rules and breaking down these boundaries, and, in doing this, redefining these spaces; viewpoints from the classroom space; stacking of material as a strategy that is already employed in the school space; ‘rest’ or ‘pause’ spaces (e.g. a circle of stones); a grass space – a potential site for a project?; floor drawings (subtle interventions already present); broken bricks and furniture as available material; movable elements that might be manipulated by learners in a series of re-created surfaces...

Based on conversations with teachers, learners and other artists over an extended period, the artist’s presence in the school seemingly began to model different ways of working – and imagining – with learners and (arts and culture) educators. The creation of perturbances that led to different imaginings of what the classroom might be is central to this pursuit of re-imagining. At the same time, learners, and teachers perhaps to a lesser extent, increasingly realised their capacities to be agentive through their involvement –

they were capable of creating spaces for transformative moments. Something beyond an ‘object’ was being created – although the ‘objects’ in themselves were often remarkable in their own right. Many of the processes engaged in were about *revealing* the ordinary and in making these findings strange, revealing them anew. Thus the first steps, again literally and metaphorically, were taken on the path of an *ambulatory* pedagogy.

Rather than dictating direction to the learners, it was more about offering a possible process-driven trajectory that would then prompt the next move, as it were. So the playful, game-like character was foremost, as it had been previously, not as something that was emphasised as having to be ‘thought about’, but rather as an underlying integral substance of what it was we were doing. We were learning through this play and becoming more adept at the multiplicity of moves available in the pursuit we were involved in.

If our presence in the school modelled a different way of working with learners and teachers then I think we achieved something. If we have been able to create perturbances that lead to different imaginings of what the classroom might be then I feel we are achieving something – together. If teachers and learners are of the realisation that they have the capacity to be agents – I’m sure they do – and that they too are capable of creating spaces for transformative moments, then I think that the parallel level of the project, something beyond ‘objects’ being created, is being manifested. In the context of this creative research project this manifestation is present in the *Misc (Recovery Room)* and even more directly in the collection of artifacts and drawings that speak to the *C30 Project*. The following chapter provides a more detailed account of these ‘makeshift’ manifestations.

**Chapter six: *(Misc) Recovery Room* (the (arts and culture)
educator's moment)**

Chapter six: *(Misc) Recovery Room* (the (arts and culture) educator's moment⁶²)

6.1 Conceptualisation of the project

Here I wish to make a shift – in keeping with makeshiftness – and take the reader into a space where there is at least a partial enactment of the artist's sensibility-multimodality nexus. This shift allows me to focus on works brought together for the *Misc (Recovery Room)* exhibition. In many senses this is a body of work that has harassed the previous chapters and inserted itself already into the imagination of this creative research project. It is an extension of these preceding chapters in that it proposes a weaving together of some of the issues raised around the relationships of makeshiftness, multimodality, playfulness, the improvisatory and the ambulatory. The chapter also builds on the earlier writing on methodology as being integral to the sensibility I am establishing.

Often, in writing about one's own practice, or any work for that matter, there is a violence of interpretation (Sontag 1961) done to the painting, drawing, installation... Susan Sontag's exhortation to allow commentary to "make works of art – and, by analogy, our own experience – more, rather than less, real to us" (1961, 14) is one that I would hope is present in this chapter. Nevertheless, the literature on creative research projects such as this, suggest that an exegesis is necessary. As Estelle Barrett's writing suggests, this is a "vexed issue" (2007, 136). She asks, referencing the work of Barbara Bolt:

How then might the artist as researcher avoid on one hand, what has been referred to as "auto-connoisseurship", the undertaking of a thinly veiled labour of valorizing what has been achieved in the creative work, or alternatively producing a research report that is mere description or history? (2007, 135)

And in the same collection of essays Stephen Goddard suggests that the "role of an exegesis is not to attempt an analysis or critical interpretation of the work, but to present a sense of the creative-decision-making process(es) within the context of the research practice" (in Barrett & Bolt 2007, 119). For Goddard, the exegesis becomes "a written accompaniment, a supporting document and an elucidation" (2007, 119). I would concur with these attempts to distinguish the kind of writing necessary in the often curious circumstances of creative

research. What I would like to add is the reciprocity that exists between the two components – the written thesis and the exhibition: they speak to each other throughout this project dialogically and relationally. This is not a dialogism or relationality of ease and compromise; it is rather seen as a continuation of the probing towards what might be a conflictual “not adding up” (Ross et al. 1995). It is necessarily awkward at times and out of this awkwardness, this “hodge-podge” (Maharaj 2009), emerges the possibility of imagining the classroom differently.

What follows then is an attempt to address both this violence and valorisation and move beyond the limitations of an inward-looking account of the exhibition. Exegesis implies an explanation – something that I resist inasmuch as words often limit that which the work is (Elkins 1998). Nevertheless, this is to at least some extent what I am tasked to do here and there is no doubt that descriptive elements are present – and there *is* something pleasurable in the process of describing a body of work. Just as much as there is a violence present, words as a mode do have the capacity to enter into extending the work. And the work has a similar capacity in extending the written account. But I would like to approach this chapter as more than an explanation, more than a description. Following Rancière, I question “explication” and introduce a “story-like” (Ross in Rancière 1991, xxii) surrounding of the works – and the interstitial spaces between and created by the works – by way of clues, contexts, memories, histories and possibilities, both in relation to previous chapters and also through introducing ancillary layers. The *equality* that Rancière invokes through the relinquishing of explication is also something that I would wish to achieve. This is not unlike what Barrett offers as a way of addressing the dilemma noted above. Here she draws on Michel Foucault’s essay *What is an author?* and the “situated knowledge”⁶³ of Donna Haraway (2007, 135). Importantly, this is similar to the manner in which I propose for working in a classroom – a willing towards equality (Rancière 1991).

Barrett argues that “Foucault’s view of author as *function* rather than as individual consciousness, opens up an alternative approach for practitioners to talk about their own work” and that “this requires a shift in conventional ways of thinking about artwork and the artist” (2007, 136). At the heart of this lies a necessary shift in understanding from the artist

as “unique creator” to “art and art practice as interplay of meanings and signifiers operating within a complex system” (2007, 136). Given the relational and dialogical paths of this thesis, and therefore the insistence on a more collaborative, collective understanding of how, why and for what purpose ‘art’ is produced, this seems to be another intersection that furthers a pedagogy-contemporary art meeting place.

The works on exhibition and their future-oriented interstitial spaces are hopefully never terminal – they continue to act speculatively, and, as such, their constitutive (Mitchell 2005) presence is emphasised. In other words, they, like all artworks to a greater or lesser degree, are always actively engaged in constituting meaning and promoting action. And in doing this, my writing, happily, emphasises the propositional nature of the work and further encourages audiences to make their own demands and embark upon their own paths.

What follows, then, is a weaving of contexts and stories that offer possible lenses for entry points to the work – a selection of moments which begin to further embody the connection between the artist’s sensibility and the multimodal classroom. Here I again emphasise the relationship between the exhibition and the written component as one of reciprocal engagement. The process towards the installation/s and exhibition stage informs the writing of the theoretical component, and vice-versa, and provides the manageable framework towards the process of ‘surrounding’ (and dispersing) the work.

Just as much as the works on the *Misc (Recovery Room)* exhibition remain autonomous, they also aim to provide ‘evidence’, even in a speculative form, in both the working process and physical manifestation of a ‘transformed classroom’ installation and attendant spaces, that supports qualitative claims to be made for the insertion of the artist's sensibility into the school and other institutional environments within an expanded understanding of multimodal pedagogy. The creative research continues to address the following related questions, similar to those listed in chapter one:

- What does the presence of some contemporary artists bring to the moment of teaching and learning?

- What qualities does the artist bring to these moments that are otherwise absent and how can we capture, less antagonistically of course, these qualities?
- Why is it that artists are able to bring these qualities to this moment, and in doing so, very often generate moments of multimodal teaching and learning?
- What relevance might answers to the above questions have for contributing towards transforming arts and culture educator education programmes, and perhaps, more broadly, all educator education programmes?

And lastly, and in conversation with the above questions, the exhibition does make gestures to addressing Guattari's question: How do you make a class operate like a work of art? (1995, 133)

So, existing alongside and in imbrication with this thesis is the exhibition titled *Misc (Recovery Room)* (Plate 1), a body of work shown at the Standard Bank Gallery from 3 February to 21 March 2009. The work is shown in the three downstairs spaces with each area having a distinct but related identity. The central entrance space introduces the exhibition with the *Currere II* (Plates 10, 11, 81-84) installation in each of the display cabinets. On the left-hand side, as one enters the Artefact Room/storeroom, there are three introductory texts (Plate 2) that provide a (gently) provocative framing for the exhibition:

“It is further contended that art practice, in its most elemental form, is an educational act, for the intent is to provoke dialogue and to initiate change”.

Graeme Sullivan, 2006

“How do you make a class operate like a work of art?”

Fèlix Guattari, 1995

“Gradually people will learn that creativity is not just a leisure-time problem but a stratum of their own being. They will also learn that there are different strata; thinking is a structured thing, with intelligence on the lowest level,

and on the highest level intuition, inspiration and imagination”.

Joseph Beuys, 1985

The left-hand Artefact Room space is conceptualised as storeroom and/or archive, the central audio-visual area as a classroom/laboratory/production space of sorts and the right-hand Emergence gallery as a constellatory, play-like space of lexical possibilities. Play underpins much of what appears in all the spaces.

The *Misc* of the title gestures toward the miscellaneous objects and moments gathered, both literally and figuratively, by the artist-researcher-teacher – it also hints at the miscegenation that is present in these moments. The *Recovery Room* becomes a wry reference to imagining the sensibility and related dispositions enunciated in the thesis as being gathered together with the possibility of finding purchase more broadly. *Recovery Room* is placed in parenthesis to encourage a focused afterthought – a placing beside the miscellanea as a potential gathering space. It is these miscellaneous objects and moments (and those produced by others that have not found a place on the exhibition), that deserve to be re-covered. Here I seek to offer the beginnings of a re-recovery of the ground lost as marked by Goldberg’s *Pedagogue/Pedagoog* (1978), a work which has an understated presence in the *Misc (Recovery Room)* exhibition. The ‘recovered’ room is a proposition: the class as artwork. Its recovery necessitates an openness to multimodal pedagogies through dispositions that are often associated with the contemporary artist. So ‘recovery’ is understood as having a double layering of meaning.

6.2 *Pedagogue/Pedagoog (Monument for our children’s National Education) (1978)* (Plates 3 & 4)

The reader will recall *Pedagogue/Pedagoog* (1978) as the emblematic reminder of the stultifying potential of education throughout this creative research project. I first wrote about *Pedagogue/Pedagoog* (1978) in 1985, and its inclusion in the exhibition by way of the black and white reproduction in Elizabeth Rankin’s *Images of Wood* published in 1989, with the three introductory texts by Beuys, Guattari and Sullivan and the exhibition title *Misc (Recovery Room)*, is one of a number of starting points for a viewing of the

exhibition.

This piece bears strong similarities to the other ‘monuments’ Goldberg produced in the late 70s and early 80s⁶⁴. In conversations with Goldberg in 1985 it became apparent that the piece has its origins in his reading of a pamphlet about how foreigners to South Africa could become good, law-abiding citizens. Made of a small school desk on wheels, it has handles which suggest a propelling in any number of directions. A suitcase rests inside the desk which, in turn, contains a toy camouflage suit and a pair of hand-painted camouflage takkies. The desk itself is painted with a camouflage surface and the pamphlet *My Rights and Privileges as a National Citizen* is also to be found on the underside of the desk top.

This work has lodged itself in my imagination since the mid-80s. Not only its physical presence and appearance, but also its title: *Pedagogue/Pedagoog*. The title refers to a teacher or master. But it is also a distinctly derogatory term. As I wrote in 1985:

The products of the system here are brainwashed children; unable to think for themselves. Wheels and handles indicate the manipulation of these products, all created to be and do just what their master tells them. In the end it becomes a biting indictment of an educational system which fosters blind patriotism and a lack of imagination (unpaginated).

Returning to chapter three of this thesis, Goldberg’s *Pedagogue/Pedagoog* (1978) remains a clear and powerful critique and call to action in relation to Christian National Education and Fundamental Pedagogics. In my mind, this work has always presented a warning and an injunction at the same time. Just as it is devastating critique, it seems to be a call for a different kind of pedagogue and pedagogy. As such, it exists as a reproduction in Rankin’s book in the Artefact Room/storeroom, even in its seemingly tangential presence, as a subtle and inflecting resonator with the other works.

Moving from Goldberg’s emblematic piece of 1978, I now introduce two installations of my own which presage the *Misc (Recovery Room)* exhibition.

6.3 *Making Sense of Small Things* (2001) and *Making Sense of Small Things (Provoking the Avalanche)* (2003) (Plates 5-9)

These works do not have a direct presence in the exhibition, but I include them in this brief framing as they became part of the process of working with the premise of ‘makeshiftness’ I have referred to in this thesis, publications and in numerous conference presentations. Both are floor-based installations. *Making Sense of Small Things* (2001)⁶⁵ was exhibited in the downstairs space of the Standard Bank Gallery, Johannesburg in its previous spatial incarnation, while *Making Sense of Small Things (Provoking the Avalanche)* (2003) was installed in an unused office space, La Terrasse, in Sierre, Switzerland.

The primary material used in the installations is the plastic bag, unmediated apart from being bound with rubber bands in the 2001 version. Some of the bags have objects of personal significance collected inside (letters, postcards, photographs, objects...); others contain apparent detritus gathered over time. In both versions it is evident that these elements are present, but they are never fully revealed to the viewer. In their floor-based existence and quotidian, ubiquitous material, they have a humble quality. But perhaps the compelling tension, particularly in the earlier version, is that of something intensely personal – the material inside the bags – being so publicly exposed in these seas of blue and white.

The origin of the first installation emerged in finding a sheaf of blue plastic bags on a Kensington, Johannesburg pavement one summer afternoon – the bags were used to protect rolled up daily newspapers from the rain. They had been left by a newspaper delivery vendor by chance and I happened upon these seemingly voluntary objects. Their discovery was at a time when I was looking to find a method of practice that could happen quickly, even fleetingly, on a daily basis, rather than being predicated on extended time in a more formal studio setting – a practice of collecting, waiting, returning, deferring to, and acting with, the material. For months the bags existed in different positions and formations in various places – office, home, studio... They were aligned with other banal material collected following similar impulses, such as blue

mosquito pads, fallen branches, and rubber bands. Over time, these relationships became more pronounced, more tacitly understood in their proximity⁶⁶.

Making Sense of Small Things (2001) began to emerge as an early recovery process of sorts, and this took place at least partly in reciprocal response to a number of experiences and texts, including one by Samuel Beckett in his novella *The Expelled*. Beckett writes of memory as such:

Memories are killing. So you must think of certain things, of those that are dear to you, or rather you must think of them, for if you don't there is the danger of finding them, in your mind, little by little. That is to say, you must think of them for a while, a good while, every day several times a day, until they sink forever in the mud. That's an order (1954, 33).

In relation to the Beckett text the 2001 version of the installation was imagined as a materialisation of the act of re-covering small acts of personal history and their connections to other lived lives.

Making Sense of Small Things (Provoking the Avalanche) from 2003 has its origins in an artist residency period spent in Sierre, Switzerland. It exists in similar format to the 2001 piece – floor-based, with a predominance of plastic bags as the principal, repeated element. On an immediate level it attempts to act as a vehicle for a grappling with and understanding of an unfamiliar environment. The Rhone Valley landscape seen through the windows of the office space is approximated on the floor with various detritus, some more personal, others happened upon, contained in the blue and white plastic bags. Lines of tape suggest trajectories up and down and through this landscape. The silver inflated bags rest tenuously on the surface as further moments of disruption, hinting at the sub-title in parenthesis.

The sub-title *Provoking the Avalanche* emerged as a wry reference to discovering during the first days of the residency the origin of the sounds of explosions heard along the valley. In conversation with local people it became clear that the sounds emanated from

helicopter-borne controllers of avalanches, dropping explosives onto the slopes in order to initiate minor snow slides, thereby managing the weight and position of the snow and thus preventing (through provocation) the larger avalanche. On one hand this seemed an extraordinary way of maintaining order in this beautiful but severe, even brutal, landscape. It also seemed to act as a metaphor for my presence in the space, as an outsider, interested in disrupting what seemed to be the ordered politeness of Swiss society. Furthermore, the idea of ‘provoking an avalanche’, notwithstanding its implications in a snow-covered country, suggested a process to be initiated in the institution or classroom. What kind of conditions would need to exist for the provoking of pedagogical avalanches in a classroom? What might these pedagogical avalanches look like, feel like, sound like...? Could they be possibilities that emerge from the “rupture and suture” imagined by Guattari (1995)? In material form, this is what the exhibition tries to address, albeit allusively – and more explicitly in the two references to school-based projects.

6.4 Misc (Recovery Room)

The three spaces and that which is installed in these spaces, on a very simple level, speak, loosely, to the dialogue necessary for a re-imagining of different metaphors for teaching as ‘a wrenching’, as a provocation. They also begin to speak to the site of ‘education’ more broadly as a key element in this creative research. These are volatile, uncertain spaces, but also spaces of potential and future-orientation. Having said this, the interventions are not intended to *illustrate* the propositions of the thesis itself. Complement yes, perhaps even question, but a blunt didacticism of any kind is not the intention of this project. Rather, the interventions offer an opportunity to sample, to play with, and maybe to test, some of the dispositions emerging from the artist’s sensibility profile constructed in the earlier part of this creative research (Schön 1993; Bourdieu in Barrett & Bolt 2007, 4).

Misc (Recovery Room) is a bringing together of notebooks, drawings, photographs, objects and installation that references the to-ing and fro-ing; the ambulatory quality of the artist-teacher conversation dialogue. This is but one possible version of the dialogue – there are, of course, others. Much of what is present in the three spaces alludes to the raw material of the

artist-teacher exchange. There is something of the “involuntary sculpture” of the Surrealists here (Foster 1993, 183). There is also an interest in that which is ‘makeshift’, a similar “makeshiftness” to that referred to in chapter five where Schwabsky invokes the work of Stockholder and Tuerlinckx as having this quality: more specifically, that of working with that which is present in any given space or at any given time – a paying attention to the resources available (2003).

Throughout the spaces, the residue of the dialogical and relational that is key to how I imagine the artist-teacher, is present. Perhaps the miscellanea of the exhibition are the residue of these exchanges – the objects or matter that prompt and/or result from the releasing of capacities (Rancière in Carnevale & Kelsey 2007). But the work on show does not attempt to illustrate this sensibility or series of dispositions. Rather, it offers glimpses, a series of inflections, that amount to one constellation of the ‘not adding up’ that this project seeks to interrogate (Ross et al. 1993). These objects, this matter, as glimpses and inflections, just as they *do* have an instrumental role, *are* autonomous. As such, I would hope that they have the desire that W.J.T. Mitchell writes of when he asks “What do images want?” (2005). At the same time, in Ina Blom’s words “images may in fact have agendas that are genuinely and positively foreign to whatever desires we project onto them” (2008, 134). She goes on to write:

To ask what images want, then, is to face the possibility that perhaps they want nothing at all, or nothing in particular. Except, of course, to stun and fascinate: to be allowed to “matter”, to be taken into account, to be seen (2008, 134).

This is what the miscellanea of the *Misc (Recovery Room)* asks of the viewer. How do these miscellanea matter? Perhaps on one level they matter in how they register as objects of political (in however a humble sense) significance in the manner in which they undo our expectations of the “distribution of the order of the sensible” (Rancière 2004) – the order of the class – and the world. Again, this is done in modest ways – and asserts the value of the ‘object’ as retaining importance in the releasing of capacities. But, equally, they matter in terms of wanting to be “taken into account”, “to matter” as autonomous objects (Blom 2008).

6.4.1 Artefact Room/storeroom

Notwithstanding the presence of *Currere II* (Plates 10 & 11) in the two entrance display cabinets, the Artefact Room/storeroom space is seen as the initial site, although there is no specific determining of the viewer's passage through the exhibition. There are a number of ways in which to engage with the exhibition, namely: in a linear fashion; recursively; as a game of sorts; as a series of markers... The Artefact Room/storeroom space is seen as a node in relation to the other two primary sites and the entrance area. In the three primary spaces, the impulses for the *Making Sense of Small Things* series of installations and earlier work exploring visual lists is continued.

