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Affects as Pedagogy

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Editorial

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Since the affective turn, cultural workers, academics and educators, among others, have deepened the potential workings of affect in their practice. Recounting the monistic ontology of Spinozian philosophy, affects enable thinking of the world through movements produced by invisible and relational forces. This theory has been an inspiration for transforming epistemologies, ontologies and methodologies. A starting point for breaking the boundaries between dualisms, for thinking through relations and processes and for paying attention to these imperceptible moments of transformations that we live in through our experiences.

Feminist scholars, especially those committed to Feminist New Materialism such as Colman (2010), Hickey-Moody (2016) or Revelles-Benavente (2017), have contributed to the affective turn from different perspectives. Even though affect has been thought about in a transdisciplinary way, the insights for rethinking pedagogy are remarkable. In fact, affects themselves are pedagogical, as they refer to the moments of transformation in bodies. When the relational forces become productive, the bodies retain these and can be changed in the result of the experience (Hickey-Moody, 2016, p.261). These are what we can call learning “significative scenes” (Denzin, 1997 in Hernández-Hernández, 2007, p.16) that are not only produced within educational institutions but emerge through quotidian situations. Hence, as De Riba-Mayoral and Revelles-Benavente state (2019), affects as pedagogy refers to the labour of focusing on the becomings, relations and processes enabling practices that modify the register of the world.

This special issue arises precisely from an affective event: the “Affects as pedagogy: Relation between, space, time and bodies” conference, which took place in November 2019 in Fundació Antoni Tàpies of Barcelona. The conference was organized by the doctoral programme in Visual Arts and Education of the University of Barcelona in collaboration with the research groups Esbrina and Indaga’T. This event could have not been possible without Beatriz Revelles-Benavente, the editor of *Matter: Journal of New Materialist Research.* Revelles-Benavente, one of the creators of the journal, gave us this amazing opportunity to edit the special issue “Affects as Pedagogies”.

The aim of this international conference was to explore how affects can transform pedagogical praxis. It enabled making visible emergent debates, practices and contributions related to the topic. Thus, the encounter opened possibilities for sharing different experiences and interdisciplinary knowledge among junior and senior researchers, university students, teachers, artists and cultural agents, in addition to having great keynotes and insightful contributions. This issue collects contributions that expand the knowledge that was fostered in the conference and allows us to keep thinking about the possibilities of affects as pedagogy.

Through the following pages, it can be seen how affects expand the traditional meaning of pedagogy, embracing contemporary political commitments that concern and challenge us (as it is explored in Paz Aedo and Gabriela Cabaña; Jacky Barreiro, Melissa Vroegindeweij and Magali Forte; Alonso-Sanz’s contributions), connecting arts for rethinking teaching and learning paths (as Fernando Hernández-Hernández and Samira Jamouchi’s articles point out) and providing literature a new significance by understanding it for its affective dimension that modifies the comprehension of the world (As it can be seen in the contributions of Tobias Skiveren). In the same way, affects enable reconfiguring our understanding of mental health, as Anna Hickey-Moody and Marissa Willcox explore in their article, and as it is underlined in the affirmative book review of Marina Riera-Retamero. The different proposals show how affects can be a method itself, generating modes of knowing that, as Tara Mehrabi says, are situated, material-discursive and embodied (p. 154-157). All these manuscripts provide a cartography of how affects affect pedagogy, and how pedagogy connects with affects for contributing to news ways of thinking, doing and acting.

Following the index, Anna Hickey-Moody and Marissa Willcox open the issue with their article called “Feminist affect and children's embodied trauma” (p. 1-26). They explore how the Affective Turn, an Arts-Based Approach, and the Feminist New Materialisms challenge the notion of child-body and intergenerational trauma, configuring the conceptualization of Feminist Affect. Contextualized in the Interfaith Childhoods project, they explore how bodies are affected by their religious, cultural and refugee histories. Hence, affects work as an in-between zone linking generational trauma, memory and biography. They bring insights which conceptualize Feminist Affect as: “a way of thinking through the child body to understand embodied changes that are prompted through art practice” (Hickey-Moody and Willcox, p.3). This concept is a place for pedagogical and political action, where body and materiality become the center for understanding these economies of embodied change.

Engaging with feminist political, pedagogical and participatory artistic action, the Amparo Alonso-Sanz’s article “Mapping of sexist violence in Valencia (Spain)” (p. 27-49) explores how artistic mapping can be a disruptive and vindictive technique, and how cartographies could be a pedagogical way for pacific resistance. The article is composed of three key points: the importance of women’s safety in public space, the intersectional and queer review of gender in the city, and the need for visibility and denunciation of sexist violence in the urban space. Throughout human geography, feminism and affect theory, Alonso-Sanz elaborates a pedagogy engaged with the public debates on gender and human safety, connecting local and global issues.

The third article continues bringing insights from arts education through New Materialism and the Affective Turn. Samira Jamouchi explores the concepts of affect and togetherness in arts education in her article “Unfolding some aspects of affective togetherness. Lingering on a performative approach to wool felting in arts education” (p. 50-74). Through the experience with three groups of teacher training students in two Norwegian universities, she makes an overview of how the performative act of wool felting enables intra-actions of the body, space, times and materials and the feeling of togetherness. In doing this, the article provides new dimensions for the field of arts-based research as it underlines how arts, affects and pedagogical praxis can open spaces for reflection and actions.

Connecting with Jamouchi's contributions, the article of Fernando Hernández-Hernández addresses the relations between arts, education and affects. In "Affection as a movement of desire bound to pedagogical relationships" (p. 75-96) Fernando Hernández-Hernández explores the entanglement of pedagogical relations, desire and affects. He reviews a research project about the learning paths of teachers. Moreover, he shows how cartographies can be a source of knowledge and experience, generating forms of "understandings of their affective learning displacements" (Hernández-Hernández, p.85). In the article, Hernández invites the reader to explore her/his own links with the pedagogical relationships of affects, calling for an affirmative criticism of learning.

In "Affects, activisms and resistances facing the impacts of Capitaloceno: an embodied learning experience in Chile" (p. 97-122) Paz Aedo and Gabriela Cabaña continue to explore the possibilities of involvement and commitment in academia and activism in these difficult times in which we find ourselves. The authors depart from their own experience as academics and activists from the global south. From this trajectory, they inquire, from an autoethnographic approach, the activisms and resistances against the impacts that extractivism has had on Chilean society. Thus, from Aedo and Cabaña's work, we can deepen into how activism is itself embodied, experiential and situated in affect.

A political commitment is also at the core of the intra-view that Jacky Barreiro, Melisse Vroegindeweij and Magali Forte carry out in a dialogue with Michalinos Zembylas (p. 123-153). "Posthumanism, education, and decolonization: A conversation with Michalinos Zembylas" is a materialization of an online encounter (done under the exceptional circumstances of the COVID-19 pandemic) with the intra-viewers, members of the RTD (the Reading/Thinking/Doing club, a scholarly event organized by Jacky Barreiro and Magali Forte), participating through a chat, and Zembylas. It focuses on the contributions and tensions of decolonizing practices and posthumanism and their implications in the education field. In the intra-view they point out the importance of critical affect as a decolonizing dimension itself for working on "social justice through decolonizing practices" (p. 129).