Recalling one of the presences throughout the thesis, namely, 'listing', the Artefact Room/storeroom space accentuates this quality through the display of the objects, drawings and notebooks. Object combinations float above each other – some lightly; some more heavily. They have a "life of their own", following Mitchell (2005), but also begin to live these lives relationally in conversation with their peers. These are convivial relationships at times and at others, perhaps fraught with some suspicion, even adversarial. Some respond to each other spatially, but also in terms of that which is present in this given situation – the dynamics of the context such as the lighting: shadow impinging on gridded page – stencils rubbing up against the schoolroom slate – a discovery that is of the moment.

In the major display cabinet a series of objects from the two *C30 Project* collaborations (Plates 13 & 14) with artist Marcus Neustetter and learners mark one trajectory of the layered, inflected process of learners, teachers and artists learning from each other. As in the Goethe-Institut, Johannesburg, exhibition (September–October 2008), the objects take on other lives in this different space, but hint at their previous incarnations. Brenden Gray's *Art South Africa* article, *An Exploding Consciousness* (2008) offers an entry point to the history of this trajectory in its juxtaposition with the objects – and the imprint (reflection, shadow...) of these objects in the space. In subtle ways, they begin to alter the "grammar" of the space (Tyack & Cuban 1995) and hint at how this might be possible in a classroom (all institutions?) – both physically and metaphorically.

Two red and blue perspex cut outs are suspended in the space with their counterparts exhibited below – perspex and cardboard maquette proposals for large scale, permanent pieces in the school grounds emerging from the *C30 Project* collaborative process in 2008. This juxtaposition, just as much as it informs a process, encourages a relationship with the templates elsewhere in the space – a process of (re-)designing beyond the mould. A sheaf of broom sticks with crayons taped to each end exists in relation to some of the ceiling drawing processes in the C30 artroom in 2007. This ‘sheafing’ exists as a tactic similar to other inducers of potentiality deployed in the exhibition (listing, leaning...). Other texts and photographs reference the intense interventions in the school grounds and a small collaborative drawing acts as a reminder of the grid/energy flow metaphor present throughout each stage of this specific project. The drawing also exists as a broader reminder of one of the premises of this creative research project: the acting out of Guattari’s ethico-aesthetic “rupture and suture” in a broader society (1995).

There are two inclusions in the exhibition that relate specifically to the *C30 Project* collaboration with Marcus Neustetter and school learners. They are included as markers of the possibilities when the artist’s sensibility is present in the school environment – and when I make this claim I do so in terms of this sensibility being owned by teachers, learners and artists.

The Artefact Room/storeroom space is also about a revealing of processes and histories, connections and learning. In this context, it references those myriad spaces that have the potential to take on aspects of the subversive quality of the studio/laboratory (Schön 1990): the office, the classroom, the school grounds, pavements, homes, institutions...

Many of the objects in the work titled *Listing – eighteen voluntary objects* (Plates 15 & 25)) are familiar ones – but here I seek to ‘make them strange’. This is not an uncommon tactic – it has numerous precedents, not least of all the “involuntary sculptures” of the Surrealists Dali and Brassai (Foster 1993, 183). Indeed, perhaps this is the task of artist-teacher in the world – to make that which is all too familiar, all too sensible “strange” (Rancière 2004).

I would hope that there is also a humbleness to many of the drawings, notebooks and objects – even in their latent promiscuity. Many of them have their origins in one of those spaces of potentiality – in this case, my office, but often prior to this, the street, the pavement, the corner of a studio where discarded elements are gathered. They have surrounded me – some for a number of years; some more recently. It is as if their collection, their finding of purchase in this space, initiates a conversation that continues. Just as much as they are subject to my decision to make them part of this space, they impose themselves, gently, in ways which suggest that they do, in fact, have lives of their own (Mitchell 2005). And following Lazzarato’s writing on Duchamp’s readymades, I am reminded of Duchamp’s observation: “one doesn’t choose a readymade, one is chosen by it” (2008, 27).

The trope of the studio and laboratory with objects and other references meeting the gallery space is well known. There is something of this in *Listing – eighteen voluntary objects* with its commonplace makeshiftness. The eighteen individual elements are not glued, tied or attached in any way. Rather they are propped, stacked, lent, perched, clasped... all verbs I suggest have a place in the jarring of the conventional pedagogical frame.

Many of the objects have their origins in a period of thinking through how to continue to practice as an artist while still being committed to teaching. As suggested in the writing on the *Making Sense of Small Things* installations, this was a period of momentary objects made on the move, as it were, often using that which was at hand in any given context, with limited time being concomitant to the often provisional manifestation. Simple strategies of making do with that which is at hand – and often what is at hand is the detritus of the everyday. This is the approach of the *bricoleur* rather than the craftsperson, as described by both Lévi-Strauss and de Certeau (Dezeuze 2008).

There is something of this *bricoleur* speaking through objects (Lévi-Strauss in Dezeuze 2008, 31) in the Artefact Room/storeroom. What follows is a detailed listing of the *Listing – eighteen voluntary objects* installation, beginning with the left-hand side cabinet and moving from left to right, top to bottom:

6.4.1.1 *Clipped cheque books* (Plate 16)

This object hovers in the top left-hand corner of the cabinet. The process of making such an object is simple: an undetermined collecting (perhaps over a number of years) of something possibly signifying time and obeisance to a capitalist system – exhausted cheque books – and simply compressing them with two bulldog clips. This object has had a presence in my office space for a considerable period of time. What does it mean? I am not sure, beyond being compelled to commit to these simple acts. Yes, even in its scale it might be read as a fragile, diminutive monument to failed monetary systems. But more so, it seems to be about reading the familiar in unexpected ways; in defamiliarising – and in doing this, acting as a small moment of resistance to that which would have me believe that there is but one sanctioned way of apprehending the world.

6.4.1.2 *Blue field* (Plates 17 & 19)

This is possibly the most ephemeral of all the ephemeral objects in the cabinet. A folded blue piece of plastic with three indeterminate objects resting on its surface. The vantage point from which we see the object is the key to its viewing – we look up and see the blue plastic seemingly suspended with the five shadow-like presences hovering simultaneously within its glow. Four are cube-like and the other defies accurate description beyond its vaguely triangular shape and what seems to be a bulldog clip. Its blue-ness responds to the cheque books beside it – there are also references to the materials of the *Making Sense of Small Things* installations of 2001 and 2003, and in many ways, the cabinet could be read as a further investigation of this project. But what is significant is that just as much as this simple blue field makes sense, it resists sense at the same time. It stubbornly and tantalisingly prevents disclosing itself beyond its ‘as is’ status.

6.4.1.3 *Africa stencil* (Plate 18)

The earth red stencil or template is reminiscent of the Geography and History classrooms of the past. The stencil was always a sure way of delineating the edge of the continent and its major rivers and positions of cities with accuracy. Here I up-end the stencil and provoke the viewer into, again in whatever small way, seeing and imagining anew. It leans against its

base – but nothing holds it except this simple, precarious and yet deliberate relationship.

The templates in the display cabinet piece, *Listing – eighteen voluntary objects*, are also an oblique reminder of a history that has been ruled by the most vicious of templates and how these determinants continue to insinuate their presence into lives – my interest being specifically through institutions such as the school and more generally through practices of representation. Policies have changed but the make-up of the teacher (much of society?) remains deeply templated: Is the makeshiftness of the artist, of a city such as Johannesburg, able to address this paucity? The template becomes symptomatic of a system that relinquishes the space to ‘hold and play in tension’ that which the classroom is. So, just as much as the African sub-continent templates challenge the viewer to reassess assumptions of Africa, the past lives of these templates in the classroom provoke the challenge to revisit and re-imagine orthodoxies.

6.4.1.4 *Horizon board, glass and black plate holder* (Plate 19)

Immediately next to the stencil is a combination of a roughly torn piece of masonite board, glass and a plate holder. The board suggests a horizon of sorts. As such, it offers a humorous counterpoint to the stencil – but whilst the stencil is predisposed to the accuracy of limitation, the board seems to direct us in an altogether different, future-oriented, less determined manner. It is elevated, concealed and revealed (by the glass) all at the same time. The conversation with the stencil to the left (and with the other stencils) is both humorous and ambivalent – the horizon board seems altogether less anxious about its status and at ease with its potentiality, while the stencil, in its playful up-endedness, seemingly relinquishes its attempts at authoritative delineation. The mass of the board, floating delicately on the plate holder seems at friendly odds with the diminutive land mass to the left.

This piece speaks genealogically to the *Currere II* piece in the threshold entrance to the exhibition – and following this, the *Currere* series of drawings in the Emergence Room. As such, it prompts the viewer to enter into, to run a course, and engage recursively. Of course, as Doll, to whom I have referred in chapter two, notes, the word recursion has as its root word “*recurrere* (to run back)” which is the close relative of *currere*, the root word for

curriculum (1993, 184).

6.4.1.5 *Glass on black plate holder* (Plate 20)

In a similar way to the *Blue field* entry, the *Glass on black plate holder* is a simple bringing together of material elements. A transparent rectangle rests on a petite but sturdy stand. Inasmuch as there is a compelling quality to the object itself, it is in its relationship to that which is around it that its capacities to act are increased. Above and to the right is the billboard solidity of the horizon-like land mass, and above the stencil of Africa. To its left is another stencil embroiled and resting in a nest-like blue rope. Its scale and surface relationships to these neighbours allow it to become something else: an empty slate (surface) upon which to inscribe; a portal through which to define a future space.

6.4.1.6 *Africa stencil with blue rope* (Plate 21)

The Africa stencil has received attention in the earlier section of this writing. Its inclusion might be understood as a lens through which to critique constructions (of Africa). There is no doubt that this context hovers around the use of the stencils, or the stencil's cousin, the template. On another more immediate level, perhaps it is about re-imagining the particular moments making up the present of this continent and/or subcontinent – even if this is on a distinctly physical, visual level. The exploded consciousness Gray writes of in the *Art South Africa* article included in the *C30 Project* cabinet installation is imminent in this voluntary coming together of material and associations.

6.4.1.7 *Masonite board terraced stack* (Plate 22)

Again, this inclusion in the list has a strong sense of the ephemeral – of the speculative. It does not ask to be considered other than on its own terms: a series of crudely cut masonite boards of postcard size or thereabouts. But again, relationally, it conjures something more. Its contour and gradient suggest a topography of sorts, and, in doing so connects to the stencils and horizon pieces – and to the other references to a geography throughout the exhibition (landscapes, maps, trajectory lines...). Its contingent quality, something enjoyed by many of the items in the list, and its informal propped-up presence, allude to strategies of disruption and play often present in the sensibility I have argued has a role in the classroom.

6.4.1.8 *Board horizon and reversed stencil* (Plate 23)

Unlike its counterpart two levels above, this piece of board floats directly on the glass surface. Something props it from behind and a red, reversed stencil rests tentatively in front of its white surface. What is to be made of this association? Again, there are recursive elements present: the horizon and topographical references; the stencil and its familiar alphabet defamiliarised; the slightest of shadows interceding between stencil and board. The building blocks of a language – a landscape: two contested terrains.

6.4.1.9 *Subcontinent stencil, decorative tape and orange roll of plastic* (Plate 24)

Propping up the list in the left-hand cabinet is an orange stencil of the subcontinent with a decorative floral tape attached at various points to its edge, laid out on a partly unfurled roll of translucent orange plastic. Read in relation to the other items in the list, these are familiar materials and objects: plastic and stencils. The tape suggests a long forgotten attempt at exacting that definitive line or edge, of describing a coastline and never thinking of this boundary as being beyond bounded. Perhaps the plastic attempts, in an orange (rather than red) carpet way, to give some gravitas to this subcontinent. These are combinations that both aspire to a kind of grandeur and poke fun at the same time. They are presented formally and centrally at the base of the list – they are also singular in contrast to the pairings above. In this isolation they bear the visual and narrative weight of their counterparts above.

6.4.1.10 *Inverted pin box with black paper* (Plate 26)

In much the same way as its neighbour to the right-hand side, the *Blue field*, the inverted, empty pin box owes its (lowly) status to its elevated position. The viewer who cares to engage with this item adopts a demeanour of looking upwards. Just as much as the object has a tactile attraction, it is its mirror-like quality capturing in miniature the chalk slates below that warrants some attention. The monumental solidity of the chalk slates are rendered minute in this simple relational transaction. Perhaps one of the potentials of this piece presented in the cabinet is its capacity to revel in the objectness of the items, but even more so, to generate an empathy for the interstitial spaces between materials and items.

These slates, in similar fashion to other pieces on the exhibition, have had previous lives as elements in a piece exhibited at what was the NSA Gallery in Durban in 1999. Unimportantly, hidden on each of their surfaces, unbeknown to the viewer, are simple paintings of small moments in white paint.

6.4.1.11 *Glass, TED masonite board, black plate holder* (Plates 15 & 25)

Hovering in mock authority high up on the right-hand side of the list is a square board with the small letters TED, partially obscured, stenciled onto its surface. TED refers to the acronym for the Transvaal Education Department, one of the ‘whites-only’ departments during the apartheid era. In a similar way to the paintings on the slates above, this is an aside and accessing this obscure detail is by no means essential for a reading of this item. The same could be said for the fact that there is a crude painting of a sedan car on the reverse of this square board. In front of it rests another sullied glass rectangle. They rest in awkward unison on a black plate holder. Its position in relation to the other items is uneasy – a blank square situated high in the corner. In relation to the other items, its visual weight is both heavy and insignificant.

6.4.1.12 *Slate board stack and white paper stack* (Plates 26 & 27)

On the second tier of the cabinet a series of small chalk slates lie regimented on top of each other. They appear to form a monolithic structure of sorts as they taper upwards, not unlike a monument such as the one erected in commemoration of the Voortrekkers. While this monumental structure is small in stature, its presence affords it a weight altogether different from the other items. This is accentuated in its association with its counterpart to the right-hand side, a series of small white pieces of paper gently resting against each other to form a lean-to structure. The yellow wooded frames and dark grey slates are immediately contrasted against the luminosity of the white paper. Strict horizontality is played off against the reciprocity of diagonal “leaning towards” (McAfee 2000). While the slate stack was never envisaged as a direct reference to a Voortrekker Monument-like edifice, its visual and spatial dialogue with its neighbour do begin to encourage connectivity with Goldberg’s *Pedagogue/Pedagoog* (1978). It is then a short associative path to the subcontinent template embraced in the firm hold of a bulldog clip and a bar of green Puritan soap. Just as much as

the entire exhibition exists at least in part as a response to Goldberg's monument to apartheid education, there are more specific moments, such as these, that do the same.

6.4.1.13 *Glass and transparent plate holder with lead weight and two prisms* (Plate 28)

Much the same could be written about this item as the others made up of similar materials and meeting strategies. The mischief is that there is a difference – resting against the sullied glass is a silver lead weight and two prisms. Their position is perhaps similar to the other instances in the exhibition of being present and absent at the same time.

6.4.1.14 *Doom mosquito pads, authentic oil painting, reversed yellow stencil and black plate holder* (Plate 29)

I would like to think that humour is a strong presence throughout the exhibition but particularly in the Artefact Room/storeroom and even more so in the cabinet housing *Listing – eighteen voluntary objects*. Perhaps it is here that Appiah's "less-anxious creativity" (1992) is also most apparent. In viewing the eighteen object-like items I am often drawn to ask: What should we make of these voluntary objects? What should we make of a 'genuine oil painting' of a supposedly idyllic yet mass-produced landscape still in its cardboard sales frame, DOOM mosquito pads in their plastic wrappers and a reversed, yellow alphabet stencil, all awkwardly sandwiched in a black plate holder? A number of thoughts come to mind: a compulsion to use that which is quotidian and banal as the very material to construct daily reminders of imagination; questions around authenticity and the artist's hand; dire warnings against authentic inauthenticity and regimented language; the tyranny of the alphabet and numbers... but it must be said, none of these are pre-determined. It is as if the list, in its state of potentiality, is constantly constituting these possibilities and allowing them to generate and constellate further.

I would like to think that there is something comically devious about many of the items listed in the cabinet. This is the deviousness of the *bricoleur* as described by Levi-Strauss (de Certeau in Deuze 2008, 37). Here there is no intent of the craftsperson. Rather there is a determined effort to undermine this compulsion in order to achieve something that is humbly transgressive.

6.4.1.15 *Puritan green soap, bulldog clip, green subcontinent stencil and orange plastic* (Plate 30)

The same question posed above might be asked of the object below (and, of course, all the objects) and to the left of the DOOM item: an old bar of gnawed soap with the word Puritan inscribed on it, locked in a bulldog clipped reluctant embrace with an orange subcontinent stencil, resting on a field of orange, translucent plastic. And again, in resisting the temptation to ascribe specificity to the item, some thoughts that hover around its existence: the Puritan-subcontinent-locked quality offers a possible postcolonial reading of a brutal kind of cleansing – a value system of righteousness and violence perpetrated on the subcontinent and in the classroom.

6.4.1.16 *White postcards, yellow ochre A5 envelopes and support* (Plate 31)

Of all the items, this one has a longevity that surpasses most – it has existed in this simple state in my office space for a number of years. Again, it alludes, as do all the items, to the simple making-do tactics (leaning, propping, stacking, resting...) of the *bricoleur* – or, in an anticipatory way, perhaps those of the artist-teacher-learner. Its speculative and even precarious qualities allude to those possibilities I would want to encounter more often in the classroom.

6.4.1.17 *A4 notebook grid and Recovery Room sign* (Plate 32)

The final item is a visual coda of sorts. It registers one of the primary metaphors of the *Misc (Recovery Room)* exhibition and is also present in the C30 projects running over 2007 and 2008, namely the grid as something to be encountered and grappled with from within in order to enact a series of transformative and emancipatory moments. A simple placing of the Recovery Room sign, salvaged from the Dental Hospital Building (now the Wits School of Arts), over the A4 gridded page sets up the encounter. But there is something else of course – the shadow falling from the items above traverse and animate the grid. This is not unlike the *C30 Project Grid* of collaborative drawings in the Emergence Room, where the grid of paper sheets is transformed through the enactment of responses to being agentive within the school environment.

None of the above objects is crafted beyond the cursory – a decision to bring one thing into conversation with another – and then another and perhaps yet another – and perhaps a decision to withdraw the former. These are makeshift embraces. They are often the most banal detritus, but in combination they aspire to something else, not necessarily grand. They provoke the first shift that has the potential to become the pedagogical avalanche rooted in Sullivan’s dialogue and initiation of change (2006). In other words, they insert themselves into the world with the potential to enable a different imagination. In themselves they would ask to be able to recover the magic in the object and encourage a transformed moment. Each conglomerate object acts as a trigger toward making the world strange.

The Artefact Room/storeroom of course includes many other works in the form of drawings and the inclusion of notebooks and single pages from notebooks. The larger drawings such as *Notebook*, *Shift*, *Page/Spill*, *Bristle* and *Jar* (all completed in 2008) (Plates 33-37) might all be encountered, on one level, as evocations of what moments of learning might look and feel like. The connection to the notebooks is an obvious one and I consider the drawings as more contemplative engagements with the recognition of these momentary, chance-like incidents and their potential for knowledge-making and capacity releasing. As such, they act as markers of the different imagining and imaging in different locations towards this creative research project. Perhaps all the drawings in their silver, grey and black attempt a further evocation of that which is recursive and discursive. Yes, they allude to the ephemera of the classroom. But they also do something, as images, to render that which is often deemed ungraspable in these spaces – or obscured in the reification of the grid, of order, of adding up.

Occupying further spaces in the display cabinets are a series of notebooks and single sheet photographs, drawings and collages: *Stack (Heathrow)* (2003) (Plate 39), *Flutter* (2007) (Plate 40), *Cross Grid* (2008) (Plate 40), *Blue Stain* (2001) (Plate 42), *Black Birds* (2003) (Plate 41), *Me Me Me* (2001) (Plate 41), *Particle Field* (2006) (Plate 43), *Bristle* (2006) (Plate 38), *Provoking the Avalanche* (2003) (Plate 44) and *New York Notebook* (2006) (Plate 45), *Walking Fragment* (2005) (Plate 12), *List* (2004) (Plate 12) and *Stretched Map* (2007).

Their presence reveals the methodology alluded to in this chapter: gathering, reclaiming the cursory as valuable, finding the (modestly) profound in that which is humble; a tactics of “making do” (de Certeau 1984).

6.4.2 Emergence gallery

On the right-hand side of the lower gallery space is the so-called ‘Emergence’ Gallery. This is a somewhat fortuitous naming of a space given what is installed for the *Misc (Recovery Room)* exhibition.

Five works are presented in the space, three being worked directly onto the gallery wall, actively signalling the transgressive nature of the drawn mark on a wall, or, more broadly, the surface of authority.

Chair (Shadow) (Plate 46) is a sandpapered pastel drawing of an ambiguous shadow offering a subtle invitation to the space. It hugs the wall and turns the corner with the viewer, introducing the other pieces in this space. Just as much as *Chair (Shadow)* is ‘on’ the wall, it is ‘of’ and ‘in’ the wall; the surface that acts as its support. It is there – and not there. It is the presence that gently demands an audience and an acknowledgement of its mobile, malleable status. As part of the recursive reading of the exhibition, it recognises its differently ephemeral cousins in the central *Classroom (Recovery Room)* space, the shadow across the grid of the A4 exercise book in the *Listing – Eighteen voluntary mixed media objects* listed in the Artefact Room/storeroom, the play of light and dark in the *C30 Project* cabinet and *Walking*. So, just as much as it revels in its supposed momentary status, it asserts a presence that registers its relationships elsewhere in the exhibition and introduces a further miscellany of drawing in the Emergence Gallery. It is both harbinger and reminder in its ambiguity and asks: Where does this form exist elsewhere in the *Misc (Recovery Room)* exhibition?

Following *Chair (Shadow)*, in a more conventional linear ambulation, the next work in the space, also a wall-based drawing, is *Misc List* (Plates 48 & 49), a graphite drawing stretching from ceiling to floor of a series of both recognisable and indeterminate objects: a

shattered umbrella; what seems to be a diffused substance (a cloud, perhaps?); a suitcase; an object suggesting the profile of an electric hair razor; a hand pointing to the right; an up-turned suspended chair; what seems to be an inclusion similar to *Bristle* in the Artefact Room; a shape possibly derived from the Southern Africa stencil also found in the selfsame space; and then hovering above the floor, a grouping of lines and marks suggesting a procession of sorts made while walking through Braamfontein, Johannesburg with a group of students. It is an idiosyncratic inventory of sorts; game-like in its invitation to sort, group, connect, add and disperse. Genealogically, this drawing has a distant, three-dimensional bronze companion produced in 1999 for a group exhibition titled *The Lost Wax Show*⁶⁷.

What should we make of *Misc List*? As with many of the works making up *Misc (Recovery Room)*, *Misc List* employs a visual vocabulary generated in other spaces and its manifestation here is a response to a new environment – in the way a classroom is to be engaged as an active, potentially volatile space. So in many respects the choice of objects and their ordering are not pre-determined – other than having a pre-history in my experience. The viewer has a number of choices: to defer and accept/ignore the individual objects and move on; to allow for a not-so inevitable confusion and passively depart; or to begin to track potential connectivities and acknowledge the potentiality of this listing (and all lists) as it might enact an ongoing promiscuity – vertically, horizontally, diagonally, constellatory...

Reflecting on this work I wonder about its scale – should the inclusions have been smaller, more akin to earlier, rehearsed versions? Does it lose something of its intimacy in its new incarnation? Should the list offer further clues to its constellatory potential?

Continuing the more conventional ambulatory path, the viewer encounters *Large Chair* (Plate 47), a pastel drawing rendered directly onto the left-hand wall. The chair faces diagonally away from the viewer with its scale suggesting authority and presence. Its rendering seems to contradict this, however, with its light grey pastel resting lightly and unfixed on the wall surface. It's suspended, hovering nature also destabilises its largeness as commanding. Here the chair seems to be about 'an authority', rather than being 'in

authority'⁶⁸. This differentiation allows for a significant shift in thinking about the role of the teacher – it introduces a path that recognises the possibility of “equality” (Rancière 1991). Throughout the exhibition the chair acts indexically for the human, learner presence – but then this should be a given of sorts. Here the seated learner/teacher has left or is still to arrive, as is the case in the *Classroom (Recovery Room)* installation.

To the left of *Large Chair* is *Currere* (Plate 50), a drawing installation made up of four components exhibited at various heights in relation to the viewer. The title, *Currere*, is the root word for ‘curriculum’, referring to the ‘running of a course’ (Brown 1993, 574) and frames the drawing installation as having some pedagogical premise. The curriculum as experienced by so many would seem to be one that is sedentary and passive. So *Currere* urges a re-covering of the movement, the ambulatory, the running of the course of learning – not of course necessarily *only* in the literal form, (although this would seem to be something tellingly absent in most classrooms), but in a metaphorical sense too. This is a movement of the body *and* mind in tandem. *Currere* – an embodied experience of curriculum that seems to demand a multimodal engagement rather than the disembodied assembling of learners that so often passes for curriculum.

As read from left to right, the drawing installation offers an elemental beginning in the form of what I have labelled *Inkling* (Plate 53) for the purposes of this writing. What is this: an island, a continent, some amoebic form, a boundary containing or waiting to be traversed? Perhaps all, and none of, these prompts. Again, recursively, *Inkling* has its relations in *Bristle* and *Jar*, to name but two of the drawings in the Artefact Room/storeroom. *Inkling* hovers to the left of a much larger drawing which has a similar ambiguity. Traversing six sheets of paper, the drawing (*Large Field* (Plate 51) for want of a better title) is a constellation of varied acrylic, charcoal and pastel marks reminiscent of *Flutter*, also in the Artefact Room/storeroom. In the manner in which their work has remained suspended in my imagination, *Large Field* has as its antecedents the rigorously conjured marks of Vincent Van Gogh’s drawings of the late 1880s and 90s (e.g. *The Reaper* and *Mountain Landscape*) and the *Pier and Ocean* (1914) series of Piet Mondrian. There is also something of an aspirant Julie Mehretu⁶⁹ drawing in these constellations of marks. All three artists seem to

find in their drawings ways of translating matter, whether solid or fluid, and, in doing this, provide substantially new, yet humble, apprehensions of the familiar. I don't deem to associate myself with these artists, but do acknowledge, as I have noted, the hovering presence of their examples in my attempts to translate what might be termed a 'learning field' into something pictorially tangible. At the same time, yet again, this component of the drawing installation has its genesis in something even more seemingly paltry, and again I return in the Artefact Room/storeroom to the small *Particle Field* ballpoint pen drawing in one of the notebooks. What is less evident is where this drawing has its point of departure, and here I return to *Me Me Me* in the left-hand cabinet space, a cursory piece if ever there was one, but, again, rather than relegating the cursory to the pejorative, I reclaim it and note the reference to 'running' in *cursorius* (Brown 1993, 574). *Me Me Me* is an altered small sticker indicating the size of a newly bought garment. The diminutive 'Me' is achieved through the placing of the 'e' to the right of each 'M'. The *Particle Field* notebook drawing stems from a similar, but untransformed sticker. In turn, *Large Field* references its smaller cousin.

In its larger scale (perhaps it should have been larger still to achieve a more immersive state) *Large Field* is able to work on a number of levels. It references the other portal-like images on the exhibition (the blue Hodler element and the Brownian forms in the *Classroom (Recovery Room)* installation, for instance) and at the same time it offers itself as a field, a pool; as both solid and ephemeral; a pulsating form that maintains its boundary but relinquishes it at the same time – it is a field that seems governed by that which is rule-like but never bound by these rules; it is also a field that continually seeks out that which is beyond the bounded edge of a mark (Mitchell 2005).

To its right, *Large Field* has its smaller counterpart, *Small Field* (Plate 52); a more tightly constructed constellation of *Flutter*-like marks that hugs the horizontal emphasis of the space. And above, the presence of the *(Currere)Everyperson* (Plate 54) figure walking/running this course of learning. I shall give a more thorough account of his/her presence in the latter part of this chapter.

In its totality, one way of reading *Currere* is to imagine a different form of curriculum – one that is predicated on the volatility of the ambulatory, multimodal classroom: the classroom as artwork. This state (not stasis) finds some purchase in the *C30 Project* (Plate 55) drawings.

The final series in the Emergence Room is a grid of collaborative drawings produced as part of the *C30 Project* with Marcus Neustetter and a group of learners from a school in Dobsonville, Soweto. The grid-like presentation echoes one of the central metaphors present in the project during the 2007 period, namely the grid of the school itself and the larger system within which it exists. The drawings are all signed ‘C30’ as a mark of the collaborative process, although there are different levels of collaboration in the separate drawings. Their generation emerged largely from the efforts to image learner and teacher energies and presences within the grid and responses to imagining new presences within these spaces. Throughout these drawings allusions to this conversation of grid and the motile are present – whether explicitly in the form of the school boundary fence bedecked with razor wire or soccer field as surface for different imaginations of activity. As such, they are speculative – offering something – always – never being in a passive state. Dexter’s writing on Richard Long’s *A Line Made by Walking* suggests that we are all artists when we are walking, and from this point, there is only a short step to understanding body movement as the “drawing of invisible lines in space” (2005, 7). The *C30 Project* drawing grid seems to evoke this understanding of the artist and make this invisibility visible.

6.4. 3 Audio-visual gallery: *Classroom (Recovery Room)* (Plate 56)

The central space of the exhibition to some extent draws on the *Making Sense of Small Things* installations introduced earlier in this chapter. In my initial thinking the surfaces of work, of labour, of sweat, of pain, of joy, were to be presented as a ‘sea’ to be looked down onto and contemplated. Primarily desks and tables, other ‘surfaces’, whether furniture or objects, would find their way into this ‘sea’. Throughout this ‘sea’, individual presences would be enacted, whether through the resident markings (sweat, engraving) or through learner interventions.

The central space at the Standard Bank Gallery is designed as an audio-visual exhibition area, but it could also be read as pedagogical space in its own right. In its primary role, it is a space of dissemination through either the explication of the screen or expert. It is also, historically, the location of the first major *Making Sense of Small Things* installation in 2001. This may be difficult to envisage, but this audio-visual space was, in fact, in its previous life, the large circular area flanked by two semi-circular staircases leading to the main exhibition space upstairs. It was often a dead space, frequently consigned to the task of corralling exhibition opening patrons as they enjoyed refreshments.

In choosing to work in an installatory manner in this space I purposefully (and playfully) invoke the life of this previous work, which has its residue in the ‘storeroom’ space in the form of material such as the blue plastic, postcards and other detritus. The 2001 installation also acted as a conduit for my thinking around “makeshiftness” (see chapter 5). As a reminder, “makeshiftness” as imagined by Schwabsky (2003) and extended in my thinking, refers to working in a manner which acknowledges and observes that which is present in any given situation as holding the resources with which to generate a (critical) practice. This is, as I have noted previously, remarkably like the “situated practice” of multiliteracies pedagogy (Cope & Kalantzis 2000). This makeshiftness marks a constant trope of the exhibition – as does the act of recursion (Doll 1993); a returning to – but one that allows a shift toward a “waiting to” (Appadurai 2008). This might seem to be an obvious point: a body of work will more often than not induce the viewer into a game-like state in terms of clues, reiterations and the like. But here I consciously enact these recursions – and at times they impress themselves on my decision-making, perhaps as a sub-set of organisms of this species called ‘art’ (Mitchell 2005).

While the potential referring to a previous work installed in this space is attractive, the space itself makes demands in other, less than complementary ways. Its lighting is largely fixed; its carpet grey and corporate – it is an uncompromising space – and thus, in many ways, like a standard classroom. Given this, the decision to work in the central audio-visual space at the Standard Bank Gallery for the purposes of what was to become the *Classroom (Recovery Room)* installation might seem foolhardy to some. And this thought did occur to

me on more than one occasion. It is not an entirely sympathetic space with its dramatic black stage-like curtains, corporate blue-grey carpet, heavily gridded ceiling and pristine white walls. How was this to become a site for this piece? In answering this question, I go back to the nexus of this project – the relationship between pedagogy and art-making: a certain kind of makeshiftness and a commitment to observing what is present and working with these opportunities and constraints. This is not to say that I am limited to that which is afforded me in any given space. Of course I bring something with me – my histories, archives, experiences, expertises and resources. But it is this meeting of the resources which are present and those which we bring with us that allows for a transformed practice to be generated. Is this not an apt description of the multimodal classroom? This is what I am arguing through the posing of this question: For a successful multimodal classroom, is it possible that the educator needs to imagine it as an artwork? For this to manifest itself, the educator works as an artist, growing the sensibility that I have outlined in previous chapters.

More promisingly, this third space does aspire, in its heavy, black curtains to being a space of performance of sorts. This I acknowledge and retain. The viewer enters with these curtains on either side – hopefully to be encouraged toward becoming Rancière’s “emancipated spectator” (2004, 2007). It is a space of ‘learning’ in the manner of audiences, either singly or in groups, and how they enter and watch and or listen to presentations, videos, sound pieces and documentaries. But here I want the space to take on another role. In its *Misc (Recovery Room)* configuration it becomes the malleable shell for the ‘classroom as artwork’ – perhaps not yet fully “operating” as the work of art in the future-tense of Guattari’s statement (1995), but certainly inviting that future-tense (Appadurai 2008). In its exhibition state it seems frozen momentarily in perpetual departure and arrival. As such, I imagine this space, in tandem with the flanking spaces, as an interlocutor with Goldberg’s *Pedagogue/Pedagoog* (1978), referenced in the Artefact Room/storeroom space and an important marker in the introduction to this thesis. This piece, as previously noted, a standard school desk painted in camouflage was, at the time, and remains, a potent commentary on apartheid education and the manner in which this system was instrumental in providing one of the foundation stones of apartheid ideology. While the presence of *Pedagogue/Pedagoog* (1978) as part of the exhibition exists in frustrated, muted

obliviousness (notwithstanding its dialogue with the 1976 Soweto uprisings which had their immediate origins in resisting apartheid education and the imposition of Afrikaans as the language of instruction), *Classroom (Recovery Room)* has a different orientation – it becomes a space in which I imagine a constellation of words evoking action, with aspiration, play and improvisation being foremost. And furthering a relationship with Mitchell’s art as living organism, a species in its own right (2005), I imagine these two pieces – *Pedagogue/Pedagoog* (1978) and *Classroom (Recovery Room)* in genealogical relation.

This genealogical relationship is to a large extent about a different conception of *space* and the material and bodily imagination of interventions in this space. Drawing on the work of Henri Lefebvre, Karlsson’s study of photographs taken of apartheid era classrooms emphasises how education is a “spatial production process” (2002, 339). With this understanding, *Classroom (Recovery Room)* proposes an antithetical relationship to *Pedagogue/Pedagoog* (1978) that is emancipatory in its performativity, rather than being predicated on ‘discipline, order and surveillance’ (2002, 340).

The ubiquitous orange chair, so present in many government schools, again acts as an index for learner presence and agency. In this space they are lifted beyond the confines of the classroom floor. Maps lift them as do broomsticks and other extensions that come to hand. They lean, often precariously, against the walls beckoning to other futures. Leaning in relation to drawings on the walls, I want them to evoke the focused imbalance of curiosity – the uncertainty that is implicit to, and part of, deep learning. The drawings suggest portals, thought bubbles and vignettes through which other worlds and experiences are accessed. They stimulate that which is ambulatory (see chapter five, Kentridge 2003; Brenner & Andrew 2006) and resist the classroom as sedentary. Here I seek a visual poetics for a mixture of aspiration, volatility and uncertainty – rather than the spatial stultification of the apartheid-era classroom.

So, the central space is envisaged, quite literally, as the classroom, perhaps not yet operating as a work of art, but certainly in waiting (in the lists) or “waiting to” make this happen

(Appadurai 2008). Perhaps this is because it is waiting for the activation of learners, in this case an audience – Rancière’s “emancipated spectator” (2004, 2007). Or perhaps these learners/spectators have already left the space and have entered others.

In my imagination, the *Classroom (Recovery Room)* installation is the last of the three spaces to be encountered. This is a matter of choice but it would seem that there are multiple recursive references to what occurs in this space in the other two rooms: shadow as harbinger; makeshiftness; responding to that which is there; an emphasis on drawing as both bounded and boundary exceeding (a drawing out) (Mitchell 2005); speculative spaces and objects; stacking, leaning, propping, climbing, listing, bristles, jars, grids and flows... So, in some ways, the *Classroom (Recovery Room)* installation can be read as a momentary fulfilling of the promises found elsewhere. And here again I invoke the purposefully recursive nature of this exhibition. I am also tempted to pursue Guattari’s question further and adapt it: How can the curriculum operate as a work of art?

The ‘Recovery’ of the installation title also exists in another form – particularly in the *Classroom (Recovery Room)* installation, but also in the Artefact Room/storeroom. Most of the maps in the installation are in fact surfaces with paintings on them from exhibitions in the mid-90s. The slates in the *Listing – eighteen voluntary objects* piece are also part of a similar recovery process.

In the makeshift process of constructing the installation, I began to understand the space not only as an immersive experience, but also as a series of stations that have a separate but related identity. This is not to predicate a particular engagement with the installation – it is open to multiple viewer paths. What follows then is a convenience in order to detail the various presences in the installation. Again, rather than a simple description I look for a ‘surrounding’ of these stations with some of the impulses towards making them and subsequent reflective commentary.

6.4.3.1 Station 1: Entrance (Plates 56-58)

Walking into the space, the spectator/participant enters through heavy black curtains,

installed as part of the permanent fixture of the audio-visual room. In the *Misc* context they offer a stage-like presence. The challenge was one of removing them or including them as part of the installation. Their obvious dramatic connotations also afforded the possibility of directing and enticing the viewer through the partial obscuring of the interior itself. I was also inclined to their inclusion as a signal to a space that might once have entertained Rancière's "emancipated spectators" (2004, 2007).

Initially the entrance to the installation was to have been more pronounced with more of the material of the installation floor covering the dark wooden tiles of the polished floor. In the end, a small piece of blue duct tape marks the transition from gallery entrance into the installation.

For the purposes of reflecting on the *Classroom (Recovery Room)* installation, I will imagine myself moving from the entrance in a clockwise direction around the centrally placed desks and chairs.

6.4.3.2 Station 2: West wall, left-hand side (Plates 59-60)

One of the more frequent considerations throughout the construction of the installation was that of visual and spatial punctuation. Just as much as I wanted an immersive experience, I was interested in moments of pause – spaces of contemplation that acted in counterpoint to the often frenetic combinations of furniture. I was also primarily interested in how the object of the classroom might converse with a series of marks, either hand drawn or projected as shadows.

On entering the space and moving through from the left, the first station affords a moment of pause. A large graphite wall drawing of an indeterminate (land?) mass punctuated with circular markers acts in tandem with a shadow cast from the left. Shadow and graphite marks merge. Closer inspection of these surfaces reveals further drawn marks seemingly attempting to find the elusive (and allusive) edge of another shadow. A stack of orange and black chairs leans against and climbs the corner of the room. Resting on the floor, one of nine domestic black lamps clamped to a glowing orange bucket seat projects light upwards

onto the wall, both illuminating and dissolving the wall drawing.

There are two primary forms of drawing throughout the installation: the first is imported while the other is in response to the presence of objects and their cast shadows. Imported in this case suggests that the drawings were brought in from another space, another source. The first category can be divided up into the following presences throughout the installation: the aforementioned (land?) mass; a tower of subcontinent edges; a large blue cloud/portal/pool; a long horizontal contemplative presence; a chair and dissolving list aspiring to become a constellation; a corner space particle cloud; a stack of horizontal lines (paper?) and a more diminutive (horizon?) mass.