In the almanac section, we rely on the proposals of Tara Mehrabi (p. 154-157), Tobias Skiveren (p. 158-162) and Silvia Zanelli (p. 163-165). Tara Mehrabi contributes to thinking about the "Affective method" as a way of generating alternative modes of knowing which are situated, material-discursive, inter-species and embodied, and as a way to enable a posthuman ethics of relationality, an ethical mode of doing research from situated relations and material-discursive intra-actions. Tobias Skiveren explores the challenge of thinking "literature as a material force that exceeds the domain of the Anthropos by resisting the epistemological inspections of the reader" (p. 158). He contributes to the dialogue between New Materialisms and literature, reconfiguring the field in going beyond the traditional idea of transference of information. Literature is thought of as a provider of matter sensibilities, that connects to the affective dimension of the world. Closing the section, Silvia Zanelli provides a reconfiguration of the concept almanac by thinking it as an assemblage. She argues that almanacs create new emergent patterns for understanding and the world in its kaleidoscopic polivocity. In doing it, almanacs are instruments that mix different fields and uses, guiding us within the folds of the affective forces.

In the Affecting Affirmative Book Review section, Marina Riera-Retamero provides a deep book review of Feminism and vital politics of depression and recovery (Simone Fullagar, Wendy O'Brien & Adele Pavlidis, 2019). "Towards a feminist politics of desire: Caring, resisting, and becoming" (p. 166-171) is a review that, as the book encourages, generates space for reconsidering depression and recovery "as non-linear process, but an entanglement of rhizomatic movements powered by the agency of human and non-human elements" (Riera, p. 167).

In conclusion, the ten contributions of the issue situate the labour of the affective turn through pedagogy, but from a transdisciplinary gaze. In mapping how affects extend the notion of pedagogy itself, this issue engages with the increasing political challenges of our times from a Feminist New Materialist perspective. As editors, we are grateful for the meaningful work of all the authors and reviewers, who have been committed to the journal even in these special circumstances of living amongst the COVID-19 pandemic. We are certain that this issue enables emerging dialogues through the relation of the different but connected ideas introduced. Being the second issue of a new journal, we are committed to keep working on this project, which looks

for a platform to create feminist alliances, networks of care and imagined changes, all towards the common goal of social justice. Affect has a significant role in this agenda, so we invite you to explore it though this issue.

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Feminist affect and children's embodied trauma

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Abstract

Feminist new materialisms account for the agency of the body and the ways it is entangled with, in and through its environment. Similarly, affect scholars have put words to the bodily feelings and attunements that we can't describe. In this paper, we provide a brief survey of feminist thought that established the scholarly landscape and appetite for the turn to affect and offer this as a theoretical tool for thinking through the child body. Feminist affect is used here as a resource for understanding embodied change in children who are living with intergenerational trauma. Through analysing data from the Interfaith Childhoods project, we explore art as a way to affectively rework trauma in three case studies with refugee children from our Australian fieldwork sites. Our new materialist arts based approaches map embodied changes in children that speak to how bodies inherit and are affected by things that often can't be described. Specifically, in relation to their religious, cultural and refugee histories (Van der Kolk 2014, Menakem 2017), we offer the analysis in this paper as a route towards understanding children's bodily experience and expression, in ways that have been made possible by affective lines of inquiry pioneered by feminist scholarship.

Keywords

Affect; new materialism; body; trauma; epigenetics; childhood.

> Affect is in rooms, in texts, in averted glances, in speeches, in dreams, in crying jags and in lecture notes, in philosophy and in poetry, in theories and in bodies.

> It has a deeply un-Cartesian lack of respect for or knowledge of the membrane of the skin, the boundary between the self and the world. (Kluchin, 2012, p.1)

Introduction

Affects are movements that can change people. Produced by assemblages connecting bodies, contexts and objects, affects are the result of more-than-human connections: art materials, times of making and collaborating, ways of presenting and being received. Affects are bigger than the people they change. Above, Abigail Kluchin explains affect as the intensity that no one body is able to own; the empirical and emotional mixture we don't have a feeling or proper noun to describe, the in-between zone of things that makes us question boundaries between knowledges, bodies, practices. Shifting shapes and locations, affect escapes language but can also be in language. As such, affect can be transgressive: leaking between bodies and ideas and showing up the edges of 'thought'. Embodied histories and knowledges live on for generations in affect, and as such, affect is also often the medium for maintaining or resolving generational trauma, memory and biography. Affect can reproduce and enforce existing hierarchies of power through looks of distaste, through suggestion, through praise, through a disapproving raised eyebrow. Its power is partly derived from the unacknowledged, often unconscious ways that affect works: it changes states of affairs and then minds follow.

Feminist theory has long been interested in the body as a site of transgression, attuned to a myriad of practices of epistemic and corporeal boundary crossing, creating ways of mapping the un-nameable. Such content includes unspoken but effective/affective power dynamics, the non-verbal exchange of information, and spatial and structural inequalities. What is now called 'affect theory' is concerned with discussing matters that had, until the late 90s and early 2000s, been the preserve of feminist theory. Indeed the "turn to affect" (Clough & Halley, 2007) or "affective turn" (Cvetkovich, 2012), as it has been characterized, has predominantly been concerned with building on the work of male theorists who advance arguments that have implicit, uncited relationships to feminist theory. While there have been efforts to produce feminist genealogies that recognize the often undercited and uncredited work of woman thinkers (see, for example, van der Tuin, 2009, 2016; Buhlmann et al., 2017), citational practices that acknowledge the feminist history of the subjects of affect

studies have not been comprehensively taken up within the field. Redressing this issue, we use the idea of 'feminist affect' as a way of thinking through the child body to understand embodied changes that are prompted through art practice.

Method and methodology

As a methodology, thinking through feminist affect to read the child body requires acknowledging corporeal agency and the complex temporalities this brings with it. Children are born with the histories of their parents' and their forebears' imprinted in the matter of their bodies (Haines, 2019). Children's bodies speak for them, but also speak of their families' and their own inherited histories (Menakem, 2017). This approach is put into action through the Interfaith Childhoods research project methods, which work with art and embodied affect to understand children's expression of themselves, their identity, faith, community and belonging. Interfaith Childhoods works with schools, communities and religious organizations to collect and share stories of everyday life told by secular people and those of faith in Australia and the U.K.

This large empirical research project, which we discuss in greater detail later on, has a number of research participants who speak languages other than English, but the images they create communicate affectively, regardless of language. Through new materialist ethnographic work, we look for everyday stories and experiences of belonging that emerge through a collaborative art making process. These experiences are shared through images, words, memory, allegory and collaborative exchanges. Reading the child body, making together and observing bodily responses is a way of creating space to recognize subjugated, non-mainstream knowledges. Making art with culturally and linguistically diverse children and talking to their parents is an everyday, vernacular, decolonializing approach to a feminist affect. Our approach is concerned with the agency of experience, of places, matter and things.