Both categories employ various forms of drawing: an Ernstian frottage-like acknowledgement of what the wall affords the drawing tool; a more precise linear delineation of edge; a more deliberate ‘objecting’ of a form; and a cursory, exploratory, searching mark which acknowledges the white wall “as a reserve, a blank space, from which the image emerges” (Bryson in Dexter 2005, 6).

Given that this is the first of the stations, the following comments have validity for the installation as a whole and also for the other works on the exhibition. There are three primary elements making up this imagined classroom: the drawn mark, the shadow (which I consider as ‘drawing’) and the objects themselves (which are also considered as ‘drawn’ elements in many ways). I want to dwell on drawing as imagined above as I begin this entry into the installation as it seems to underpin the multimodal, embodied classroom in the hands of the artist-teacher I envisage. Here I return to Dexter’s introductory essay to the *Vitamin D* account of contemporary drawing. She writes, after Benjamin, that: “drawing is not a window on the world, but a device for understanding our place within the universe” (2005, 6). It is this role that the various forms of drawing take on in the installation – there is an absence of the human presence in this classroom – however the movement, sound, gesture, negotiation of space of the learners is implied – and in this, there is something of the residue of this “understanding of place” and its concomitant “navigation” (Appadurai 2008). Following this, Dexter references Michael Newman’s observation “that drawing only lightly

touches its surfaces, that each stroke is a sign of withdrawal, of departure” (2005, 6). This is an understanding of drawing that I would want to associate with the installation and the exhibition as a whole: there is this desire to create the conditions for a state of presence and departure that is re-enacted as each viewer moves to, and from, this space. There is also something about the act of drawing – it’s “provisionality and process, as well as its tautologous and thought-like nature, that offer[s] a model of how art itself should be conducted” (Dexter 2005, 7) Perhaps this might be extended to how the classroom might be imagined to operate.

6.4.3.3 Station 3: North wall (Plates 61-64)

In contrast to the opposite wall which is dominated by the diagonals of table frames moving across the space, this station is more about that which is anticipated, the still to happen. Moving from the left-hand side, the installation comprises drawings emerging from the prior position of a shadow; a desk top leaning against the wall; an orange chair rising toward the ceiling on three broomsticks; a further stack of orange and black chairs rises upwards, leaning toward the wall like a strange mixture of ladder and medieval attack tower; a further broomstick-borne chair and another projected diagonally from a rolled up map; two solitary maps rest contemplatively against the wall – and throughout, a play of graphite and pastel drawing, hinting at where things once were, coalescing into forms both elusive and allusive.

Some of the drawing has a more direct engagement with the viewer – the shadow relatives of chairs, for instance; others conjoin and merge into something momentarily recognisable, while the vocabulary of the *Listing – eighteen involuntary objects* infiltrates the space as a tower/cascade of subcontinent edges moving between floor and ceiling. Just as much as these combinations of shadow, graphite/pencil, object drawings emerge specifically for this installation, they have another origin in their relationship to the clandestine markings on walls of the classroom – the markings of the *la perruque* of the classroom discussed in chapter two (de Certeau 1984). (See also Karlsson’s account of Leon Levson’s photograph of a youth drawing on a Diepkloof Reformatory dormitory wall in the 1940s (2002, 341, 343)).

6.4.3.4 Station 4: East wall, left-hand side (Plates 65-67)

The drawings with which the objects collude and collide are various: a frottage-like rubbing of blue pastel evoking an irregular portal through which, seemingly, a quasi-landscape horizon is apparent. I consider this to be one of the other more contemplative spaces in the installation. Its premise is simple: a blue cloud-like presence hovers in suspension while being intersected, even pierced by the four uprights of the desk leg's cast shadow. The subtle presence of where these uprights once were is registered in trails of graphite on the painted surface. To the left a mid grey shadow of a chair impinges on the cloud/pool/portal. Its scale signals to its more upright counterpart in the Emergence Room. The white of the wall to the left is animated by a subtle resting of vertical and horizontal greys. Resting resolutely, but contemplatively at the base of the wall, and beneath the cloud/pool/portal and desk shadow, is a long slab of graphite marks, reminiscent of its more dispersed cousins in *Currere* in the Emergence Room.

Perhaps this station, in its visual form, suggests Guattari's notions of "rupture and suture" (1995, 133) as being central to how classrooms (and all institutions) might operate. There is the tension of being pierced, held and supported all in one moment. It also marks one of those fertile moments of pedagogy: a meeting and listening to, of that which is brought to the teaching and learning space and that which is already present.

The eclecticism in the exhibition is undeniable – in terms of sources, references and also material solutions. Here, in this station, the blue cloud/pool/portal has its origins in multiple recognitions – both conscious and those that are less so. The two primary gestures are toward the *Making Sense of Small Things* installation exhibited in the previous incarnation of this selfsame space in 2001 and, perhaps more obscurely, but no less importantly, and continuing the references from the 2003 artist's residence in a Swiss landscape, Ferdinand Hodler's *Der Holzfaller* (1910) (see Baumgartner 1989, 89). This is a painting of extraordinary intensity by the Swiss modernist – a woodcutter positioned to unleash a blow to the vertical line of a tree. And hovering in the top left-hand corner, an equally intense, opaque blue oval. Its part in the painting is contradictory – it is both solid and void, presence and absence, invitation to escape and accusatory form. So, from an early twentieth century

painting comes part of the impulse for this station. A somewhat Romantic tendency? I don't dispute this – and further reference the solitary everyperson of *Walking* (2007) and *Currere II* (2009) as a potential link to a northern European tradition – and perhaps Bourriaud's artist as angelic mediator (2002).

6.4.3.5 Station 5: East wall, right-hand side (Plates 68-69)

This is perhaps the most subtle and complex station in its layering of the wall surface. Moving from the left, there is a combination of the deliberate drawing, almost as a transgressive act, of the ubiquitous chair, with irregular mass-like forms reminiscent of some of the drawings in the Artefact Room/storeroom; a speculative object, in this case, once again the shadow of the map; multiple areas of graphite marks of varying density that have attempted to capture the position of a shadow, some particular, others more momentary; and the projected shadows of the classroom furniture.

Of course, this, and the other stations, emerged as part of the process of being in and getting to know the space. Very little was pre-determined. This is not the “meticulously planned choreography” of a Rachel Harrison⁷⁰ show, but at the same time it does have something of the “staged visual event” ascribed to her work (Blom 2008, 134). Should more drawing have taken place? Possibly, but at the same time it would seem important that the space register something in-between, something still-to-be-completed – in limbo. I am not sure if polished drawing would have been appropriate here. There also seemed to be a demand for a different form of drawing that was led by the space and wall surfaces themselves. I often thought of the drawings of the shadows as being drawn from within the wall in the manner the surface seemed to become one with the material and drag it back onto its surface.

In all this, the question of imaging learning was, if not always present, certainly probing somewhere in the project. As such, this station differs from drawings such as *Shift*, *Notebook* and even *Page/Slide* in that, even in its subtlety, it seems conflictual. There is something on this wall which is of an Altdorfer-like battlefield (*The Battle of Alexander of Issus* (1529)) or a Velasquez-like *Surrender at Breda* (1634–35), in its repetition of verticals, horizontals and diagonal lance-like forces. But there is also something I would like

to understand as playful, even tender, in the manner in which areas of graphite, following their classroom leads, dance and float with the smoke of shadow. Understanding this station, and others, in this way, moves the viewer towards Guattari's state of "rupture and suture" (1995, 133).

Throughout the installation the rolled up map is present, either as a leaning or lifting element. At times I want the maps to act on their own terms as contemplative, but speculative, entities (closed and leaning) and at others to drive this speculative quality into something of potentiality (Docherty 2003, 31) – a device to lift. The maps are closed, contained, hidden... but also about to be unfurled,... Irwin et al. write of the map as having no middle, no beginning... but always in a state of becoming (2006, 71). As with all the other leaning elements, there is the potential for displacement and perturbation (Doll 1993) – a sliding across and into a further position.

6.4.3.6 Station 6: East wall-south wall corner (Plate 70)

Much of the writing in the previous account applies to this section of the installation too. This corner is a combination of roughly drawn circular elements repeated again and again in order to evoke something akin to a constellation of Brownian-like particles; registers of the already present subtleties of the space – its shadows, its infinite range of black, grey and white. It attempts to evoke a more imaginative conception of what the experience of the classroom might be.

6.4.3.7 Station 7: South wall (Plate 72)

Some of the audience responses to the installation are primarily in relation to a perceived disorder and chaos. This is particularly present in the south wall station which is made up of multiple table frames literally piled on top of one another. They climb towards the ceiling and rest against the walls. Interspersed with the shadows are fragments of graphite drawing that reveal themselves as such once the viewer's shadow interrupts the first layer of light and dark. The interpellation of the viewer in the changing of the installation, in however small a way, is significant in terms of my thinking about the volatility of the classroom space. The viewer becomes implicated in the construction of the installation through this casting of

shadows and, in doing this, a revealing of that which is shadow and that which is drawn.

6.4.3.8 Station 8: West wall, right-hand side (Plate 71)

This is another quieter, more contemplative moment as one begins to near the end of the clockwise path through the space. Drawings registering shadowy presences hover above a diminutive horizon presence emerging above the floor – a memory of some long passed landscape; a companion to the graphite (land) masses elsewhere in the installation.

6.4.3.9 Station 9: Central space and floor (Plates 73-75)

Centrally placed are a series of desks and chairs, hinting at the grid of the classroom, but soon revealing themselves to be operating differently: they are joined, stacked, leaning, conjoined – certainly aberrant in the usual classroom furniture role. Some climb towards the ceiling, others are seemingly propped precariously against each other. They hold the presence of the learners, but at the same time, seemingly the learners are long gone, or are still to appear. But this is not an entropic space. Rather it is imagined as a space of multimodal affordance and transcognition (Sullivan 2005) – a space of shifting cognitive styles and affect. Here there is more of an imprint of activity – of a purposeful and playful changing of the circumstances of the classroom. It is a space that has been possibly re-imagined and then departed – there is a future-tense and it holds multiple paths. The domestic desk lamps reinforce something of the work station, albeit in somewhat changed form, having been recently occupied by ‘learners’ with the intent, seemingly, of transforming our expectation of what this work station might be.

Scattered throughout the central area are a series of small blue plastic ‘pools’ or ‘portals’ taped in makeshift fashion to desk tops or cardboard pieces. What are these obscure inclusions? On one level they act as purely formal devices to break the regularity of the wood and cardboard materials. They also act as small reminders of the much bigger ‘sea’ of *Making Sense of Small Things* that occupied this space for an exhibition in 2001. In the earlier installation, I was interested in an intensely private collection of ephemera in the always impossible quest to ‘know oneself’ completely. Perhaps the inclusion of these elements are both ruptures and sutures of some kind – spaces of escape and possibility.

The floor, with its corporate blue-grey carpet is disrupted by way of lines of blue and brown tape. There are also desk tops, released from their frames and occupying floor-space like aberrant paving blocks, and flattened cardboard boxes, suggesting a makeshift path leading around and through the tenuous grid. Tape secures these elements to the carpet in a temporary fashion. Their forms echo, recursively, the *Bristle* works in the Artefact Room/storeroom space. Instead of a stable floor, there is a more uncertain feel – a possibility of these aspirant tectonic plates shifting sideways, upwards and downwards. At the same time, and in tandem with this uncertainty, this tension, the floor and pieces of furniture gesture toward some kind of game that has been played – or is about to be played by the viewer bold enough to do so. Just as much as there are elements of disorder, even despair, that surface in the installation, its construction and appearance embodies a playfulness and through this, hope.

6.4.3.10 Station 10: Ceiling (Plates 76-78)

The unsympathetic nature of the ceiling has already been noted. But then again, its grid-like appearance offers opportunities to re-enact some of the strategies from elsewhere in the exhibition, and, of course, the *C30 Project* more specifically. There are two primary intervening elements: the one being the projected shadows of various densities across the squares, the other being the removal of the ceiling boards to reveal a much denser darkness above.

I have noted the classroom as a space of volatility on more than one occasion. And in relation to the ceiling, I return to the root word for volatile, *volare* – to fly (*Collins Dictionary and Thesaurus* 2005, 964). While the entire *Classroom (Recovery Room)* installation is purposely understood as a space of volatility, it is perhaps the ceiling that emphasises this state of taking flight as shadows trace across its surface, drawing attention upwards, with the dark voids suggesting other kinds of horizons.

6.4.3.11 Station 11: Fire escape (Plates 79 & 80)

Lastly, and existing outside the *parcours* through the installation, is an awkward space

attached to the audio-visual room – a fire escape with a permanently burning light. Inevitably, in the relative darkness of *Classroom (Recovery Room)* it attracts the viewer. So the challenge was how to anticipate this curiosity and incorporate it within the conceptual premise of the piece. The more attentive viewer who enters this space will hopefully experience it as an interval of sorts. A red lock on the fire escape door is prominent as is an extension cord, secured in much the same way as the furniture in the main space with cable ties. But on the left-hand side, positioned centrally on the curved white wall, is a graphite drawing of a grid: the ubiquitous grid that is to be found throughout the exhibition in various forms. This grid, however, offers itself up as something fragile, almost disintegrating before us – more lace-like than rigid. Perhaps its more physical form is to be found in the dissolved grid of the small mounds of white crosses found elsewhere in the exhibition.

As an interval it offers a pause to the more frenetic larger space. Perhaps it also gestures in its simple interventionist manner to a principle referred to before in this chapter – the meeting of different resources in an attempt to arrive at something new.

Classroom (Recovery Room) acknowledges the work of Beuys, Ilya Kabakov's *The Man Who Flew into Space from His Apartment* (1986)⁷¹ and *Classroom No.6*⁷² (1993), Thomas Hirschhorn's *Anschool II*⁷³ (2005–06) and *Stand Alone*⁷⁴ (2007), and the photographs that make up Hicham Benhoud's *La salle de classe (The classroom)*⁷⁵ (1994–2001). Of course there are other projects that mark the classroom as a point of departure: the Austrian collective *Wochenklausur*'s collaboration with learners to realise a new form of classroom is one such example (See *Intervention in a School* (1995–96) in Kester 2004, 98, 99)⁷⁶. I also think of works collected by the Museum of Contemporary Art in Barcelona (Marí i Ribas 2009, 8, 9) which deal specifically with the theme of 'playground' such as *The model: A model for a qualitative society* (1968) by Palle Nielsen and Matt Mullican's *M.I.T. Project (1990–2009)*. And of course there are glimpses of other works in *Classroom (Recovery Room)* – here I immediately think of Christian Boltanski's shadow pieces exhibited at the Whitechapel Gallery in 1990. The two *C30 Project* exhibitions at the Sandton Civic Gallery (2007) and the Goethe-Institut Johannesburg also inform the *Classroom (Recovery Room)* installation.

6.4.4 Threshold space (Plates 81-84)

As I leave the *Classroom (Recovery Room)* installation, I find myself in the primary entrance of the gallery – a threshold for the exhibition, and on either side I encounter the previously mentioned display cabinets where *Currere II* is installed. Although for the purposes of this thesis the *parcours* ends here, this is, of course, yet another starting point and yet another invitation to participate in the recursive game of the exhibition, or by extension, the classroom (the institution). As with other moments of pause and punctuation, this is a space of ‘settling’ prior to and after that which is more ambulatory.

In my initial thinking towards the exhibition I began with a process of imagining how these cabinet spaces might be used differently, and again it is seemingly the ‘makeshift’ pedagogical process that is foremost: a careful observation of what is present and then a commitment to working with that which is there in relation to resources I might conjoin. In and of themselves these cabinets are beautiful spaces with striking volumes. It is their emptiness that is commanding and this is something that I wanted to retain. In doing this, the task seemed to be about treating apparent absence, or lack, as material and opportunity, and allowing whatever was to enter into the space to exist at floor and ceiling level. In drawing attention to that which is below and above, the cabinets become portal-like – I am encouraged to look through and beyond. In doing this, on the right-hand side as I move from the *Classroom (Recovery Room)* installation the small figure, an everyperson of sorts, walks in and across a white expanse of small crosses. Who is this figure? On one level, yes, it is me, but as I have noted, the presence of this figure throughout the exhibition is a figure of purchase for all. The activity of walking is foremost. Here is the figure as signal of the ambulatory, of ambulatory pedagogies, of the peripatetic Socratic learner⁷⁷ and moving towards Rancière’s, through Jacotot’s, pedagogy of equality (1991). To return to *Pedagogue/Pedagoog* (1978), yes, this sculpture is wheeled and volition is implied, but it is through the hand of the master – certainly the pedagogue of Fundamental Pedagogics, but also Rancière’s master explicator (1991). There is something more autonomous about this small everyperson striding through this matter of experience. The figure aspires to Rancière’s equality and is possibly about to engage in Freire’s horizontal dialogue (1970).

Furthermore, the figure aspires not only to be the emancipated *spectator* of Rancière's imagination (2004), the emancipation is that of being the *actor* – a figure post-Appadurai's "waiting to" and engaged in possibility (2008). Above the figure is a roughly cut allusive sky/horizon suspended element, drawing subtle attention to the uppermost part of the display space. And through the cabinet is seen the even smaller figure of *Walking* in, and suspended above, a plane of small white crosses and amidst other registers of imaging learning. Perhaps the crosses, just as much as they reference the material of the surface of the journey, are reminders of the remainder of the grid – the lace-like drawing of Station 11.

Across this threshold space, in the left-hand side cabinet, a mountainous, desert-like landscape is imagined through simple, roughly-edged repetitions of white board. In visual relationship to its counterpart, this space suggests that which has been and is still to be traversed, the ground to be covered and recovered, the courses completed and those still to be run. And looking through this cabinet, high up on the far wall, another sighting of this everyperson as part of the series of drawings making up *Currere*. The ambulatory suggests a process. Perhaps it is the process of this every person as s/he engages in reflection and action that is part of *being* multimodal:

Reflection is taking experience and looking at it critically, variously, publicly: that is, connecting our experiences wherein past, present and future are interrelated. Reflection steps back and examines past experience in the light of other connections and alternatives. It is a reconstruction of actions taken; it is a re-look at meanings made (Doll 1992, 141 in Newfield et al. 2003).

The above quote from Doll's writing is used in an article by members of the Wits Multiliteracies Group. There is something of the agitation of the ambulatory present. There is also something of the condition necessary for 'making strange' the objects and moments of lives. I have already cited Mitchell's appreciation for pictures and objects having lives and loves – wanting something (2005). Perhaps this is an appropriate recursion as the link to the (not a) conclusion of the next chapter. If the classroom is to become the space of the future-tense of Appadurai (2008), the space of the acknowledged "rupture and suture" of Guattari (1995, 133), then perhaps it is about creating a broader purchase for a newly

kindled recognition that “for thousands of years human cultures have associated images with life and aliveness, and not just as a mimetic replication of life” (Blom after Mitchell 2008, 134, 135). Perhaps this purchase is akin to Elkins’ (1998) insistence on maintaining the strangeness of the work of art and refusal to allow it to be understood in only semiotic terms. And perhaps this is at the heart of the longing for the aesthetic felt by someone like Kress (in Bearne 2005). It is this strangeness that is often present when the learner becomes the producer.

Moving from the idea of the ‘work of art’ to the everyday, Appadurai speaks of the materiality of housing, habitat and home as marking the very means of a person’s humanity (2008). He goes further to mark the intimacy of family life and design and that there is an aesthetics that is core to the arranging of possessions and managing space. This is part of what he has referred to as a politics of patience and hope. Hope, in Appadurai’s, view is a force that “converts passive conduct into a waiting *for*, to a waiting *to*; a freedom *from* to a freedom *to*” (2008). His argument that a more “systematic analytical study of human futures” (2008) should take into account “aspiration, anticipation and imagination” (2008) reminds me of Beuys’ statement used as a framing device for the exhibition – and certainly of work being done with teachers and learners in projects framing this thesis. Appadurai’s central thesis for the capacity to aspire being a “cultural capacity because it is about dissent, value, meaning and communication” (2008) and the “changing of the status quo and redistribution” (2008) is also remarkably similar to Rancière’s “redistribution of the sensible” (2004) and an understanding of how aesthetics and politics have a compatibility and reciprocity that should not be ignored.

But let me return to Mitchell’s pictures (and objects) having lives of their own (2005) in a roundabout way. Appadurai’s “anticipation” is a call to address “the future as a cultural fact” (2008). He continues with this line of thought to note how “Calvin squeezed out all the magic from religion” (2008). And here I return to chapter three’s references to Christian National Education and *Pedagogue/Pedagoog* (1978). According to Appadurai, we live in an age of an “ethics of probability – an avalanche of numbers” (2008). As a counter, or at least as an infiltration leading to action, he urges an “ethics of possibility” leading to a

widening of citizenship (2008). This leads me back to the classroom. Is it possible, that in working with teachers (and learners) in a way designed to produce access to the artist's sensibility that the 'magic' Appadurai refers to, the replacing of probabilities with possibilities (2008), is recovered in the spaces of teaching and learning? And is Mitchell's notion of pictures and objects having lives and loves of their own (2005) not a pointer to this 'magic' that has been absented from the classroom (fortress) as it has become increasingly defensive (Sebald 2001, 17–20) and bureaucratic (Ross et al. 1993)? This 'magic' is what is experienced by the Swiss learner as he places the fur on his life-size bodymap portrait; by the South African learner when he includes the cap in his painting. This is possibly what is experienced by teachers as they trace each others' bodies in preparation for imaging themselves, often for the first time. And in this moment, an emotional shock, a compassionate discomfort⁷⁸, that just as much as it is about rupture, is about suturing too. Perhaps it is the realisation that the world can be imagined differently, that just as much as it is subject to rules, the installatory, dialogical, relational artist's sensibility allows for an understanding of play being a social thing, that is rule-like but not rule-bound, to reference Martin once again (2007a). As argued in chapter three, the education experienced by the majority of South Africans during the apartheid era has done much to hollow out capacities for imagining, aspiring and anticipating (Appadurai 2008). Reflective writing by teachers working on the ACE (Arts and Culture) programme seems to point to this, although I am interested in the extent to which this absence, this hollowing out is in the classroom/school but perhaps present elsewhere in everyday life.

This chapter has presented a story-list of sorts as a way of offering "a sense of the decision-making process" (Goddard in Barrett & Bolt 2007, 119) of the *Misc (Recovery Room)* exhibition. In doing this, a form of the artist's sensibility deemed useful for multimodal pedagogies and education more broadly is proposed with its concomitant objects and moments. But what is called for here is an even closer scrutiny of the relationship between multimodality, the artist's sensibility and the *Misc(Recovery Room)* body of work, and this is what I engage in the concluding section of this chapter. The challenge put to this project, the writing and the exhibition, is to make the connections between the central thesis and the work itself more explicit, to introduce a more empirical quality to the research. In the

introductory chapter of this thesis I wrote that chapter six would be:

the embodiment of the practices interrogated throughout the thesis, namely, the ‘moves’ and ‘resultant objects’ of the artist-teacher. *Misc (Recovery Room)* celebrates the particularity and autonomous nature of the artwork *and at the same time* stresses how “images have as much potential as word texts to raise questions and offer insightful meanings” (Karlsson 2002, 338).

So now I attempt to write the (im)possible volatility of this task. How does the artist provide empirical evidence for the sensibility that Kester (2004, 45) and Nancy (2002, 46) warn against “pinning down”? There are no doubt different ways of doing this and this needs to be the non-limiting proviso for what follows. Here I return to Maharaj’s argument for the particularity of “visual art as knowledge production”:

What I am trying to finger eventuates not so much in the well-trodden terrain of the academic disciplines or in the so-called gaps, chinks, and cracks between them or in any designated “interdisciplinary/transdisciplinary” belt. Rather it is a force in its own right, always incipient in “whatever” spaces – windswept, derelict brownfields and wastelands – where intimations of unknown elements, thinking probes, spasms of non-knowledge emerge and come into play. It is distinct from the circuits of *know-how* that run on clearly spelled out methodological steel tracks. It is the rather unpredictable surge and ebb of potentialities and propensities - the flux of *no-how*.... *No-how* embodies indeterminacy, an “any space whatever” that brews up, spreads, inspissates (2009, unpaginated).

Following Maharaj’s evincing of a space for “visual art as knowledge production” (2009, unpaginated), I select a “moment” from *Misc (Recovery Room)* to provide an empiricism of a different order. John Rajchman notes how Deleuze understands philosophy as being “about connections” and therefore about “a “sense” of logic rather different from the traditional philosophical one”. This, he offers, would entail an engagement with “zones of indetermination” (2000, 5). He goes on to make a significant observation about how ‘connection’ might entail a thinking that could be called “empiricist” or “pragmatic”, but where “and” always precedes “is” (2000, 6). This is echoed in Morss’ writing on Deleuze’s “pedagogy”. Morss suggests that empiricism, for Deleuze, “tries to do something of genuine

human importance: to accept the multiplicity of experience” (2000, 197). This, for me, is a useful counter to how empirical ‘evidence’ is often encountered. To return to Peters’ writing on Blanchot’s “aestheticisation of research”:

This, in turn, leads to a mode of a research that is radically unmethodological while, at the same time, being almost obsessively methodical, not only from work to work, but from moment to moment – the scrutiny of the instant necessary for improvisation (8, 2003).

If we take empiricism as “an approach emphasizing the importance of observable, measurable and quantifiable evidence” (O’Sullivan et al 1994, 104) and go along with John Fiske (in O’Sullivan et al 1994, 104) that “empirical method ‘fits neatly with the commonsense, science-based picture of the world’ (p.119)” then providing explicit empirical evidence for the relationships across the artist’s sensibility, multimodality and the *Misc (Recovery Room)* exhibition would seem to shift towards a contrivance that belies a commitment to the rigour of indeterminacy and interpretation (Doll 1993). This is, on one level, I think, the epistemological violence noted by Kester that this kind of project seeks to address (2004). If, however, we accept a different order of empiricism, one which is understood in a Deleuzian fashion, then an altogether different and, I would argue, a more productive account is possible. Rajchman’s playing out of Deleuze’s empirical ‘method’ (2000) is instructive in this regard as it might be taken to advance an understanding in healthy opposition and extension to that described by Fiske. Describing Deleuze’s empiricism as “superior” (2000, 16), about “relations”, “freed from the assumptions of “common sense””, an “encounter with what we can’t yet ‘determine’” (2000, 20), “this incessant passage from one bit to another, this ‘nomadic’ roaming about, is in itself a kind of empiricism”, “a way of departing from the compartmentalization of knowledge” (2000, 22), and as “multiple accretion through encounter, his nonmethodical rigor of the intuitions of problems and concepts” (2000, 24), Rajchman introduces perhaps a very different conception of how a more empirical account of this project might be realised.

Deleuze and Rajchman, seemingly, are not alone. Writing in the collection *Sensorium. Embodied experience, technology and contemporary art* (Jones 2006), Bruno Latour,

following Peter Sloterdijk, introduces an argument against “rehearsing the tired old scenography of empiricism” if the intention is to “understand something” (105). In his short essay, the title of which is *Air*, Latour chooses mustard gas as that which enables an understanding of ‘air’ – the presence of mustard gas causing the absence of air. He writes:

No, feeling is sometimes much less direct than this face to face between a sentient being and some object to be felt. Feeling is more roundabout, it’s the slow realization that something is missing. It resides, in a way, behind you, behind your back, or maybe outside of you in an untouchable greenish cloud (2006, 105).

If the artist’s sensibility is about a dispositional set that allows for a deepened ‘feeling’ (see chapter one) then its understanding as “roundabout”, a “slow realization that something is missing”, residing “behind you, behind your back, or maybe outside of you” (Latour 2006, 105) would seem to demand a far more subtle range of possibilities for an empirical account in the terms of this project. It would also seem to support the claim that an allusive form of writing is the way in which to draw together the artist’s sensibility, multimodality and *Misc (Recovery Room)*.

There are no doubt further examples but Deleuze, Rajchman and Latour offer a compelling alternative to empiricism which frames the following moment from the exhibition. So here my proposal is to consider ‘empiricism’ in a different way, and, following this, to ask whether a conventional ‘empirical’ presence is, in fact, what is required in this project. Can an empirical approach to making explicit the connections between the artist’s sensibility, multimodality and the *Misc (Recovery Room)* exhibition offer anything of value to the project, or does this empiricism merely act to stultify, or at best, to reduce an experience?

The moment I have chosen to try and satisfy both my resistance to a conventional empirical approach, and to test an alternative empiricism, is the *Listing (Eighteen voluntary objects)* installation. Here I invoke Maharaj’s “lick of glue”, the “humble conjunctive form and+and+and+...”.

Deleuze relates the agglutinative to a “loose, open-ended logical structure-in-progress”. Its components are linked together by no more than a lick of glue – threaded together with no more than the humble conjunctive form and+and+and+... (2009, unpaginated).

Enlisting this form of empiricism might then result in the following example of additive, constellatory listing as an attempt to draw the artist’s sensibility, multimodality and *Misc (Recovery Room)* into closer dialogue: and+ move and+ situate and+ connect and+ adjust and+ act and+ readymade and+ readymade once and+ readymade twice and+ readymade thrice and+ surfaces, devices and+ releasing of capacities and+ clasping and+ leaning and+ resting and+ tilting and+ stacking and+ binding and+ reflecting and+ punning and+ polyglot and+ less-anxious creativity and+ familiar and+ unfamiliar and+ found and+ reconstituted and+ metaphor and+ beyond metaphor and+ horizon and+ upending and+ what if? and+ contest and+ subvert and+ repertoire and+ what I bring and+ what the material brings and+ what the space brings and+ grid and+ quotidian and+ everyday and+ geography and+ geography of (different) reason (Gibson 2011) and+ histories and+ opaque and+ transparent and+ silence and+ stillness and+ bricoleur and+ tinker and+ template and+ material and+ trouble and+ perturb and+ probe and+ prod and+ provoke and+ makeshift and+ recovery and+ cleanse and+ gnaw and+ make-do and+ test and+ untest and+ retest and+ place and+ unplace and+ replace and+ reflect and+ inflect and+ mine and+ punctuate and+ pause and+ play and+blue and+ orange and+ stencil and+ template and+change and +

Perhaps the point of testing the “humble conjunctive form and+and+”(Maharaj 2009, unpaginated) is to realise what de Certeau means when he explains his understanding of how a tactic “boldly juxtaposes diverse elements in order to produce a flash shedding a different light on the language of a place to strike the hearer. Cross-cuts, fragments, cracks and lucky hits in the framework of a system” (1984, 37). This would seem to be the possibility of the constellatory listing above. It would also seem to be a possible ‘allustration’, as opposed to illustration, of the multimodal moves resulting in the ‘objects’ of *Listing (Eighteen voluntary objects)*. Furthermore, these moves are to be found, again

and again, in the dispositions of chapter five: a makeshiftness in the use of available and apt resources; a to-ing and fro-ing in the play of the pieces in the installation (alluding to the same ambulatory mobility of the everyperson actor); a less-anxious creativity in the very material and production of the pieces; the presence of embodied reflection in the arranging, placing, questioning, that constitutes the realising of the installation; a playfulness in the juxtapositions, the “what if?” quality of the relationships produced; a concomitant priming for risk, for playing with rules and overturning them; a stretching of what affordances resources bring; an intense situatedness in what the actor brings to each action through a repertoire of moves; an acknowledgement that the installation is produced through and across modes: visual, spatial, spoken, written, performative (in the acting out of the production and reception of the work); and the making public of the residues of these actions.

What the above agglutination, following Deleuze (in Rajchman 2000) and Maharaj (2009), attempts to do, is to find a form that approaches what might occur in the multimodal process – a process that is not unlike that which might occur in the studio, the laboratory, the public space – the everyday. There is something of the “superior empiricism” claimed by Rajchman here – there is no attempt to impose a logic that flattens the irregularity of experience.

The above also attempts to address criticism that warns against a dissolving of “art” into mere “creativity”. These calls would seem, from the position of this project, to insist on a privileged notion of what “art” might be. The trajectory of this project and its bringing together of the artist’s sensibility, multimodality and *Misc (Recovery Room)* suggests a counter to this: “art” as “cognitive labour” (Negri 2011); “art” as a “polyglot”, “less anxious activity” (Appiah 1992) emerging from “Fanonian practices” (Gibson 2011) and the “desacralised”, “deprofessionalised” “anartist”(Lazzarato 2010).

Chapter 7: Not adding up, not a conclusion

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7.1 Speculations and emergences

In the first section of the ‘not adding up, not a conclusion’ I shall briefly revisit the key moments of each of the preceding chapters before gesturing towards what this project might afford the (arts and culture) educator and, by extension, the learner. At the same time, it would seem to be important to dispel any expectation of arriving at a conclusive symmetry of findings.

In chapter one I have presented the questions guiding this project, its scope, its metaphorical presences, and some thoughts on methodology. Perhaps the key question in chapter one which guides this thesis is one which attempts to provoke a consideration of the potential of a relationship between the artist's sensibility and multimodality, and how this relationship contributes to the class as work of art in a manner which resists orthodoxy. This further prompts a re-thinking of the education of (arts and culture) educators and opens up a reciprocity between the artist's sensibility and the Multiliteracies Project. In doing this, speculations towards the significance of this project for the broader education of educators are hinted at. The introduction of Michael Goldberg's *Pedagogue/Pedagoog* (1978) acts as an emblematic presence which surfaces throughout the thesis and points to the *Misc (Recovery Room)* exhibition in chapter six. Goldberg's piece also provides an historical marker and object counterpart to much of chapter three.

Chapter two introduces what I have termed a constellation of writers and writings that have contributed to and inflected my thinking towards understanding the conversation between the artist's sensibility and multimodality. This is a wide ranging constellation in keeping with the kind of discursivity, both rambling and incisive, that is, I argue, necessary for an entry into the discourse that informs classrooms as works of art.

The third chapter represents a pause of sorts, a stepping-back in an attempt to provide a

series of fragments which support the rationale for this thesis: the need for a re-imagining of that which takes place in the classroom and an insertion of this imagination into the selfsame space. In revisiting what is a mixture of material from collective and personal history I further my argument which challenges approaches to educating (arts and culture) educators and for their practices in the spaces of teaching and learning.

Chapter four allows for an insight into some of the key underpinnings of the Multiliteracies movement and multimodality, and references instances of these pedagogies in a number of local contexts. This is done in order to present an understanding of this pedagogical ‘grid’ within, upon and against which the artist’s sensibility might work.

In chapter five I offer a possible profile for the artist’s sensibility through a ‘listing’ of interrelated dispositions. I then consider briefly how an engagement with ‘makeshiftness’ and what has become known as relational and dialogical aesthetics, might extend this imagined profile for the (arts and culture) educator.

The exhibition *Misc (Recovery Room)* is the focus of chapter six and here I present a story-list-like recounting of the body of work presented at the Standard Bank Gallery and a number of antecedent works. This account begins to hint at the manner in which the artist’s sensibility and multimodal pedagogies might come together to induce an imagination that alters the understanding, experience and grammar (Tyack & Cuban 1995) of the classroom – both physically and metaphorically.

What follows then in this final chapter is an attempt to bring together some of the implications of this project, thereby provoking a further series of future paths. The project (and here I emphasise the relationship between the written and exhibited components), has taken me to a number of sites, real and imagined. These sites are suggestive of the multitude of other sites, both formal and informal, that constitute a politics of hope (Appadurai 2007, 30, 31) for teaching and learning. This is the future-orientation of the project. At the same time, there is something about the preceding chapters, this not-a-

conclusion and the endnotes that attempt a reading of this contemporary moment in South African (arts and culture) education.

In this thesis and the accompanying exhibition I have argued that there is value in considering how the artist's sensibility and multimodal pedagogies provide the ambulatory relationship within a grid-like system that contributes to the addressing of the naturalised stultification of apartheid education and, I would argue too, aspects of outcomes-based education as practiced in South Africa. Multimodal pedagogies offer the possibility of re-imagining the hierarchy of modes and emphasise the recruiting of learner (and educator?) subjectivities. This is done within the malleable cycle of situated practice (learners' experiences from life worlds), overt instruction (conceptualising), critical framing (analysing) and transformed practice (applying) (New London Group 2000; Kalantzis, conference presentation, July 2009). This malleable pedagogical cycle, as I refer to it, seems to invite and be receptive to the dispositions that I have brought together in chapter five. Furthermore, I have argued that for the malleable pedagogical cycle of multimodal pedagogies to retain a robust self-reflexivity it is these dispositions that are necessary to prevent a lapsing into orthodoxies that open the door for forms of stultification. Here I stress the 'momentary' bringing together of these dispositions, as it is in these moments that there is always the 'shift' and the 'making do'. This is similar to Kalantzis' insistence that the educator needs to be adept at moving in and out of formal, informal and semi-formal sectors as is appropriate for learning to take place (conference presentation, July 2009). It also reminds me of Martin Nakata's novel use of the grid metaphor to argue that learning is not a linear process of moving from the simple to the complex. Learning is rather about understanding how to move in and out of contexts. As such, according to Nakata, it is grid-like rather than linear or spiral and the key is to discover how to move in and out of contexts that are conflicting and have ambiguous contexts without getting lost, and to make knowledge through different sources (conference presentation, July 2001).

If (arts and culture) educators are to take on the exhortation to act as artists in their teaching (see chapter one, Ross et al. 1993), and I would assert, all areas of learning, then

it would seem to me that the deep expertise Kalantzis (2009) calls for emerges from in-depth subject knowledge *and* the cultivation of the dispositions identified in chapter five. Here I offer them as a listing of sorts that responds to those of Serra, Kwon and Alÿs in chapter one:

- A less anxious creativity (Appiah 2001; Andrew 2007)
- Makeshifting (Schwabsky 2003; Brenner et al. 2004; Andrew 2007; Andrew & Neustetter 2008)
- A leaning towards (McAfee 2000; Brenner et al. 2004; Brenner & Andrew 2006)
- Ambulatory thinking and acting (Brenner & Andrew 2006; Andrew & Neustetter 2008)
- Embodied reflection (Andrew & Jersky 1998; Newfield et al. 2003; Brenner et al. 2004; Brenner & Andrew 2006)
- Playfulness (Huizinga 1949; Ross et al. 1993; Hicks 2004; Kane 2004; Miles 2005; Andrew 2007; Henricks 2007)
- Risk-taking and rules (Ross et al. 1993; Andrew 2007; Cunliffe 2007)
- Awareness of affordance (Kress, New London Group 2000; Andrew 2007)
- Situated practices (New London Group 2000)
- Multimodal voices (Arnot & Reay 2007; Burke 2007)
- Making public (Said 1993; Andrew 2007)

In tandem with the above listing, I introduce the possibility of (arts and culture) educators and learners as seeing themselves working, however loosely, within the terms of relational and dialogical aesthetics – the class as artwork as an extended socially engaged, durational activity. And as proposed in the article written with Newfield et al. (2003) on multimodal assessment, as a result, perhaps there are an additional set of markers to be used in understanding what it is then that constitutes achievement in the classroom for both learners and (arts and culture) educators. In the light of the above listing, consider the following: conviviality, hospitality, dissolving of authorship, sharing of competencies, hope, aspiration, navigational skills, rhetorical skills, playfulness, deliberation, intimacy... imagination – as dispositions that are cultivated and acted out in the class as artwork.

Returning to Brenson's identifying of the constellation of qualities he deems necessary for curators, this listing might act as a form of (understandably) open measuring device for the recognition of shifts in educator and learner cognitive styles.