Interfaith Childhoods has 13 fieldwork sites and over 500 participants. Through new materialist arts workshops with children aged 5-12, we explore how children and their parents feel they belong (or do not belong) to Australia or the UK, and to their religious, ethnic and cultural identities. Art making and focus group conversations with parents form a complex enmeshment of stories, symbols and styles of attachment emerge. This data needs to be read through bodily experiences of, migration, war, trauma,

Othering, but also love, acceptance, intercultural/interfaith friendships, respect, family, food and more. We employ feminist affect to explore some of the children's embodied changes and behavioural traits which are often expressions of religious and cultural histories, generational trauma or refugee pasts.

Our method acknowledges the centrality and importance of vernacular culture, and responds to the agency of matter and political landscapes that shape global flows of faith and local communities. This methodology recognizes that meaning and communication are often non-verbal and are constituted in the vital present in ways that are shaped by complex political, social and cultural histories. The methods for collaborative art making which Anna Hickey-Moody developed, make space for a de-centring of colonial histories and for non-verbal affective communication in research with children. These methods span across a range of media and employ an array of practices that offer different articulations of her theory that attachments and orientations are often experienced and performed unconsciously (2009, 2013, 2017, 2018).

Affect, epigenetics and trauma

Spinoza's concept of affect needs to be considered before Deleuze's (1988), as it is the source from which Deleuze derives his model. Spinoza (1677) maps the work of "affections" (which he calls *affectiones*): affections create modifications or qualities, and Spinoza says that the affects consist in "the affections of the body whereby the body's power of acting is increased or diminished … together with the ideas of these affections" (1677, IIID3). Sad affects are those by which a body's capacity to act is diminished. As an example of this, Hickey-Moody has argued elsewhere (2009, 2019) that disability is too often read as a source of sad affect, as a means of reducing a body's capacity to act.

Spinoza asserts that the mind is constituted by its idea of the body; however, we become aware of the body through the ways it changes. So, affects, both active and passive, constitute the body-mind – but these affects are able to be modified in thought as reason and/or intuition. Passive affects reduce capacity to act, and active affects increase capacity to act. This definition of affect as a body-mind connection, linked to capacity, also shapes Deleuze's work on affect. For Deleuze (1990), an affect is an

increase or a decrease in the capacity to act of a given assemblage (a body, object, or network)[1]. This method of thinking carries on in the work of many others (e.g. Massumi 1995) and can be characterized as a canon.

Other popular resources for working with the concept of affect include Silvan Tomkins, Eve Sedgwick, Moira Gatens, Marie Luise Angerer, Gregory Seigworth, Bernd Bosel, Patricia Clough, Brian Ott, Elspeth Probyn. Tomkins (1962, 1984, 1992) defines affect in a much more psychologically aligned (or human-centric) way than Spinoza or Deleuze. For Tomkins, affect is also the innate, biological response to the increasing, or decreasing, of neural firing. This can be read as a biological and anthropomorphized way of saying that affect is an increase or decrease in capacity to act. Awareness of an affect is a feeling, and a feeling in combination with a memory of prior similar feelings, is an emotion. Out of awareness, we develop 'rules' that we use to achieve more positive and less negative affect. Tomkins calls these "scripts". The pattern of scripts that a person uses to modulate affect constitutes their personality. Epigenetics (Youdell 2016) and trauma studies (Van Der Kolk, 2014; Menaken, 2017; Herman 1992; Miller et al., 2020) show us that people's 'scripts' are often inherited and then activated and rewritten in different ways. Van Der Kolk (2014) explains:

> Recent research has swept away the simple idea that "having" a particular gene produces a particular result. It turns out that many genes work together to influence a single outcome. Even more importantly, genes are not fixed; life events can trigger biochemical messages that turn them on or off .... While life events can change the behaviour of the gene, they do not alter its fundamental structure. Methylation patterns ... can be passed on to offspring—a phenomenon known as epigenetics. Once again, the body keeps the score, at the deepest levels of the organism. (p. 175)

[1] The more recent two philosophers in this trajectory of affect are Henri Bergson and Brian Massumi. They again develop related or derivative concepts of affect. *Matter and Memory* (Bergson 1988) is a key text in which Bergson links cognition and affect. He defines affect as "that part or aspect of the inside of our bodies which mix with the image of external bodies" (1988, p. 60). This 'part or aspect' is necessarily produced by perception and "there is no perception without affection" (1988, p. 60). Again, we see a link between the 'outside' and 'inside' of a person: affect is a process of mediation, and a process of change. Massumi (1995) derives his idea of affect from the theorists cited above. He draws on Spinoza, Bergson, Deleuze, and Guattari to develop relationships between intensities that escape coding as being singularly psychological, or singularly emotional, and he writes about such intensities as affects. For Massumi, affect is "the edge of virtual, where it leaks into the actual, that counts … It is beyond infrastructural. It is transversal" (1995, p. 105, 107). Affect activates materiality through embodying new connections and machining the possibilities that come with these enmeshments. Bringing the actual into the virtual is affect's utility.

An openness to working with a biosocial reading of the body that takes the physiological aspects of affective processes seriously informs our method and approach to 'feminist affect'. Youdell explores how epigenetics, sociology, pedagogy, and molecular biology might come together to enable biosocial orientation in education. Epigentics, the study of gene expression, looks at "the plasticity of the brain's epigenetic responses to environment and experience" (Youdell, 2016, p. 57). Youdell points to studies that look at biochemical changes in the brain in relation to changing environments, affects, and situational knowledges, in order to theorize how children learn, the relationships between the child, body, memory and community. Pointing to the molecular ways humans are changed by what and whom they see, Youdell (2016) says:

> when a child is not acting their place in the discourse of the good student, it might not be because they are recalcitrant, disordered or disruptive—it might be because their stress access or their social behaviour network is responding to the situation in a way that makes it difficult for them to be and do who and what the teacher wants. (p.58)

Youdell presents learning as a process between intra-acting elements of electrochemical activity, community, relationships. This is a perspective we also adopt through feminist affect. We consider the biosocial orientation of the childs' body in the classroom, through considering acting out, hiding, disengaging or disrupting. Extending Youdell and Van der Kolk's work, we offer art practice and feminist affect as resources for thinking through the childs' body to readdress or unpack trauma. Affect theory, epigenetics and trauma studies share a conviction that somatic and creative physical work can change inherited and embodied histories. They are complementary theoretical perspectives. We work with children of low socio-economic and linguistically diverse backgrounds to express themselves. When asked to draw about home, often angry scribbles or fallen buildings appear. Then speaking to the children's parents after our workshops, we are given even further opportunity to explore where their trauma of home may come from. For many children that create unusual works when drawing about home, their parents describe their experiences of displacement due to war or crisis. This response, like Miller and Shakespeare Finch's (2020) work speaks to how bodies hold onto things, how our genetic coding is not indeed fixed, and that through an ontological exploration of trauma, feminist affect is

one of the most useful tools with which to think through the child body.

Feminist affect

Before the 'turn to affect' (Clough & Halley, 2007), there was feminism, which created an appetite to think through the body (Gallop, 1990) and legitimized embodied knowledges. We offer a gallery-style tour through the work of some contemporary theorists of feminist affect in order to show that the scholarship on affect canvassed above has parallels with a feminist canon. Thinking with feminist affect, we have the opportunity to open up more pathways that acknowledge the body as a site of labour, embodied history and political action. Valerie Walkerdine was crucial in creating a scholarly climate that values embodied histories and knowledges, and this culture of thought is key to the uptake of affect theory. Here we look at Walkerdine's recent writing, but also consider her earlier research a significant precursor to contemporary work on affect, as Walkerdine developed spaces for exploring psycho-social transference now occupied by affect theory. Walkerdine's article (2016) "Affective history, working-class communities and self-determination" develops a useful concept of affective history, exploring "the common creation of everyday being-ness, producing … meanings that may have existed and been passed down over hundreds of years" (p. 699). Her psychosocial history of class provides tools for understanding affective structures of feeling that extend beyond class strata, to include the intersectionality of race, gender, sex, place, and other significant factors. Walkerdine (2017) further develops her psychosocial affective history to think beyond class, into the ways it emerges through struggle, resilience and aspiration. She argues that: "the great class divide … has to be understood in terms of the psychosocial affective history of its production" (2017, p. 6).[2] This history of class production is foundational in considering the ways children are produced and read as classed, and their responses to this positionality. We draw on Walkerdine's thought below in considering the ways two refugee boys from a council estate acted out against the classed nature of their geographic position.

[2] Walkerdine cites Deleuze, Guattari, Studdert, and Barad in developing this argument, while Bev Skeggs' work on class haunts the text.

Lisa Blackman's (2015) "Affective politics, debility and hearing voices: towards a feminist politics of ordinary suffering" provides a significant resource for those thinking about how affect shapes our social worlds[3]. As an intervention within queer and feminist debates that have re-posed negative ways of being, Blackman (2015) suggests that feminist futures that are attentive to the relations between affect, feeling and politics will offer new strategies of survival in capitalist countries. Blackman's vision importantly de-medicalises feeling beyond an individual expression of psychopathology. We also argue for a feminist reading of affect theory that accounts for the dissociative bodily affects of adults and children, and draw on Blackman's work in order to think about the detached persona of a refugee mother who has survived the Bosnian war.

In "De-colonizing empathy: thinking affect transnationally", Carolyn Pedwell (2016) "examines empathy's dynamic relationships to transnational processes of location, translation, imagination and attunement" (p. 29). Pedwell argues we need to pay

> attention to the ways in which feelings travel, and the political implications of such mobility needs to be combined with attention to the significance of contingent social and geo-political location and positionality. … embodied location and geo-political context *matter* to the production of affect, to the particular ways in which empathy might work and gain significance. (2016, p. 46)

This attunement to the geopolitical politics of emotion is critical, especially as we are two white women working with children of colour from migrant and refugee backgrounds. We look to decentre colonial histories, knowledges and value systems, and also to develop an awareness of the global and racialized politics of emotion. The example of empathy that Pedwell mobilizes is useful, as empathetic engagement can be seen as a colonial trope applied to the black child. We try to create a middle ground which does not patronise refugee children by empathising with them, but also, arguably more unethical, does not urge towards simply observing or analysing their process. Reading and responding to their verbal and non-verbal communication, we are part of the assemblages through which they become.

[3] Blackman cites Berlant, Ahmed, Cvetkovich, Puar, Walkerdine, Spinoza, and Deleuze

Affect as a feminist politic and pedagogy

Hickey-Moody has written on affect as pedagogy (2013), advancing the argument that culture and art are pedagogical. She has theorized this process of how change occurs in the body through the idea of economies of affect (2009). The phrase “economies of affect” refers to the embodied changes created through affect, the relations that take place to facilitate these changes and the ensuing relationships they make possible: diffractions that run through bodies and cultures. This project began as a book in which she considers the original dance theatre work of performers with an intellectual disability as a way of understanding how they develop and present new public pedagogies of disability (Hickey-Moody, 2009). In building this argument, she draws in detail on the work of Spinoza, Deleuze, and Guattari, to craft a frame for reading bodies and aesthetics as pedagogical. She theorizes an ‘open body’ as the collective corporeal assemblage that communicates affectively. This thinking is continued in her book (Hickey-Moody, 2013), where she develops a theory of ‘little publics’: these are communities of young people who perform civic participation and develop identity politics through artworks that call their local public to attention. The concept of little publics is also useful for thinking through the work of young people broadcasting their identity online and understanding the affective economies of youth online communities. More recently (Hickey-Moody, 2019), she has examined affect as a means of understanding gendered performances and taken up Deleuze’s work more broadly as a methodology for reading gender. We continue this line of inquiry, concerned with the ways material changes have social and political impacts in our analysis below.

Julia Coffey writes about ‘body work’ and the ways gender is ascribed, restructured and made through a Deleuzian analytic of ‘becoming’. Coffey’s (2013) article “Bodies, body work and gender: Exploring a Deleuzian approach” articulates how, through thinking with affect, “body work must be understood as embodied processes which move beyond binarized analyses of the body” (p.3). She argues that “body work practices can be more productively understood in this context: as processes (rather than a ‘project’) related to identity, and as a series of practices of negotiation among many that are meaningful to the ways bodies are lived” (p.7). Thinking within this frame, as bodies being events, Coffey contends that “the body is productive because

it connects (Deleuze and Guattari, 1987); and a focus on these connections … bridges the gap between gender as a concept and as an embodied experience" (p.7). Coffey's work not only thinks through the body, it thinks through the ways the body is made in an interactive becoming within feminist research. She calls for further inquiry into feminist lines of affective thought which account for body work and practice[4]. We align with Coffey's position that the body is productive in its connections and this approach is evident in our analysis of children's processes of making below.

A substantive contribution to thinking about affect as pedagogical has also been made by Alyssa Niccolini. Niccolini's (2016) piece "Terror(ism) in the classroom: censorship, affect and uncivil bodies" "examines an event in a US secondary classroom where a Muslim student was disciplined for reading lesbian erotica in class" (p. 893). In an inquiry similar to the reframing of dominant readings of religious culture undertaken by the Interfaith Childhoods project, Niccolini is interested in "post-9/11 practices of surveilling and managing Muslim bodies and ambivalent affects around Muslim women'" (2016, p. 894). Niccolini argues that a lesson can be learnt from practices of surveilling and managing Muslim women's bodies, stating: "Incivility and dissent … are important affects to make space for in secondary schools, particularly for students of color" (2016, p. 893). We adopt this approach in our analysis below, which consists of the stories of three children, each of which begins by 'acting out', or to use Niccolini's words, by demonstrating "Incivility and dissent".

This brief 'gallery tour' of contemporary feminist affect theorists shows us the link between feminist scholarship and affect theory. We have footnoted the academic resources used in these chapters, when the affect scholarship recognizes a feminist canon. To demonstrate the utility of a feminist canon of affect studies then, we put forth three empirical case studies from the Interfaith Childhoods project. We use feminist affect here, in line with the above works, to understand our case studies through the lens of feminist affect and new materialism, which are united by shared beliefs in:

1) The body as a site of labour, racialized and classed place of political action.