The artist's sensibility, in tandem with multimodal pedagogies, would seem to create a space for the deep repertoire described above to be central to what takes place in the classroom. If this is the case, and this thesis and exhibition argues that it is indeed so, there is the possibility of the "distribution of the sensible" of the classroom being disturbed in Rancièrian terms (2004). Rancière challenges us to consider how politics and aesthetics are both of the "seeable and sayable" (2004), and cites play as a key tactic by which extended participation in the order of the sensible is possible, to the extent that participants are able to alter this order. This may take place in modest ways, but it is the accumulation of these moments that marks the taking of agency and, in doing so, the building of what Appadurai calls "capacities to aspire" (2002). Teachers, learners and artists, immersed in the dispositions surfaced in this thesis, are primed so that they are "waiting to" rather than "waiting for" (Appadurai 2008). The counter argument is that this is all very well, but that other fields are equally situated to claim the same possibilities (McCarthy et al. 2004, xiv). Where I provide a deeper inflection, following Ross on Rancière (2007), is in the understanding of the aesthetic (not only in dialogical and relational terms) as having a primary relationship with the "seeable and sayable" that is political. While I cannot claim this aesthetic as being solely present in the arts curriculum, this is perhaps one of the spaces where it might find more ready purchase given the presence of (arts and culture) educator agents conversant with the possibilities emerging from a bringing together of the artist's sensibility and multimodal pedagogies. There is something about the autonomy of the object and process that is the artwork that distinguishes what the arts might afford the classroom. There is also something about the recognition and application of rules without ever being interminably subject to them that sets the arts and culture programme apart. Ironically, going back to chapter one and the Ross et al. (1993) provocation that helped to stimulate this paper, the bureaucratic (arts and culture) educator often prevents this from being possible. But there is a *particular*⁷⁶

quality that the artwork possesses that sets what happens in the arts and culture class apart. As Mitchell argues, images “change the way we think and see and dream. They refunction our memories and imaginations, bringing new criteria and new desires into the world” (2005, 92). And this is why the presence of the arts and culture class, as imagined in this creative research project is different – there is always the possibility that something is created that does not sit easily in the world – and this is what learners experience and, in time, perhaps understand.

Given the legacy of apartheid education, imaginative, even radical, ways of understanding schools, teachers and learners are necessary. An embracing of the reciprocity between the aesthetic and the political allows for a classroom space to exist that not only encourages a different form of practice that speaks to a multimodal vision, but also acknowledges how this reciprocity promotes methodologies for the possibility of transformative moments. This cannot be claimed as a certainty emerging from the process, but perhaps there are learners, students and (arts and culture) educators from the projects informing this thesis who realise this, even latently – it is perhaps not yet ‘spoken’ or ‘written’, but it is voiced visually, spatially, sonically and performatively and, importantly, as mixtures of these modes. Just as the spoken or the written reflection is integral to our understandings of what is happening with learners, students, artists and teachers, more and more it would seem to be necessary to place store in what the visual, spatial, sonic and performative cues (and clues) are intimating. Perhaps this is what the *Misc (Recovery Room)* body of work alludes to – this residue of the coming together of the artist’s sensibility and multimodality. Yes, in the exhibition there are modes that are more primary (e.g. the visual and spatial), but I would hope that the other modes or voices are evoked too.

By reconceptualising the practices that take place in the classroom/artroom and in (arts and culture) educator development programmes, in terms of the metaphor and actuality of the class as installatory, relational and dialogical artwork, I have argued for what might amount to a modest contribution to the addressing of the legacy of South African (arts and culture) education. As such, forms of agency are taken by learner, educator and artist that are about imagining differently in multiple modes. The class as artwork understood as malleable,

foregrounds a political dimension which offers purchase for the kind of shifts necessary in South African (arts and culture) education. This is not a flattening out but rather the introduction of a space that allows for consensus at times – and, significantly, dissensus. Importantly, Ross, writing on Rancière’s pedagogue Joseph Jacotot, in her introduction to *The Ignorant Schoolmaster*, notes how “equality” is arrived at through “division rather than consensus” (2004, xxii).

So this project amounts to an introductory tracking of what it is that the artist’s presence (as present in artists, teachers, learners, community members) might afford the school environment. And in doing this I hope to get closer to *how* (arts and culture) educators might be encouraged to practice in schools – and in other spaces where teaching and learning happens. Is it possible that these artists, or those working with an appreciation of the artist’s sensibility, have a role to play in resisting the ‘flattening out’ that is the ‘sensible’? This ‘sensible’ that seems to be so common in many schools? Is it possible that artists, or those working with an appreciation of the artist’s sensibility, have a keen sense of Appadurai’s “capacity to aspire” (2002) and through this, a sense of enabling navigational skills, including those of intimacy and resistance, to be learnt in ways that are absent from other subject/learning areas?

I suppose that this is about the intense appreciation of the “rule-like” but “non-ruling” nature of the art making and reading process (Martin 2007, 41) or, equally, in Guattari’s words, a sensitivity to the processes of “rupture and suture” (1995) that are at the heart of making (and reading) art. This is what I would like to see being central to how (arts and culture) educators are educated. It is in relation to these tactics that I am reminded of a fellow artist’s comment at one of the artist in school events informing this project. He noted that the interventions by learners, teachers and artists were not about ‘art’ as such, but more about placing people in situations/spaces where they could *feel*⁷⁷. Perhaps this is what the installatory, relationally and dialogically reconceptualised classroom does – and perhaps the learners, students and teachers participating in these projects are beginning to understand how this shift takes place. There seems to be a grappling with situations, and an understanding that there is the space to challenge power relations through the flexing

of an emerging aesthetico-political agency (Irwin et al. 2006, 85).

What does seem to be possible is a more conscious ‘makeshifting’ in order to regenerate (arts and culture) education and the educating of (arts and culture) educators to ensure the ‘not adding up’ of chapter one. A more active engagement with the dispositions listed earlier, often found in what Schön calls the “deviant tradition of studio and conservatory” (1987, 13), points towards ways of ensuring spaces for multimodal teaching and learning to emerge.

7.2 Caveats, conundrums, critiques and provisos

But this project does not exist as uncontested terrain, of course. In this part of the ‘not adding up, not a conclusion’ chapter, I further problematise this project and offer a series of, albeit brief, responses.

7.2.1 Teaching is a technology – not an art

To begin, there are many who will decry the thesis of this thesis – an introducing of the artist’s sensibility as the stimulus for multimodal pedagogies, and, concomitantly, multimodality as a receptacle for this dispositional presence. Daniel Muijs and David Reynolds have included in their book *Effective Teaching*, arguments that would amount to a dismissal of much of what I have constructed. Rather than an “art of teaching” they argue for a “technology of teaching” (Muijs & Reynolds 2001). The following quote from their introduction sets the tone for what follows in their book:

The absence of any national discourse about, and a strong research effort on, teacher effectiveness is surprising and itself needs explaining. What factors may be responsible for this? First, there is the view that teaching is an ‘art’ not a science, and that therefore it is personal factors and qualities, often idiosyncratic and difficult to influence by educational policies, which are the key factors. It goes without saying that such a view – linked in the case of Britain to other beliefs about ‘gifted amateurs’, muddling through’ and, indeed, to the whole problem of the two cultures and Britain’s placing of education within the humanities tradition – is clearly wrong and probably condemns societies where it is prevalent to having only those small number of excellent teachers who inherit the ‘art’, rather than the larger number who would acquire the applied science of a teaching

methodology (2001, vii, viii).

While this is an example from a British context at the turn of the century, it will no doubt be familiar to many with some affiliation to education systems. Here it is useful to return to my quoting of Pike in chapter five and his referencing of Dwayne Huebner and an all too different appreciation of the “idiosyncratic”.

While there are no doubt others who hold the Muijs and Reynolds view, there would seem to be an increasing number of writers, thinkers and practitioners who would find a space in the Pike camp, as evidenced in this thesis. (See also Moody 1990, 41 who argues: “Good schools... would aim to diversify the outcomes of schooling; they wouldn't seek to make outcomes uniform. They would seek to cultivate idiosyncrasy by increasing variance, rather than attenuating it.”)

Later, in their concluding chapter, Muijs and Reynolds offer some degree of retraction (2001, 211), but I would argue that their labelling of “teaching as an art” lacks exactly the kind of close research that they call for. Could it be that their “teaching as an art” demands the kind of sustained interrogation opened up in this creative research project? And following this, could it be that this sustained creative research interrogation might indeed lead to something that *is* replicable (Barrett 2007) in its necessary idiosyncrasy? While there is much in their clear revealing of ‘effectiveness’ that I would support, without the primary pairing and dispositions profiled throughout this creative research project I suspect a return to, and reinforcement of, orthodoxy – the possibilities of (multimodal) pedagogies become rigid tools akin to the stencils and templates prior to their redeployment in the *Eighteen Voluntary Objects* listing. This might be likened to the Gradgrindian grid flagged by Docherty in his article *Aesthetic Education and the Demise of Experience* (in Joughin & Malpas 2003, 31). As such, this is what this creative research project opens up: a longer-term path which studies closely the possibilities afforded by the educator as artist confident and adept at operating within the classroom as multimodal artwork. My speculation is that this also allows for a reclaiming of a political agency that creates conditions for an emancipatory pedagogy that has significance for South African teachers and learners. In the workshops and projects conducted with

teachers and learners over the period framing this research, processes of “rupture” and “suture” (Guattari 1995), as alluded to in the *Misc (Recovery Room)* body of work, were always present. In a South African context this, to my mind, is not insignificant because this opening up of creative choice, of creative uncertainty, of imagining differently, and the potential of contradiction and indeterminacy, was long denied in the classroom – and perhaps continues to be so. As is often noted in debates on education in South Africa, many currently tasked with the teaching role were educated and trained in the period prior to 1994. In other words, their framing (or dulling, for that matter) of imagination and potentiality was in terms of a system designed to stultify.

7.2.2 The artist and (arts and culture) educator as Romantic superhuman/hero

A further counter position might be that this project over valorises the potential for the class understood as an artwork, and, in doing this, affords the artist a status of seemingly mythical proportions. Following from this, the profile constructed for the artist in this project might seem to have a superhuman quality. In this there is something of a return to a romanticisation of what the artist does. Martin, in his critique of relational aesthetics, notes how this way of working is a “reapplication of Romanticism” and tellingly, “occupies the other side of capitalism’s coin” (2007, 379). If I were to engage Martin in an imaginary debate, he would probably argue that rather than resisting neo-liberal conditioning, the artist’s sensibility merely prepares learners and (arts and culture) educators to enter and reinforce a late capitalist world. He argues that the “dissolution of art into life is not simply emancipatory but a dissolution of art into capitalist life” (Martin 2007, 373). Lazzarato offers perhaps a more nuanced position which, I think, holds promise for the (arts and culture) educator. Writing on the work of Duchamp, he emphasises the gap between the autonomous artwork and life itself:

They are ethico-politico-aesthetic techniques as in Felix Guattari’s aesthetic paradigm or Foucault’s production of subjectivity. Art does not entirely pass into life, nor does it hold itself in splendid autonomy, as the avant-gardes dreamed, because between art and life there is always a gap that cannot be filled. But it is on the basis of this gap, by installing oneself in its interval, that a production of subjectivity may take place (2008, 29).

It is perhaps in this gap that the classroom as artwork is able to exercise its potentiality.

Returning to the superhuman artist, in chapter one I deliberately set out to dispel the notion that all the dispositions I arrive at will ever find themselves located in any given artist or (arts and culture) educator. These dispositions are possibilities extracted from a series of observations and reflections for the purpose of finding a profile which is most likely to provoke, and evoke, the class as artwork. I also think there is a particular *ordinariness*, and yet extraordinary quality, in many of these dispositions that relate to Beuys' "stratum of... being" (1985). Rather than elevate this artist and/or (arts and culture) educator I seek to provoke a consideration of how these dispositions might be re-covered, as is evidenced in what might be understood as a more personal recovery in the *Misc (Recovery Room)* body of work. And at the same time I see this recovery as one that is more widespread in Appiah's emblematic polyglot cyclist and, importantly, the maker of this object (see chapter five).

I agree with Martin's observation that the presence of capitalism often lurks dangerously close to the artist working (relationally) with a group of participants. But my, perhaps (strategically) naive, observation is that a process of working with (arts and culture) educators that allows for an interrogation of *both* authority *and* the naturalisation of the circumstances in which we practice – and then to image/spatialise/perform this, has the capacity to at least offer the option of resisting this presence and imagining that there are other possibilities. Having said this, it is difficult to ignore the neo-liberal corporate co-option of much of the 'sensibility' that is central to this creative research project. Eve Chiapelo's writing on how neo-management has adopted practices similar to those found in the artworld for their own ends echoes Martin's critique. She observes how:

watchwords such as autonomy, flexibility, inventiveness, mobility, creativity, refusal of hierarchy, intrinsic motivation, and so on – have been self-consciously harnessed by managerial rationality, and now describe the ideal-type of the qualified worker of the future as much as they do the artist (2004, 542).

Chiapelo's watchwords find ready purchase in chapter five, so what is it that introduces a

strain of resistance to this co-option? Perhaps it is in the “ethico-aesthetic” tactics of Guattari, where the composition of the classroom (institution) (1995) is always present for re-imagining, always on the cusp of Schön’s “critical reflection”(1990), Doll’s “rigour” (1993) and the contributions of others in the teaming team.

Stephen Wright (2004) is, with Claire Bishop, perhaps the most strident critic of Bourriaud’s relational aesthetics (see Lind 2007). They would, I have no doubt, also question whether the allying of relational (and possibly dialogical) processes to the class as artwork, is as contrived as those projects found under Bourriaud’s relational mantle. Would this not be a kind of exotic exploitation of subjects in the collaborative process? Here I recall Wright’s appraisal of work referred to under the mantle of relational aesthetics in chapter five. This is a position I have had to engage with in projects framing the thesis and exhibition. I cannot claim to have arrived at a ready conclusion, but my response to Wright would be to note how the (arts and culture) educator might begin to question her/his authority within the class as artwork in order to arrive at moments of co-authoring the project. Here I write metaphorically but also note the recent work by Brent Wilson on how, somewhat obviously, most of what already happens in the (arts and culture) classroom is co-authored (2008). Perhaps the task is to better understand this co-authorship and consider whether there is not something present in the dispositional repertoire I arrive at in chapter five that might engender this deepening of understanding of the shifting and multiple roles of learner and (arts and culture) educator. In doing this perhaps it is *both* the (arts and culture) educator and learner that in doing so put:

their artistic know-how at the disposal of a collective project, without forsaking their own autonomy; to find a way to compound complementary skills, one partner’s inabilities complementing the abilities of the other (Martin 2004, 537).

7.2.3 Utopian naivety

There is something of the utopian in this creative research project too. There is an idealism – some would argue a (strategic) naivety – about some of the recommendations that emerge from these pages and the exhibition too. But this utopic stance, to borrow Simon

Lamunière's contraction of "you, utopia, topic, *topos*, and pics" (2009, 15), has nothing to do with grand designs for social engineering. I would hope that the volatility and reflexivity of the artist's sensibility and multimodal nexus would always alert the (arts and culture) educator (and learner) to this possibility. These are small utopias I am imagining – moments in a classroom, school, institution, public space... But Martin argues that even micro-utopias are misguided and foolhardy projects that deploy resources inappropriately, or as he suggests, Bourriaud's "realized utopias" can only be actualised momentarily (2007, 371). Of course I am extrapolating Martin's criticism of Bourriaud's broader project of relational aesthetics to the class as artwork but I think there is value in doing so. Rather than apprehending the monolith of the institution as only intractable, perhaps the durational presence of the class, the school, acting as another malleable grid, affords the (arts and culture) educator and learners the means to realise these small utopias more regularly? Here I think of the work of the Swiss artist Hans-Walter Graf where he has repeatedly returned, with invited artists, to a school in Thun, Switzerland, in order to work with learners and educators. Over a number of years, various accumulations of artist and learner presences have accrued by way of physical interventions in the school spaces, documentation, and – importantly I would argue – shifts in emotional intelligences and cognitive styles stimulated by these experiences and presences (Sullivan 2005).

But perhaps the other response to the criticism of the utopian quality of this project is to meet it squarely and declare: *Education needs to revive its utopian vision* (Enslin, personal communication, 2009). As Jacqueline Burckhardt notes in her foreword for *Utopics: Systems and Landmarks*, the utopian has "recurred strikingly frequently and prominently in art" (2009, 13) in the recent past as a way of holding up society for closer scrutiny. Perhaps this is a form of scrutiny that deserves a presence in the classroom. Significantly, a recent exhibition (November 2009 to January 2010) project at the Centre D'Art Contemporaine in Geneva, Switzerland is titled: *Utopia and the Everyday: Between Art and Education*. Returning to Rancière, there would seem to be a similar utopic present in the following lines from *The Ignorant Schoolmaster*:

We can thus dream of a society of the emancipated that would be a society

of artists. Such a society would repudiate the division between those who know and those who don't, between those who possess or don't possess the property of intelligence. It would only know minds of action: people who do, who speak about what they are doing, and who thus transform all their works into ways of demonstrating the humanity that is in them as in everyone (1991, 71).

A society of artists? A classroom of artists? Rancière's radical argument for education towards a society of equality provokes immediate resistance and consternation. But if the passages of his book are read as a fable of sorts which act as spur to a state of permanent becoming, then there is something about a realisable utopian realism present. In a similar way, Revel reminds his reader of Michel Foucault's "beautiful incitement": "To make oneself a work of art" in order to live a life where innovation of the world, rather than its reproduction, is foremost (2008, 38).

7.2.4 The trickster ethos and the democratic classroom

Much of the artist's sensibility listing in chapter five and in this chapter emphasises and celebrates what would often be deemed to be transgressive behaviour. Some observers, such as Kwon, would note that it is far easier for some people to transgress, to adopt nomadic ambitions, to engage fluid identities, than others. The power to do this, or the navigational understanding to manage this, is not equally available to all. She writes:

It is perhaps too soon and frightening to acknowledge, but the paradigm of nomadic selves and sites may be a glamorization of the trickster ethos that is in fact a reprisal of the ideology of "freedom of choice" – the choice to forget, the choice to reinvent, the choice to fictionalize, the choice to "belong" anywhere, everywhere, and nowhere. This choice, of course, does not belong to everyone equally. The understanding of identity and difference as being culturally constructed should not obscure the fact that the ability to deploy multiple, fluid identities in and of itself is a privilege of mobilization that has a specific relation to power (Kwon 1997, 49).

In the classroom, in the broader school, there *are* moments of learner transgression and of subjectivisation. All too often they are countered with punitive authority. But what if these moments are met with a different response – one of recruiting these subjectivities where possible (The New London Group 2000)? Pursuing this thought, is this not the point where the capacities to aspire Appadurai writes and speaks of are nurtured (2002)?

In her introductory chapter to *Beautiful Ugly: African and Diaspora Aesthetics*, Sarah Nuttall writes of the “apparent recalcitrance [of beauty] as a concept” (2006, 13). Perhaps, as noted in chapter one, there is a similar recalcitrance embedded in the artist’s sensibility I have evoked. It is this recalcitrance, this wilful disobedience, this “again kicking” (*Collins Dictionary and Thesaurus* 2005, 710) *against* that allows the class to be imagined as a work of art through learner and educator subjectivities. Having said this, the warning issued by Kwon is one that I heed. This is particularly necessary in contexts where different regulatory frames are in place, as is the case in so many institutional environments. Here the ‘negotiation and re-negotiation’ implied in chapter five would seem to be foremost.

Related to the above concern of unequal access to being in the world, is that the class as artwork, imagined as installatory, relational and dialogical, assumes that the presence of multiple voices is the equivalent of democratic practice (David Bunn, personal communication 2008). The presence of an uncritical multimodality might also raise concerns in the same way – just as uncritical multiculturalism has attracted warranted attack. Here I would argue for a understanding of what relational and dialogical aesthetics might offer that is about cultivating multiple voices – and I imagine these voices to be multimodal – that are potentially adversarial in the agonistic, rather than the antagonistic, sense of the word. In this way the class as artwork is not averse to conflict that arises in the course of the exchanges that take place (Mouffe in Lind 2007, 19). In much the same way, the classroom/artwork’s understanding of itself as a public of varying positions and voices is where an embodied creativity and making of the world takes place (Warner 2002).

7.2.5 Recovery, salvage and atonement

As a white middle-class male, privileged academic and artist I am situated in a position where I run the risk of assuming a paternalistic stance, driven to recover something that perhaps never existed in what amounts to a project of “atonement” (Rasool 2009). Françoise Vergès also warns of the “romantic idealization” that is present in the discourses

of “reconstruction, forgiveness and reconciliation” (2002, 173). Yes, the title of the exhibition is about a ‘space of recovery’. But just as much as this space of recovery is projected as one that might be idiosyncratically replicated for those (arts and culture) educators willing to engage its propositional nature, it is also, in keeping with the autobiographical nature of the project, a personal recovery. As alluded to in chapter six, it is also understood as a recursive tactic of countering that which has become naturalised as the norm – of unlearning and learning how to see and feel once again (Eisner 2002, 11). In this tactic there is the means to conjoin and contest experiences and knowledges towards a seamed hybridity of learner, teacher and institution.