2) Power and politics as mediated through materiality and action.

[4] Coffey cites through a more feminist cannon of affect than the rest, she cites Barad, Budgeon, Butler, Braidotti, Colebrook, Coleman, Deleuze, Gatens, Grosz, Hickey-Moody and Malins,

3) Non-verbal communication as a significant method of expressing affect.

These three beliefs can be seen to unite feminist affect studies as a field. We now turn our focus to employing feminist affect to undertake analysis which thinks through the child's body, inherited trauma and their imaginary worlds.

The child body

Children and embodiment is to subject of much excellent new materialist work (Malone 2016; de Frietas and Sinclair, 2013). The racialized nature of children's bodies is a primary way they communicate, as Franklin-Phipps (2017, p.385) explains:

> The shifting ways that Black girls bodies can affect and be affected in relation to entering an assemblage is becoming. Becoming amplifies, makes space for noticing, and emphasizes what a girl can do in a given assemblage; it is a recognition that affective power is fluid even as it is mediated and constituted by race and gender … Becoming is not inherent in the girl, but a result of a variety of factors acting in concert to effect particular kinds of becomings for particular kinds of bodies. This way of thinking about girls is one of accounting for girls' agency without undermining or minimizing the structural forces that move and affect her.

As this quote makes plain, context matters. We need to think through how child's bodies express themselves, often unknowingly, in ways they can't often comprehend. How does a child of a refugee background express fears of homelessness or displacement in relation to their past trauma of fleeing war? Through black scribbles? Words often aren't enough. This is precisely why we have devoted this article to using feminist affect as a way of thinking through the child body. Brownlie et al. (2011) in their work on infant bodies, give us insight into how young bodies are often left out of sociological research. Because infant and child bodies are often theorized as 'unfinished', or as 'biobundles', regulated through state intervention, Brownlie et al. (2011) urge the reconsideration of infant bodies as 'social bundles' instead, which account for the many entanglements that make up the ways their bodies are affected by the social and cultural world. We go onto extend this argument through thinking with feminist affect, arguing that social bodies are not only raced, classed and gendered (Lugones, 2016) but carry stories that remain unknown to them. With three

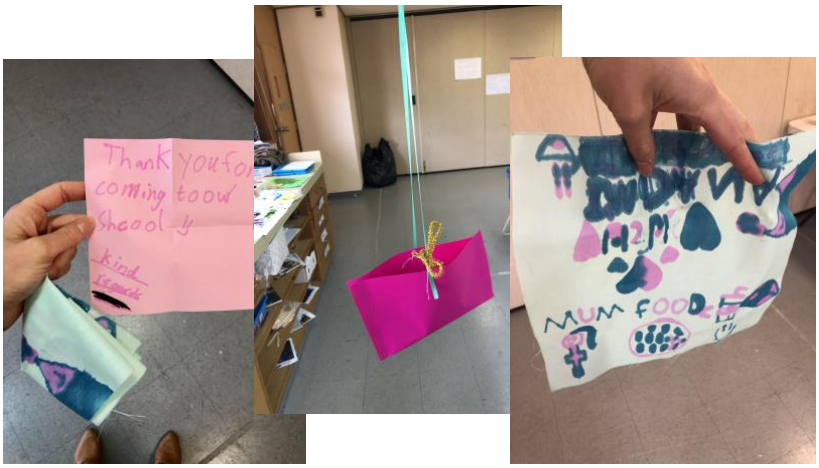
empirical case studies presented below, we offer routes to thinking through the child body that acknowledge both the agency and affectedness of living with intergenerational trauma and expressing this through art.

The ordinariness of rubble and fallen cities: Amira

Amira's quilt square about home, "food and falling buildings" Canberra, 2019

This image shows a fabric square, made by an 8-year-old Muslim girl in Canberra Australia. At a religious school, we ran a series of children's arts workshops in 2018 and 2019 that explored feelings of community, identity and belonging and held focus group discussions with parents. This mixed media fabric collage was part of a belonging quilt we made where we asked the children to draw about 'what really matters' and what 'belonging feels like'. We later stitched together the patches of material to make one large quilt. Amira drew about food, friends and her home in Syria. As a refugee, when asked to draw about her home, or feelings about where she belonged, Amira drew buildings falling on people. In a nonchalant way, she asked us to google 'rubble' and 'fallen cities' to help her draw an image that represented her home. The talking bubble in blue says: "People are dying and buildings are falling". The image of the woman wearing a hijab yelling "Help!" is her grandmother. Amira told us her grandmother still lived in Syria, and when the war was over, she wanted to go back to see her grandma, but right now her Grandmother's house had no roof (because of air raids) and that it wasn't safe. Amira's acclimatization to urban destruction and the war that caused it was presented through an "everyday being-ness … that may have existed and been passed down" (Walkerdine, 2016, p. 699). Amira's tastes in fashion and textiles also echo the histories of Syria's rich and refined

textile industry. While she was sullen, shy and withdrawn the first day, by the second day she trusted us more and became expressive, decorating everything with coloured glitter. Blackman (2015) refers to changes such as this as “affective capacity [which] is bodily capacity and draws attention to the liveliness and materiality of matter and to processes taken to exceed and de-stabilise the primacy of cognition and conscious attention in theories of power (such as interpellation)” (p.35). On the final day of workshops, when we were meant to leave the school, Amira hugged us and made all of the workshop facilitators handbags out of paper stuffed with notes and drawings. Amira wants to be a fashion designer when she grows up.



“Paper Handbags”, Amira’s thank you gift, Canberra 2019

Working with feminist affect as a way of thinking through Amira’s lived experience as a refugee, her connection to food, family, and the war back home, we see that art practice offers only an entry point to navigate her feelings around these issues, but a way to consider how lived experiences and bodily affects play out on the page. The act of drawing and making expresses and uncovers embodied traumas through material engagement (Kalmanowitz and Ho, 2016, 2017; Rowe et al. 2017; Ugurlu 2016). By the third day, when we moved onto new bodily capacities and exploring what ‘community’ looked like, Amira’s drawings became more about clothes and food and friendship, they strayed away from the images of burnt cities. Our intention is not to provide art ‘therapy’, yet we could not help but notice that the making can serve as a therapeutic route towards dealing with the often unarticulated issues of intergenerational trauma, displacement and belonging among children. Through their assessment of art therapy interventions with refugee children, Ugurlu et al. (2016)

point out that, “sometimes it could be difficult for a child to talk about traumatic experiences” and they “observed that children did not know and could not express their feelings. However, through art therapy, they began to learn their feelings and gained insight into their problems...They learned how to relieve negative emotions” (p.98). For Amira, talking about home and belonging in an unthreatening way, with a practical focus, brought out images of war-torn cities, but also of food, fashion and family. Drawings of the place where Amira was from as opposed to where she was going served as a road map for us to understand bodily affects, through both their limited capacities and their possibilities.