The emphasis I have placed on ‘recovery’ might also suggest that there is a nostalgic referencing of the past. But this project is not about nostalgia – just as much as it is about a looking back, it is a reminder. It is a looking back, a returning, in order to *currere*.

7.2.6 Empirical evidence and the absence of learner and educator voices

This project, although marking how dispositions associated with the installatory, relational and dialogical might be central to the repertoire of the (arts and culture) educator, does not directly feature the voices of (arts and culture) educators and learners that are, undeniably, the substance of the class as artwork. Given this, why doesn’t the *Misc (Recovery Room)* include more material that speaks of the many voices present in the kind of classroom I am proposing? Firstly, I would hope that their presence is alluded to strongly in this writing and the exhibition. Secondly, as noted in chapter one, the purpose of this creative research project has been an unravelling of what the artist’s sensibility and multimodality might mean for each other. There are numerous examples that show how this relationship has produced “effectiveness”, to use the Muijs and Reynolds term (2001), such as the Visual Literacy Foundation Course (Brenner et al. 2004; Brenner & Andrew 2006), and Wits Multiliteracies Projects (Newfield et al. 2003). I would also argue that Glass’ research (see chapter three) with South African arts and culture educators during the period 2005 to 2007 suggests a similar effectiveness present in the practice of case-study participants who have begun to acquire a repertoire of expertise that is at least to some extent about practising as artists across modes.

The path that emerges from this creative research project is one that beckons a further deepening of understanding of what this relationship affords (arts and culture) educators and learners through other forms of research. Here I think of the Telkom sponsored *Artists in Conversation* oral history project (Nettleton et al. 2005) and how this demands further research in which (arts and culture) educator histories and experiences are documented during and post their Advanced Certificate in Education (Arts and Culture) studies. I also refer back to the work of Hepburn and Wiggins (2007) in chapter one as a related path emerging from this creative research project. But at this point of what might become a much lengthier project, it is important to acknowledge that there are absences and silences (Stein 2008, 17) in my so-called data.

7.2.7 The pragmatics of this relationship

There is also the pragmatics of this propositional artwork, this multimodal classroom. This sub-section of the chapter does not claim to offer a comprehensive account of the despairing counters, but I pose a few of the multitude of questions: How is this project to be achieved more widely? Is this a return, as suggested earlier, to some romantic notion of good practice? Simply a recurrence of a progressivist position? What is the timeframe for taking the (arts and culture) educator through the process suggested in this creative research? Cunliffe notes how an artist's expertise is something that emerges after a ten-year period of engagement in "deliberate practice... combined with the rule of expert instruction" (2007, 100). A decade is not readily available – unless of course the class as artwork is understood with some precision as a work in progress that involves learners, educators, schools, their broader communities and higher education institutions.

Is this an expensive pursuit for an institution? Not necessarily. Evidence emerging from many of the projects undertaken by Advanced Certificate in Education (Arts and Culture) educators suggests remarkable object- and event-based experiences that are not predicated on substantial financial resources. A related question might be: Is this something that is all very well – but for the well-resourced school? Again, the Advanced Certificate in Education (Arts and Culture) experience suggests that this is not the case. Similarly, in Newfield and

Stein (2000), Stein's account of the Olifantsvlei *Fresh Stories* project (2003) and Newfield and Maungedzo's *Tebuwa Cloth* programme (2006) are just some of the examples that speak to the importance of human resources (educator and learner) being far more significant.

Further questions include: What about maintaining standards and how will assessment in the class as artwork take place? Surely this is an invitation for disorder where order is so necessary? (See Schollar in Fleisch⁷⁵ 2008 and also the 'parting note' at the end of this chapter.) These are questions that require addressing as part of the further project suggested by this creative research project – but, I would argue, they are not insurmountable, even in their considerable scope. Over the last decade and more, questions located in the field of arts-based evaluation and assessment, and related instruments for measuring and control, have generated an extensive literature that already begins to address how the conversational “sitting beside” (Ross et al. 1993) of the imagined classroom as artwork might take place (see Cunliffe 2007 and Andrew et al. 2009).

7.3 The class as propositional artwork

Notwithstanding these concerns, and acknowledging that in the context of this creative research I have not set out to systematically disprove them, I return to the premise for this project: Classrooms imagined as object-based and propositional works of art that have the capacity to generate emancipatory running of courses suggest multiple forms of the classroom in accordance with the resources and repertoires available. These forms may be provisional, uncertain, indeterminate, at times chaotic, at others, pleurably rigorous, definitely volatile, at others times less so – but it would seem to me that it is in these spaces that a more hopeful pedagogical future beyond *Pedagogue/Pedagoog* (1978) lies. *Classroom (Recovery Room)* and the work from the *Misc (Recovery Room)* exhibition offers something of a proposition in this regard in their potential to release capacities while at the same time retaining a particularity.

A further question that exists throughout this thesis is: What does this multimodal class operating as artwork look like, feel like? The final section of chapter five attempts one

such account. Irwin et al. provide the following, which might also be taken as a further attempt at describing what I have suggested is necessarily volatile:

Learning/creating/inquiring in, from, through, and with the situations occurs in the in-between spaces-those spaces that make the connections that are often unanticipated. As a result, their timing cannot be planned either. Situations are complex spatial and temporal processes that reach beyond linear and binary ways of understanding the world (2006, 72).

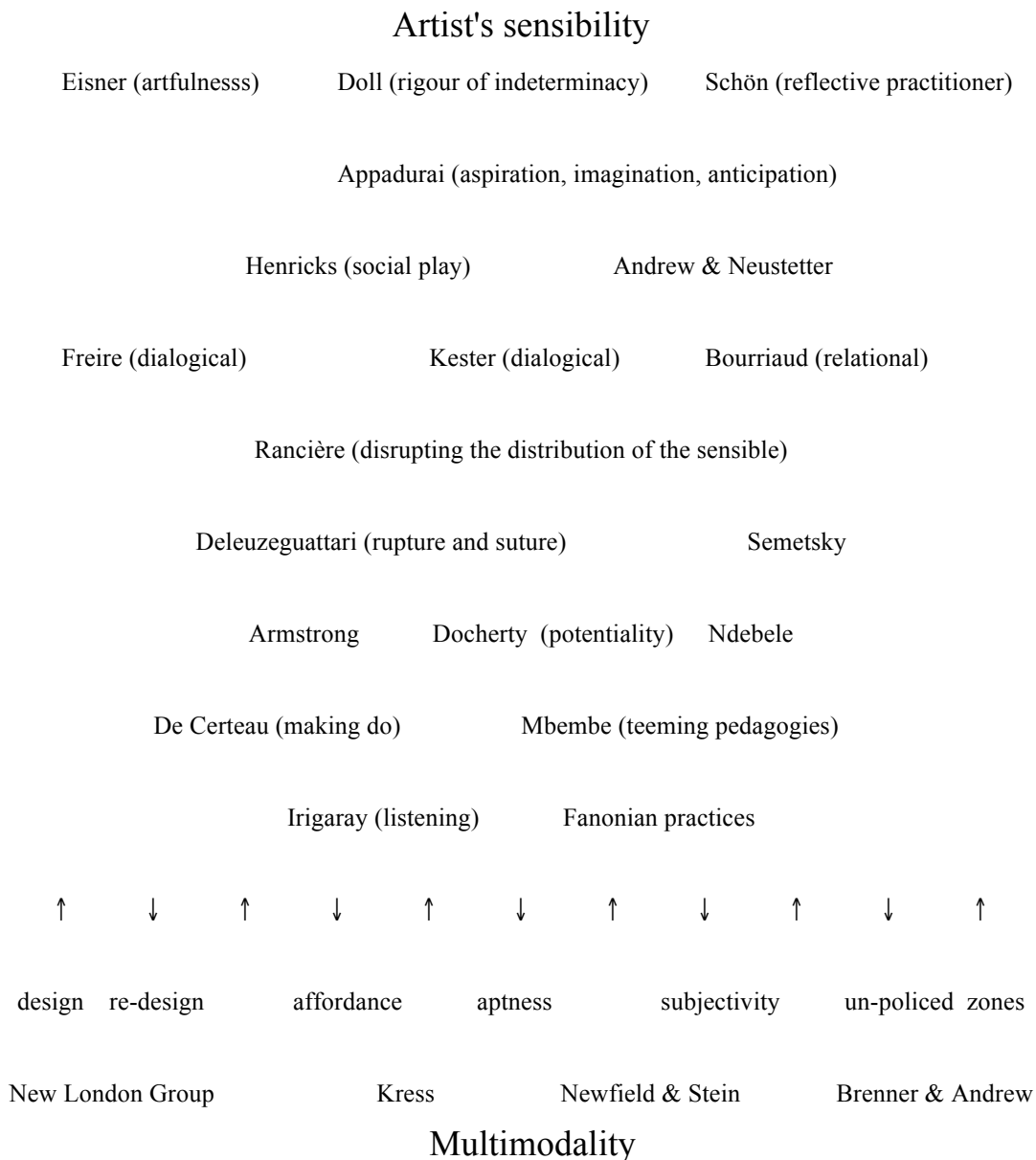
This complexity of process necessitates a closer listening and seeing – a kind of sensate tactility perhaps akin to the subtlety of the act of moving thumb across the underside of fingers to express a feltness; something evoked rather than something stated as is. This sensate tactility is the pitch to which the (arts and culture) educator might aspire. Agamben, to whom I have referred earlier in this writing, also begins to conjure with a possible description when he writes:

The passage from potentiality to act, from language to the word, from the common to the proper, comes about every time as a shuttling in both directions along a line of sparkling alternation on which common nature and singularity, potentiality and act change roles and interpenetrate. The being that is engendered on this line is whatever being, and the manner in which it passes from the common to the proper and from the proper to the common is called usage-or rather, ethos (1990, 18, 10).

There are a number of things to be taken from the above excerpt. What Agamben describes here is in a state of ‘becoming’. I would like to think of this ‘becoming’ as being possible through an attention to the minutiae of the artist's sensibility and it adds a lucid quality to that which takes place as the artist practises – with learners, in the studio and in the public sphere. There is the notion of the "passage", "potentiality" and its relationship to the "act"; there is a suggestion of movement – but a "shuttling in both directions" and the possibility of "sparkling alternations"; there is potentiality and the act of "changing... roles" with the promise of interpenetration" – and there is "usage", which is not too far from the "affordances" and "re-design" of the Multiliteracies field.

Earlier in *The Becoming Community* Agamben writes of “an infinite series of modal oscillations” (1990, 18, 9). Going back to an understanding of what the multimodal class

as artwork feels/looks/sounds like, I suggest that a more acute ‘listening’ to these oscillations allows us to come closer to understanding, adapting and enacting the relationship between multimodality and the artist's sensibility. These oscillations are possibly the product of Quist’s encounters when he plays [the] game in relation to a moving target, changing the phenomena as he experiments (Schön 1990, 74, 75) (see chapter two). Perhaps he and the everyperson of *Currere* and *Currere II* are located in the following constellation:



7.4 ‘Replicating’ the class as artwork

I set out to pursue Guattari’s question (1995) and to take on Ross et al.’s challenge (1993) as a way of thinking through how to re-imagine (arts and culture) educators working in the classroom. In doing this a consideration of the relationship between the artist’s sensibility and multimodality seems to offer forms of practice for many classrooms. What is the future of this project? Is it ‘replicable’? Replicability seems to be a demand of much research – the capacity to reproduce a model (Barrett 2007, 13). In this project I take the replicable to be other than a *reproduction* of what I present. As such, the *replicability* of the class as artwork through the artist’s sensibility-multimodality nexus would seem to be a misnomer. Rather, its replication needs to be understood as a repetition of the idiosyncratic, volatile discipline that I have tried to unravel in this creative research project. In many senses this replication against replication, to parody Martin (2007), has already taken root in however small a way through the multiple paths embarked upon by learners, students, teachers and artists who have inflected this creative research project work and my thinking. More specifically, the Advanced Certificate in Education (Arts and Culture) course offered at the University of the Witwatersrand is underpinned by much of that which is played out in this creative research.

The notion of a replicated “regime of instruction” (Raudenbush 2008) is one that has received much attention in the recent literature on educational policy. If these “regimes of instruction” are to be seen as a way in which to address the challenges in so many South African classrooms, let them exist in conversation with the dialogue I have introduced between multimodality and the artist’s sensibility.

A useful penultimate parting note: de Certeau writes of how “order is tricked by art” and how this might be a practice imagined as an “ordinary art” (1984, 26). In this there is something of Guattari’s “rupture” and “suture” (1995, 131) at play. This is how classrooms (all institutions) become artworks and how the occupants of these spaces recover the artist. In the projects framing this creative research, (arts and culture) educators and learners are responding in this way because it seemingly offers an intervening in that which was naturalised – an education experience that was/is punitive

and stultifying. Of course there are variables – and this is not a seamless intervening. The pre- and in-service teachers, the learners themselves – they all bring their previous histories with them. The introduction of ambulatory pedagogies and the inviting of unpoliced zones, based on the evidence that is emerging, proposes the conditions for accessing these histories – including the addressing of punitive, stultifying histories. It is in the complexity of these representational exchanges that further research needs to happen: the classroom as artwork understood by teachers and learners as the production and reading of representations of subjectivity rather than vacuous mimeticism, to return to Eshak’s observation in chapter one. Just as much as this might entertain moments of individual practice, more and more it would seem to be a collective practice not without affinities to the collectivities that are present in countless social practices of the early twenty-first century (Hardt & Negri 2000, 2004, 2009). In relation to this creative research project, these collective practices might be drawn from African ‘models’ and here I consider how Enwezor’s citing of the work of Le Groupe Amos⁷⁸ (Kinshasa, Democratic Republic of Congo) and Huit Facettes (Dakar, Senegal) (2007, 235) might offer purchase for institutional practices – and the considerable, *but by no means exhaustive*, number of local examples cited in this creative research project. And it is in these individual and collective practices that the ordinariness and concomitant extraordinariness of the artist’s sensibility meeting with multimodal pedagogies exists. Herein lies the shift that Ndebele (1999) imagines (see statement introducing chapter one): We become metaphor, perhaps even surpass metaphor, in ways which are characteristic of the reality of lived lives and, in doing so, have the choice of imagining differently and ‘making strange’ the world – the classroom as artwork, a different understanding of the pedagogue.

As Jenkins in his writing on Bourdieu reminds us:

His objective is never to allow the reader to forget, not for a minute, that what he or she is reading is not ‘reality’ but an account, and what is more, an account which is constructed in particular and specific ways (1992, 177).

Concluding with Bourdieu’s understanding of an ‘account’ is not an alibi. If anything, it

exposes the temporal nature of this writing. It exposes how I have “been bathed in this idea of philosophical practice” and, possibly, how I “have been marked by the intellectual inhibitions it gives rise to” (Le Doeuff 1991, 19). What I have developed through this writing and the accompanying exhibition is an argument for an altogether different understanding of how we might operate in the arts and culture classroom. Ross et al’s “not adding up”(1993) speaks in similar terms to Maharaj’s “agglutination” (2009):

This is at odds with how we might understand repetition in art practice and research where such degree of “exact repeatability” would be looked upon not only as unlikely but as undesirable, where each rerun would spawn unique, one off variants – where repetition amounts to unpredictable generation of divergence and difference. (unpaginated).

The point here is whether the agglutinative offers a less overbearing logical structure and is less of a “no-exit” contraption than its dialectical counterpart? The complaint against the latter is that from its opening gambit, its proposition already contains the outcome – “foreclosing” engagement with radical difference. It leaves no room for the “other” to put in an appearance in his or her own terms....From the word go, the “self” who makes the proposition calls the tune in constructing the “other”...” (unpaginated).

Imagining a more complex aesthetic dimension to multimodality where the artist’s sensibility is present seems to address the making room for the “other” in his or her own terms” (Maharaj 2009, unpaginated).

Endnotes

¹ For the purposes of this thesis I refer to the project as whole as “creative research” although technically, in terms of institutional requirements, it should be acknowledged that the exhibition (see chapter six and appendix A) was not assessed for a Creative Work/Practice PhD as stipulated by the University. As such, while I continue to understand the project as a way of deepening what creative research might entail, on a technical level the PhD is framed as a PhD that utilises a creative research component in the service of art pedagogy.

² These recursive tactics are prompted primarily by the writing of William Doll (1993) and David Bohm (1996).

³ Here I acknowledge the criticism that liberatory emancipation runs the risk of “relying” on what is a “repressive myth” (Ellsworth 1989 in Rodrigo, 2006).

⁴ De Certeau coined the term *la perruque* (the wig) to encompass practices where the worker’s own work is disguised as work for his employer (1984, 25). I am interested in the potential this term has for educator (and learner) practices that take place as a counter to and within the sanctioned curriculum.

⁵ Buchanan’s writing in this regard is worth looking at in more detail as he differentiates between the “sociological notion of disposition” and “disposition”. “Disposition” for him is “unconscious” whereas what he names as the “author’s plane” “belongs to the order of the unthought, what Blanchot (93) (and Foucault [1987] and Deleuze [1988] after him) holds to be the inner prickling of consciousness that sets thought in motion, but always from the outside because it is not ‘of thought’” (1995, 17).

⁶ Tavin draws on Lacanian psychoanalytic theory to question what he calls the “fantasy of aesthetics” perpetuated by art educators and proposes a “striking through” of ~~aesthetics~~ aesthetics in order to ensure that aesthetics “never speaks for itself” (2008, 270).

⁷ Note the allusion to Paulo Freire’s “banking style” of transmission education.

⁸ The idea of the artist’s sensibility being a “recessive gene” came to me while reading Jeffrey Eugenides’ novel *Middlesex*.

⁹ Here I acknowledge the work done by Donald Schön on “professional artistry” (1990, 22) and Ross et al. (1993, 160) who reference Schön in their writing.

¹⁰ I understand metacognitive in the sense described by Blagg et al. (1988, 18, in Quicke 1999, 39): “Metacognition refers to an area of self-knowledge involving, 'more conscious awareness of cognitive processes' which is at the top of the hierarchy of cognitive strategies and involves self-monitoring, self-testing and self-evaluating at the level of conscious awareness”.

¹¹ When learners juxtapose different languages, discourses, styles and approaches, they gain substantially in metacognitive and metalinguistic abilities and in their ability to reflect critically on complex systems and their interactions (Cope & Kalantzis 2000, 15).

¹² The UNESCO Regional Conference on Arts Education held in Port Elizabeth, South Africa, 24 to 30 June 2001 included the following in its documentation (‘Means’ chapter):

111.2 Teacher Training

- There is a need for a strategic implementation plan for teacher training.
- Teacher training in the arts must cover training for formal arts educators, for artists required to teach in school and for education officials administering in-schools art education.
- Alternative pathways are very strongly encouraged, with practising artists participating in arts teaching in school programmes or with artist-residency programmes (pp 32, 33)

¹³ See the African Union-New Partnership for Africa’s Development Second World Conference on Arts Education (Seoul, Republic of Korea, 25-28 May 2010) Report: “Educational policies and methodologies need to be re-thought. The unproductive polarisation of science and arts, with dominant emphasis attached to the former, needs to be abandoned. Arts should be allowed to play the revitalising and creative role

across the curriculum” (33).

¹⁴ These South African acronyms refer to the GET phase – General Education and Training (grades 1 to 9) – and FET phase – Further Education and Training (grades 10 to 12).