Zoltar and the impermanence of fortune

Zoltar’s fortune teller, “Finding refuge in the future”, East Melbourne, 2019

Zoltar the Great is a pseudonym for a catchier magician’s name that one of the participants from East Melbourne made up when he reinvented himself as a ‘magical’ fortune teller. This moment of reinvention was critical, as it was the point at which the boy moved from being completely disengaged to being an active participant in the workshop. Having the power to tell fortunes, and perhaps the associated idea that he can make his own fortune, transformed the way that Zoltar felt about himself. Coffey’s (2013) writing on feminist affect through body work shows us how a body’s “becoming happens in the event, or process, of connections… Body work practices can be more productively understood in this context: as processes (rather than a ‘project’) related

to identity, and as a series of practices of negotiation among many that are meaningful to the ways bodies are lived" (2013, p.7). For Coffey, bodies are the things that are lived, as opposed to the things that do the living. Zoltar's family immigrated to Australia from Bosnia before he was born, and the experience of war has clearly impacted significantly on all his family members. Memories and lived experiences have been passed down either biologically, socially or pedagogically through a process of events, which make up the ways his body is lived. An example of this is when Zoltar drew his home in one of our animation workshops as a thick black scribble that eventually covered the entire screen of the iPad.

'Home' screen shot of Zoltar's digital animation in progress, East Melbourne 2019

When we talked about places of refuge the following week, as we do when building refuge tents with the children, Zoltar couldn't come to bring himself to draw anything that made him feel safe or at home. He did, however, feel motivated to invent new fortunes. Our field notes describe his engagement:

> *Zoltar drew his home today but the entire screen ended up black. He layered black patterns over black scribble. When I asked him what him and his family did at home, he said sleep. He said his dad sleeps a lot because he works a night shift. He seemed to have a disjointed relationship to his home. He felt constantly disappointed in himself and his art work and refused to keep trying with any drawing. Everything became a black scribble after the first attempt. I asked him about a lion he drew. I asked whether it shows his bravery? He said he wasn't brave. I also asked him what his favourite thing to do at home was. He said sleep. He said he slept because he was depressed, but then he laughed and said no, not really.*

> *I wonder whether he is depressed?*
>
> *He told me his mother and father came over from Bosnia during the war... Is his connection to home shattered because of intergenerational trauma? Is he a descendent of survivors of the ethnic cleansing in Bosnia? This disconnect from home that made his drawings of home become black angry scribbles was also filled with a lot of anger and refusal to follow through with the exercise. On the last day, though he still struggled to follow along, I discovered that he liked to make paper airplanes and work with his hands and move his body. It was as if the tactile making made the art less confronting. He started to trust me, but still had a hard time opening up about identity or belonging or any of the core themes. It was as if he didn't know himself enough to speak or draw about it. In the end we made a hand held paper fortune teller together and he became the Magical 'Zoltar the Great'. He told people their fortunes during the art making in relation to symbols he had drawn on the four folded squares of paper (symbols are what we had talked about in our belonging conversations, what reminded us of home). After 3 days, we finally felt like he was happy and he seemed to be participating. It wasn't until he was telling fortunes about the future, not talking about his past, that he became invested in the art, and well, himself.*
>
> (Fieldnotes, East Melbourne, Aug 2019)

Zoltar's mother expressed fear of being Muslim in Australia. She mentioned during the focus group that she "doesn't watch tv anymore because they are just going to put something wild and loud and negative on the front page as opposed to something positive" (Ajša, Aug, 2019). She said that "it wasn't until I came to Australia that I heard about Muslims and terrorists, and I realised we weren't like that. I just wanted a path to follow" (Ajša, Aug, 2019). Ajša presents as detached from her immediate surroundings, stating that:

> *I love my family and everything, but I try not to get attached to these things. I remember Joanna's husband (points to a woman across the room) before he died, he was always dropping the kids off. It's like the bag (holds up her purse) you one day have it and the next day you don't have it. Like family you might*

> *have it, and then they are not there the next day.* (Ajša, East Melbourne Focus Group, 2019)

Ajša could be one of the women whom Blackman describes as experiencing "worlds structured by inequalities and oppressions (racial, gendered, sexed and classed)" (2015, p.28) and her religion is clearly a necessary survival strategy needed "in order to endure" (2015, p.28). This fear of attachment is present for many refugees who have experienced trauma. Staci Haines' (2019) work in *The Politics of Trauma: Somatics, Healing and Social Justice* describes how:

> trauma is an experience, series of experiences, and/or impacts from social conditions, that break or betray our inherent need for safety, belonging, and dignity. They are experiences that result in us having to vie between these inherent needs... For example, it might leave us with the impact of "I can be safe but not connected" (isolated). (p.74)

Zoltar and his mother's lack of attachment or need to belong shows how trauma sticks to bodies. How our cells are affected by lived experiences, which can be passed down from parents to children, biologically, socially, or pedagogically. Youdell (2016) joins together biological, social and environmental factors in looking at how children learn and asserts that "we find learning taken to be the making of memory, and memory taken as the biochemical changes in the brain that occur when something is learnt" (p.55-56). If memories can make changes, the agency of making futures for Zoltar certainly did as well. Through listening to Zoltar's embodied, aesthetic and biosocial orientations towards home and belonging, we worked with him to change in these ways he felt a limited capacity to act by providing a more open orientation towards making stories and fortunes about the future.

Caleb's Rap Song

During our second round of fieldwork at an inner North Melbourne primary school in October 2019, we ran a workshop on belonging quilts. The belonging quilts are often the third lesson plan we draw on. Hickey-Moody has developed a set of 3-6 new materialist arts-based approaches to inquiry that explore feelings of community, identity and belonging, and, when run in conjunction with one another, open up lines of flight which work towards understanding bodily affects and lived experiences of trauma in children's lives. This is the same workshop structure that generated Amira's

story above. Getting the children to make quilt squares about identity and belonging proved more difficult for some than others. The two boys who really would not engage in the North Melbourne site live in the same housing block and come from similar refugee backgrounds.

Abdul and Caleb are first generation Australian boys from refugee families that fled Somalia and West Papua New Guinea before they were born. They live in the council housing block near the school. There is a class divide between those who live on the council housing estate and those who live in private housing in the area, while the housing estate serves a much needed purpose of providing shelter it also reinforces a class system: “the great class divide [that] opens up the possibility of a longing for expansion that not only has no economic possibility for expression but also equally has to be understood in terms of the psychosocial affective history of its production” (Walkerdine 2017 p. 6).

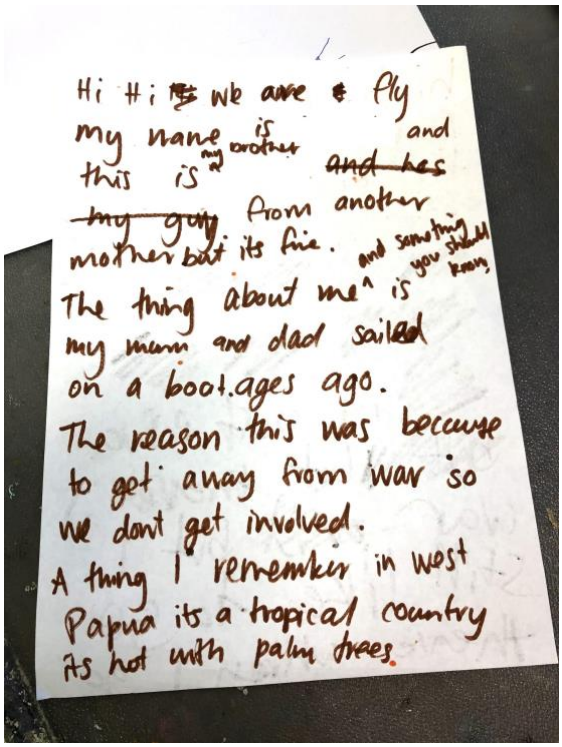
“Our Home” blue fluorescent light art on Caleb and Abul’s housing block, North Melbourne 2019

In the conversation we had at the beginning of this round of arts workshops on belonging, Caleb ironically asserted to us that he lived in the very well to do suburb of Toorak, because his ‘dad had a big house there’. Confirming this wasn’t true, later that afternoon when walking home we noticed this sign that reads “our home” installed on the side of Caleb and Abduls’ housing estate. It reads like a proud statement, but the new neon light sign that shines blue after dark also contrasts with the rundown building. As a symbol, in comparison to Caleb’s imaginary home in Toorak, the light art seems to point to the struggles refugee families go through when moving across oceans, to find a safe home. Pedwell’s (2016) argument on transnational affect asks

us how we can have empathy that is not a form of colonial power. We do not live in these council towers, but by asking the boys to reflect on places they belong, this showed us how sensitive they are to intersecting issues of class and race that are expressed through home and belonging. They belong and do not belong to their home at the same time. Pedwell asks us “to think through the possibilities of empathy and/as translation. What might it mean to understand empathy not as emotional equivalence... but instead as a complex and ongoing set of translational processes involving conflict, negotiation and attunement?” (p.41). Thinking through the politics of empathy transnationally opens up possibilities for thinking and feeling across age, race and gender. Walking past our child participant’s council housing estates on the way home from fieldwork we are reminded that belonging can be attachment to conflict and negotiation.

During this set of workshops Caleb and Abdul started to grow disinterested, disruptive, they tried to speak out, act out and assert dominance over the group. Age played a factor, as they were 9-10 years old and clearly beginning to grow into what they saw as their gendered role: spreading out, taking up space, seeking attention. This act of ‘performing boy’ as Bohlmann and Hickey-Moody (2019) have argued elsewhere, is a way of understanding how “meaning becomes contingent rather than fixed. As a sign, the child enters into an assemblage with other signs where meaning is composed in relation to those other elements, affectively, temporarily and provisionally” (p.7). Therefore, through the act of associating themselves with societal norms attributed to boys, children start to take up the gendered assemblages that surround them and assert these through performative acts. For the second week of workshops, we decided that Caleb and Abdul would do a different activity that was designed specifically to engage them in something they were more interested in: rapping.

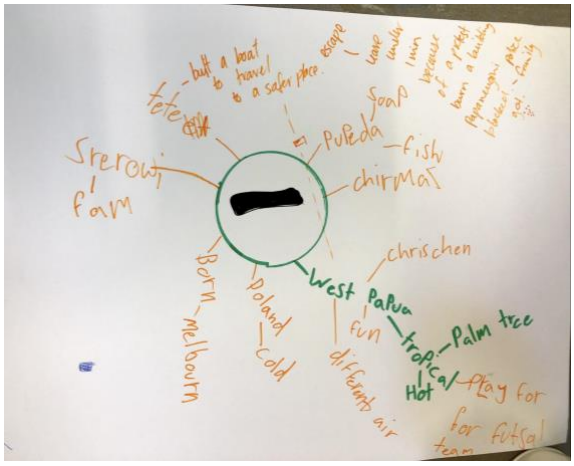
Caleb's passionate rapping of Stormzy songs for the entire first day of the workshop, in active avoidance of any engagement with textiles, led us to think that rapping was something he wanted to do. To mitigate disruption to the rest of the class and to ensure they were enjoying the workshop, we encouraged the boys to tell their belonging stories through making a rap song instead of a quilt square.



Caleb's rap song about home and belonging, North Melbourne, 2019

Their raps, Caleb's in particular, stood out for the way it charted his families' migration from West Papua New Guinea during the civil war, and the memory of the trees and the heat. His song of belonging highlighted his family's search for safety. The rap lyrics, also reproduced in the image above, read:

> *Hi, Hi, we are fly.*
>
> *My name is Caleb and this is my brother Abdul, he's from another mother but it's fine.*
>
> *The thing about me, and something you should know, my Mum and Dad sailed on a boat ages ago.*
>
> *The reason this was because, to get away from war so we don't get involved.*
>
> *A thing I remember in West Papua it's a tropical country, it's hot with palm trees.*
>
> (Caleb's rap, North Melbourne, 2019)



Mind mapping identity and belonging, North Melbourne 2019

Caleb's mind map above also shows him charting out ideas around identity and belonging to create the lyrics to his rap, which speaks to his connection to his family's history and their escape from war. We looked at the ways Caleb expresses himself through acting out with his body, by being loud and taking up space. For his relatively small size, he asserts dominance and is actively growing into his learned black male subjectivity through rapping. However, in his rap about belonging, we noticed his body change as he spoke about his family's use of a boat to flee to safety. Caleb said they only had one minute to get their things. He grew quiet, small, retracted into himself remembering this experience. When he rapped the escape, you could barely hear his voice, which was a stark comparison to earlier in the workshop when his voice was the only one you could hear shouting for attention.

Through this rap on belonging and story about identity, culture and home, we witnessed and were a part of, Caleb's embodied change. Caleb charted his family's emotional and physical past through his rap and also through his everyday actions of embodying what it means to be a black boy in Melbourne's inner north. Reading the child's body and the associated economies of affect, of expansion, contraction and change, Caleb's rap lyrics and visual stories told through the quilt tiles he subsequently produced expressed his bodily affects. Materially expressing things that can be difficult to articulate (Hickey-Moody and Willcox, 2020), is a way of thinking through the affected states of the body, and in some instances, helps the body to think through the ways it can change. For after a day of workshopping that was separate to the remainder of the class, Caleb's eagerness to take part in the group activity made his outbursts much less frequent. His bodily reaction to both rapping about home, and to

speaking out and asserting dominance over the group spoke to the many ways feminist affect can be used as a tool for thinking through the child's body, and its many expressions of bodily affect.

Conclusion

The generational trauma of fleeing ethnic and religious wars stays with families, in lived experiences of first generation children, and, as Sangalang and Vang (2017) point out "there is increased recognition that war-related post-traumatic stress extends beyond the individual to affect families, with potential long-term effects on the health and psychosocial well-being of individuals in subsequent generations" (p.745). The bodily affects of years of fear, violence and war can stay in cells. Our bodies remember.