¹⁵ It is pertinent to note that as far back as 1972 Margaret McKean, then an art education lecturer at the Johannesburg College of Education, was proposing something very similar for arts and crafts education in the then Transvaal province:

In UNESCO's 1972 art education survey the United Kingdom put the following proposition forward, which, if it were implemented successfully would overcome many of the problems associated with art teachers;

Ideally, all art teachers should be artists and have the artist's imagination and sensibility, and they must have character, temperament and inclination the ability(sic) to place their knowledge and gifts at the service of education (1976, 270)

¹⁶ Brenson presents three constellations of words in his article *The Curator's Moment*: 1) impurity, partiality, incompleteness; 2) hybridity, reciprocity, negotiation, reconciliation; 3) self-consciousness, openness, transparency, declaring yourself. It is the third constellation that he positions as being important for the workings of the contemporary curator in that they re-introduce the “radicality” that he deems absent from the previous two constellations. I adopt a similar tactic in this thesis and advance groupings for the artist's disposition, or more precisely, the artist-teacher's disposition.

¹⁷ James Elkins provides an in-depth critique of the notion of ‘art’ producing “new knowledge” in his chapter “On Beyond Research and New Knowledge” (2009) pp111–133.

¹⁸ Here I acknowledge Sarah Nuttall's writing and her suggestion that beauty has an “apparent recalcitrance” as a concept in her book *Beautiful/Ugly* (2006, 13).

¹⁹ See Donal O'Donoghue's article “Are We Asking the Wrong Questions in Arts-Based Research?” (2009) pp 352–368, for a challenging account of the possible ambition of this form of research.

²⁰ This review was published in *The Journal of Aesthetic Education*, Volume 38, Number 4, Winter 2004, as part of the *Symposium: Elliot Eisner's The Arts and the Creation of Mind*. Efland's article is accompanied by another review by Richard Siegesmund and a response from Eisner himself. Together the three pieces of writing provide an encapsulation of the breadth and depth of Eisner's thinking on art education.

²¹ See Nekhwevha for an overview of Freire's liberatory pedagogy and its impact on more radical education in South Africa during the 70s and 80s, particularly Jacklyn Cock's writing, but also that of Levin and Prinsloo who offer a more skeptical view of its place locally (in Kallaway (ed.) 2002). See also Elgar (2005) for an important critique of the appropriation of Freirean practices as idealistic and bourgeois rather than revolutionary.

²² In *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation* (1991), Rancière proposes a considerable challenge to the educator when he argues against the perpetuation of the master-novice relationship and calls for a relationship in which there is a presence of will which leads to equality.

²³ See also Welsch, *Undoing Aesthetics*, chapter 9 (1997) for a comprehensive account of what “auditive culture” might entail.

²⁴ Guattari and Vilar list eight conditions for an interdisciplinarity that begins to go beyond the “magic word”. I in turn list five of them in support of my ‘teeming team’:

1. call into question a given discipline's ability to understand the globality within which it finds itself;
2. adopt a humble attitude in the face of the immense field of knowledge of the real;
3. open one's own assemblages toward heterogeneous fields of dialogue and other mutual exchange;
4. do not abandon specialization as an ideological principle but, rather, proceed irreversibly by fluctuation and bifurcation toward transdisciplinarity, each discipline according to its own speed and willingness to make sacrifices or suffer ‘amputations’;

5. the creation of numerous cross-references is not heresy but has always existed to some extent (Fonds Felix Guattari, ET05–13 pp.6–9) (in Genosko 2002, 25–26).

²⁵ One opportunity that seems to have been missed in this shift from apartheid education to the outcomes-based system is that of drawing on the People's Education initiatives present during the 1970s and 80s. This is an argument pursued by Nekhwevha (2002). Significantly, Freirean pedagogy was the basis for this emancipatory form of education. Following this line of thinking, I emphasise the potential for the dialogical and relational dispositions of this creative research project as contributing to an addressing of this absence.

²⁶ The Telkom *Artists in Conversation* oral history project (2005) suggests one path towards tracking this complexity.

²⁷ McKean's PhD thesis *Educating the Eye: The Art Lesson in Transvaal Primary Schools* (1976) includes a chapter (10) detailing the development of art education in the then Transvaal province. Her account stretches back to 1874 and is concluded in the mid-70s. She ends this chapter with the following insight, which is worth quoting as an indicator of how her calls for action have a distinct familiarity in 2009:

This situation should not be repeated and for this reason one of the problems that must be approached with the greatest care and insight is the delicate task of educating the teachers already in service as well as those being trained, to an unfamiliar approach as well as extending their experience of the visual and plastic arts to a level where they feel confident of the ability to teach the subject (1976, 255).

²⁸ McKean's research on the history of art education in the then Transvaal province is the focus of chapter 10 in her doctoral thesis. The chapter is titled *A Short Review of the Development of Art-and Crafts Education in the Primary Schools of the Transvaal as a Factor of Shaping the Present Situation*.

²⁹ It is of some importance that we note Schaer's background in formal art education. Schaer taught at Sacred Heart College in Johannesburg during the 80s, but her contribution to the sector in her position as director of the Curriculum Development Project Trust, one of the non-governmental organisations that took on the challenge of addressing the lack of art education opportunities for the majority of South African learners, is one that warrants attention.

³⁰ Ellen Khuzwhayo in her foreword to *Khula Uweba: A handbook about teaching art to children* notes:

The absence of art classes, formal or informal, in the life of most black children in South Africa is a serious denial of a right, necessary for their growth and development. In South Africa, art education is enjoyed by the rich and privileged communities only... Economic, political, social and cultural pressures from foreign invasion brought about severe changes in black communities. This had a very negative influence on the values and activities of children... In much later years, schools which introduced "art" encouraged uniformity and conformity, rather than individual spontaneous creativity. The few recreational centres which attempted to promote art in the community made it a commercial venture, rather than an educative process (Solomon 1989, 4).

³¹ Richard Burnett (2004) *Saliency Strategy: Connectivity, Aesthetics and the Learning Mind*, Master of Arts in Fine Arts thesis, University of the Witwatersrand, Johannesburg

³² Kathrin Schulz (2004) *Community Partnership through an artist driven, collaborative project between learners from the Ridge School and Salvazione Christian School* (2004), Master of Arts in Fine Arts thesis, University of the Witwatersrand, Johannesburg

³³ Justine Olofsson (2005) *Assumptions, complexities and contradictions: An evaluation of the IMBALI Visual Literacy Project's Street Children Art Programme – Recommendations towards improved interventions*, Master of Arts in Fine Arts thesis, University of the Witwatersrand, Johannesburg

³⁴ Donald Glass (2007) *On the road to Durban: Using empowerment evaluation to grow teachers' arts and culture knowledge*, Doctor of Philosophy thesis, University of the Witwatersrand, Johannesburg

³⁵ Susan Kaplan (2009) *The value of art making as a mechanism towards support among caregivers on the East Rand in South Africa – a model of dialogical and relational aesthetics*, Master of Fine Arts thesis, University of the Witwatersrand, Johannesburg

³⁶ Brenden Gray (2009 in progress) *Aesthetics on the Streets: Rethinking the terms of Engagement in Public*

Art Practice, Master of Fine Arts thesis, University of the Witwatersrand, Johannesburg

³⁷ Department of Education and Training schools provided schooling for black students during the apartheid era.

³⁸ I had first-hand experience of the visual arts teacher education programme at the Giyani College of Education having acted as external examiner during the late 90s for the three-year diploma programme. This programme has lodged itself in my memory because of its close alignment with the practices of artists working in the province and its understanding of how the arts and culture educator might practice as an artist.

³⁹ In 1980 there were 55 teacher training colleges in South Africa – with 18 of them being located in the so-called independent homelands of Transkei, Bophuthatswana and Venda (Hartshorne 1992, 238).

⁴⁰ At the time of completing this creative research project, there were increasing calls for the outcomes-based education system in South African education to undergo radical re-assessment or be completely overhauled (See Brahm Fleisch, “Common sense is about to make a classroom comeback”, *Sunday Times*, 18 October 2009, p13).

⁴¹ In late 2009, this favourable policy position was under threat as a panel of experts recommended that the Arts and Culture Learning Area be collapsed into the Life Orientation Learning Area for learners in the Intermediate Phase (see draft National Curriculum Statement document submitted to the Minister of Basic Education, Ms Angie Motshegka, September 2009). The final recommendation document submitted in October 2009 relegated the autonomous Arts and Culture Learning Area to ‘Arts and Crafts’, a two-hour activity under the generic General Studies ‘subject’ at the Foundation Level. In choosing the ‘Arts and Crafts’ nomenclature, the ‘experts’ reverted to the terminology of the apartheid era. At Intermediate Level, the Arts and Culture Learning Area suffered a similar relegation which saw it being assigned a similar number of hours in the weekly timetable, and also, inexplicably, being referred to as Creative Arts. See p 43.

⁴² The Further Diploma in Education at the University of the Witwatersrand has since been further developed as the Advanced Certificate in Education, a qualification with various subject specialisations. The Curriculum Development Project/Wits School of Arts partnership, established in 2002, offered a jointly developed Advanced Certificate in Education (Arts and Culture) to teachers in the greater Johannesburg/Soweto area. In 2004 the Wits School of Arts entered into a further partnership with the Imbali Visual Literacy Project to offer a similar programme in the Sebokeng region. Over the period 2007 and 2008, 46 teachers from the Mpumalanga Department of Education completed the CDP/WSOA, two-year, part-time ACE (Arts and Culture). In July 2008 the Gauteng Department of Education and the University of the Witwatersrand entered into an agreement enabling the delivery of the ACE (Arts and Culture) to cohorts of teachers through until 2012.

⁴³ Hartshorne notes how in the period 1980–88, while the number of white staff members increased at teacher training colleges, most were intent on promoting the philosophies of Christian National Education and Fundamental Pedagogics – in other words, teachers were subject to an education that was “authoritarian, prescriptive and top-down” (1992, 247).

⁴⁴ Msila, following Broodryk (2006) notes the values of “humanness, caring, sharing, respect and compassion” (2008, 69) as underpinning the philosophy of *ubuntu*.

⁴⁵ See White’s article *Illusory Intelligences* (2008) for a forthright critique of Gardner’s multiple intelligence theory.

⁴⁶ Pippa Stein was the head of the Applied English Language Studies Department at the University of the Witwatersrand and Denise Newfield lectures in the Department of Languages and Literature at the same institution.

⁴⁷ The Visual Literacy Foundation Course at the University of the Witwatersrand was offered from 1996 until 2006 when it was placed in abeyance as a result of University decisions to cut student funding. The course provided access to students through an extended curriculum that included this foundation programme. The course was coordinated by the South African artist Joni Brenner from 1999 to 2006.

⁴⁸ Klee’s place in this creative research project points to yet another trajectory in understanding the artist’s sensibility, namely the pedagogical project of the Bauhaus School of Art and Design where Klee and many other prominent artists, architects and designers taught (Wingler 2002).

- ⁴⁹ Yet another possibility towards understanding the artist-teacher relationship and through this, the artist's sensibility, might be a study of The Black Mountain Art School (1933–1957) in North Carolina, USA (<http://blackmountaincollege.org/content/view/12/54/>)
- ⁵⁰ In the Schwabksy et al. monograph on her work, Stockholder chooses to include an extract from the writing of Julian Jaynes on metaphor. See pp 92–96.
- ⁵¹ This section of chapter five draws on the article, “Learners and artist-teachers as multimodal agents in schools”, published in *Journal of Research in Teacher Education*, No. 2, 2007, pp.11–32.
- ⁵² In *Is the Post- in Postmodernism the Post- in Postcolonial?* Appiah writes of the "persistent massaging of one text after another into the surface of its own body" (1991, 350).
- ⁵³ Personal communication with Hanswalter Graf, February 2003.
- ⁵⁴ See Bester's chapter, “A Moving City”, in Kurgan, T. & Ractliffe, J. (2005) *Johannesburg Circa Now*, Johannesburg Art Gallery, Johannesburg, pp 10–17.
- ⁵⁵ Personal communication with educators completing the Advanced Certificate in Education (Arts and Culture), 2008.
- ⁵⁶ See Andrew (2005), “Playful Accrual”, in Kurgan & Ractliffe (2004) *Johannesburg Circa Now: Photography in the City*, Johannesburg Art Gallery, Johannesburg, pp 92–95.
- ⁵⁷ I use “new knowledge” guardedly in this writing, taking heed of Elkins' questioning of whether “new knowledge” is in fact created by the artist (2009). I argue that the work of art as releaser of capacities (Rancièrè 2004), in its potential to do this, creates the conditions for new knowledge to emerge.
- ⁵⁸ Personal communication with Hanswalter Graf, February 2003.
- ⁵⁹ Catherine Burke's research (2007) into how learners of all ages might assert their “spatial voices” in determining the physical and ephemeral qualities of the spaces they inhabit is a significant addition to a body of work which contributes to actualising thinking toward the class as artwork.
- ⁶⁰ The 1996 Nicolas Bourriaud curated exhibition *Traffic* included most of the artists associated with relational aesthetics, some of whom are listed here: Phillipe Parreno, Liam Gillick, Rirkrit Tiravanija, Dominique Gonzales-Foerster, Pierre Huyghe, Jason Rhoades and Gillian Wearing.
- ⁶¹ This section of the thesis draws on notes forwarded to Brenden Gray (2008) for his article: “An Exploding Consciousness”, in *Art South Africa* 8(3): 80–83.
- ⁶² After Michael Brenson's article, “The Curator's Moment”, in Kocur, Z. & Leung, S. (eds.) (2005) *Theory in Contemporary Art since 1985*, pp.55–68.
- ⁶³ Here I also note that Haraway's “situated knowledge” has an affinity with “situated practice” as described by The New London Group.
- ⁶⁴ The other monuments produced by Goldberg all dealt with aspects of apartheid legislation and history: *Hostel Monument for the Migrant Worker* (1978–79); *Monument for the Independence of Transkei* (1978–79); *Monument for the Leaders of the National Party* (1978–79); and *Monument for the Battle of Blood River (Ark)* (1978–79).
- ⁶⁵ There is something of Cildo Meireles' *Marulho* (1992–97) installation installed at the Johannesburg Art Gallery for the 2nd Africus Johannesburg Biennale (1997) that is ineluctably part of how *Making Sense of Small Things* (2001) emerged over time.
- ⁶⁶ The first public manifestations of the results of these exercises in taciturn proximity were at the Sandton Civic Gallery, *Exchange* (1998); NSA Gallery, *Wedge* (1999); and the Market Theatre Gallery, *Unplugged 5* (2000).
- ⁶⁷ *The Lost Wax Show*, Wedge exhibition space, University of the Witwatersrand, Johannesburg, 1997.
- ⁶⁸ Thinking back on my experience of the Higher Diploma in Education Art Methodology course this was, even in its apparent obviousness, one of my most important and influential realisations.
- ⁶⁹ Born in Addis Ababa, New York-based Julie Mehretu's drawings and paintings have an expansive quality of ‘unboundedness’ or ‘boundarylessness’ which perform a similar representation of the volatile, pulsating quality I am interested in. See *Enclosed Resurgence* (2001) and *Ruffian Logistics* (2001) both exhibited on the Johannesburg leg of the *Africa Remix: Contemporary Art of a Continent* show, Johannesburg Art Gallery, 24 June to 30 September 2007, and *Back to Gondwanaland* (2000).
- ⁷⁰ Rachel Harrison is a contemporary artist working primarily with sculptural forms that seemingly have

their genealogy in Dadaist and Surrealist practices.

⁷¹ There is something about the implied presence and then absence of ‘the every person’ that I hope has some resonance with *Classroom (Recovery Room)*.

⁷² In this installation installed at the Chinati Foundation, Marfa, Texas, Kabakov recreates the banality of a Soviet-era schoolroom, with all its “discipline, abomination and militarization” (in conversation with Robert Storr, 1995, in Groys, B., Ross, D. & Blazwick, I. *Ilya Kabakov*, 125).

⁷³ *Anschool II* (2005–06) is a project Hirschhorn developed as a mid-career retrospective at the Serralves Museum of Contemporary Art in Porto, Portugal. In this project Hirschhorn used previous works, but in a completely unorthodox fashion, paying no heed to a chronological logic for his work. Works were often re-engaged to produce something completely unlike the previous manifestation. To quote Gregory Volk’s description of the exhibition:

instead of, say, evoking a ca.1967 grade school in Switzerland, and by extension all manner of rote, formulaic education throughout the world, this “non-school” posited education as a wild and constant encounter with all sorts of diverse information, especially the kind that normally wouldn’t make the curriculum. Unlike most actual schools, this ersatz place of learning was driven by a sharply critical will to confront pressing political and cultural issues, as well as a distinctly utopian desire to unfetter, not restrict, creativity, and to champion individuality and idiosyncrasy (Volk 2006, 175).

⁷⁴ Hirschhorn’s *Stand-alone* (2007) installation at Arndt & Partner, Berlin, continues a pedagogical trajectory of sorts. It is worth recounting reviewer Arden Pennell’s introduction to the exhibition. She writes:

Spring 2006—A group of teenagers from a Parisian banlieue storm a private school in the sixth arrondissement and transform classroom banality into improvised sculpture. They imprison telephones and desk objects on the wall with large swaths of packing tape, while spraying graffiti “X”s over clocks and covering surfaces in names, slogans and tags. Rather than destruction, the event is a startlingly aesthetic conversion of Hierarchical Order into the democracy of self-declaration (2007).

Hirschhorn’s *Stand-alone* project was inspired by this incident.

⁷⁵ *La salle de classe* is a series of photographs produced by Benohoud, some of which were exhibited on the *Africa Remi: Contemporary Art of a Continent* show at the Johannesburg Art Gallery in 2007. The Noorderlicht Photofestival website explains the project as such:

he would ask one of his pupils to interrupt their work at a random moment and pose for him. For this they had to take an unorthodox pose and could make use of all the props that were present in the classroom. After posing the pupil could continue with work. The result is a series of remarkable photo portraits in which the pupils were forced to find a new demeanour in relation to the instructor... With *La salle de classe* he wishes to show that one can come to new insights which can breakthrough established patterns.
(<http://www.noorderlicht.com/eng/fest04/friesmuseum/benohoud/index.html>, accessed 17 February 2009)

⁷⁶ *Wochenklausur* is an Austrian group who, according to Kester, work in a dialogical manner. In 1995–96 they collaborated with a group of secondary school learners and initiated a re-design of their classroom space (in Kester, 2004 98, 99).

⁷⁷ Thanks to Joni Brenner for making this connection.

⁷⁴ Thanks to Nicki Hedge of the University of Glasgow for this observation.

⁷⁵ See Schollar in Fleisch 2008, 136 where he observes: “The misinterpretation of the curriculum leads to chaotic and undirected lessons, in which pure social and/or physical activity is valued for its own sake and in which intellectual order, focus and discipline appear almost completely alien”.

⁷⁶ Thanks to the many colleagues within the Division of Visual Arts, Wits School of Arts, University of the Witwatersrand, Johannesburg, for insisting on this in their teaching.

77Thanks to Stephen Hobbs for this observation.

78Nlandu describes what is in all possibility a recurring pedagogical principle present in the work of Group

Amos:

There is no confrontation between the real and staged world; there is simply a constant movement forward and backward, inside and outside, up and down, in search of a moment of understanding that helps to question, neutralise, and reinvent a set of relations in opposition to the immoral and social misbehaviour of both literate and illiterate people.

In their quest for more participation, illiterate people in the Congo argue that while they cannot read nor write, no one should assume that they cannot see, hear, feel, or speak. Their voices are overshadowed because of the language mastered by the educated few, that is, French. But when the intellectual today leaves the hills of his university milieu and descends to the shanties and the 'Cite', and meets the illiterate and listens to his or her perception of the sociopolitical life and their strategies to reshape it, he discovers that the ordinary man and woman are also the active agents of their existence.

The first step of this encounter between the literate and the illiterate is through exercises of social analysis during which they both conjugate three essential verbs, namely, 'to see, to judge and to act'. But their relation to these verbs is different. Contrary to the intellectual who has a tendency to see with only his mind, the illiterate offers the advantage to see with both body and mind. He sees with his brain, his eyes, his belly, his ears, his nose, etc! 'Namoni', in Lingala, means to see with all your senses (2004, 636).

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Appendix A

Colour and black and white reproductions

Misc (Recovery Room)

Exhibition at the Standard bank Gallery, Johannesburg

3 February to 21 March 2009