Feminist new materialist and intersectional thinking is a significant resource for understanding these economies of embodied change. Often such change entails shifting intergenerational trauma through biosocial processes of learning. The scholars' work we have used in this analysis is united by an interest in the materiality of change, the politics of aesthetics, embodiment, and knowledge production. This concern with the embodied politics of knowledge production can be reframed as a challenge, or a question:

> How can we theorize the rich worlds of affective production through the history of feminist scholarship?

We would suggest that Iris van der Tuin (2014) (after Elizabeth Grosz) gives us a methodological answer to this question in arguing for feminist genealogy as a means for locating "the surprise for the future that we find in the past" (p. 10). A surprise of feminist futuring, in which women thinking with (and through) the work of other women, affects broader fields of scholarship and, in turn, informs the composition of the academy. May we be moved to change bodies of thought.

For Amira, Zoltar and Caleb, generational trauma descending through refugee families marks their art and their bodily affects. When talking about home and belonging, we think through the body, as it manifests certain ways of being that account for the body remembering trauma, war, searching for safety. Likewise, when making art about the

future, about community or making the self through action and materiality, we recognize the power of feminist affect as a tool for understanding embodied trauma, but also for hopeful potentialities for our participants. Speaking to our earlier question, "How can we theorize the rich worlds of affective production through the history of feminist scholarship?" We offer the analysis in this paper as a route towards understanding children's bodily experience and expression, in ways that account for affective lines of inquiry pioneered by feminist scholarship.

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Mapping of sexist violence in Valencia (Spain)

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Abstract

This article examines the ways in which issues of women's safety in public spaces might be integrated into artistic practices in art education from an intersectional and queer review of gender in the city. It considers the contributions from human geography, feminism and affect theory, trying to incorporate all of those perspectives into a pedagogical proposal. The first part of the article introduces the main issues to be explored, acknowledging them in the context of recent public debates in Spain that were related to gender and urban safety. The second part presents the results of a participatory, ephemeral, vindictive and artistic action developed with students of a master's degree in Secondary Education Teaching in the specialty of visual arts at the University of Valencia: An action of mapping the sexist violence in Valencia. Lastly, the article concludes with the presentation of emotional and educational profits gained by used practices.

Keywords

Gender; urban safety; public art; sexist violence.

Introduction

There are three key topics that sustain this proposal. Firstly, we explore the importance of women´s safety in public space, while considering how this field of study has interested feminist geographers since the 1970s. This field is initially related to safety, then to fear, to surveillance and finally to discrimination and sexual violence. Secondly, we explore the intersectional and queer review of gender in the city, which helps us understand that fears in the city are a complex problem with different implications for each woman. Finally, we explore the need for visibility and denunciation of sexist violence in the urban space to defend human rights. Visibility can be achieved through "young people's arts practice as a mode of civic participation" (Hickey-Moody, 2016, p. 58) with political significance. Based on Hickey-Moody´s (2016) concept of little public spheres as well as public and cultural pedagogy, we consider that young communities can mobilize, speak to and perform in the public sphere as part of their learning processes.

This study is focused on public spaces, although private spaces could also be considered because it is difficult to distinguish how structural sexism affect both areas and where the exact borders between them could be established. Sometimes, the problems of the violence that affect women start inside their homes and later continue outside it or vice versa. In certain cases, it is really difficult to distinguish the boundaries between the public and the private space simply because there are no physical limits anywhere and certain private properties are not specifically fenced. In addition, to that, some women may have experienced intimate situations that make them very vulnerable, no matter where they are.

Over the past few years, sexist violence in Spanish cities has become very alarming. Several cases of sexist abuse in public spaces have made their way to civil debates, but the topic has not yet been widely discussed. The public opinion has been compromised by the repercussions in mass media, the publication of informative details about these events, the subsequent legal discussions and finally the penalties granted to the criminals.

The penalties that were assigned to the convicts of various sexual assaults, were often considered insufficient or unfair to the victims in the eyes of the public. The main reason for this was the public opinion about the prison sentences being too low and not rigorous enough for the convicts to pay for the horrific crimes they had committed.

The public response to this wide social problem has manifested itself in various street occupations, protests, and parades in Spanish cities. The manifestations have demonstrated that women´s safety in the urban environment is a public issue, but more importantly, they have also uncovered the existence of a shared social struggle that is ready to manifest itself throughout the country.

One of the most famous cases, with international impact, was known as “La manada” (the name is in fact a metaphor for a pack of predator animals attacking their prey together). ˝La manada˝ is a rape case that took place on the 7th of July 2016 in Pamplona (Spain) during “San Fermin” festival. The crime was perpetrated by a group of five men assaulting a young woman and filming themselves while performing their atrocity. Initially the assaulters were ˝just˝ charged with sexual abuse, but not with sexual aggression. The public disagreed strongly, and the disagreement manifested in various protests in the streets and on social networks with the claim “no means no”. Finally, in 2019, the assaulters were charged with sexual aggression–rape and sentenced to 15 years in prison.

It is possible that the distribution of characteristics and the urban landscapes in which outdoor rapes happen are different in each part of the world. They probably are, because they are influenced by cultural issues. Inside the European context, there is a shared background that makes sexist violence look similar. A study developed in Stockholm has demonstrated that:

> Rapes are concentrated in the inner-city areas but follow a patchy pattern in some parts of the periphery. Rapes happen in places with poor visibility but that offer an easy escape for the offender. A large share of them happen in the weekends, holidays and hot months of the year, which can be associated with unstructured leisure routine activities of individuals. (Ceccato, 2014, p. 97)

"La manada" is a rape case, an example of a kind of national (micro level) fear spread by media. "At the macro level, fear is understood both as a social phenomenon shaped by media (Gerbner, 1970) and as part of a generalised and diffused anxiety generated by current global and social changes" (Ceccato, 2011, p. 10). Therefore, it is a local problem connected with similar problems all over Europe.

"La manada" case was a turning point for the Spanish society. From that moment onwards, the cases of sexual violence began to be registered thanks to the creation of a platform called Geo Violencia Sexual[1]. The establishment of the platform was a great contribution towards making this serious social problem more visible. Since 2016, Geo Violencia Sexual has denounced 155 cases of multiple sexual assaults in the Spanish territory. One of the most affected regions in Spain is the Valencian Community, where this study was carried out, standing out with 29 registered cases at the time of the study. This indicates that sexist violence is a very serious matter.

Intersectional and queer review of gender in the city

Confronting that several systems of oppression promote discrimination and violence in public spaces, it should be acknowledged that fear in the city area is a complex problem with different implications for each woman. From the view of intersectional theory, the meaning of being a woman is pluralized and particularized (Davis, 2000; La Barbera, 2016). The intersections between gender, sexuality, ethnic origin (instead of race), language, religion, household status, family structure, stage of life cycle, age, disability and social class have been inextricably bound up at the micro-urban level of urban form (Bondi and Rose, 2003; Kallus and Churchman, 2004; Ortiz Escalante, 2017; Peake 2009).

"The urban scale is important because it is at the local level that both crime and fear take shape and form" (Ceccato, 2011, p.3). Nevertheless, we cannot only consider the fears of white women, since multiple origins of fear are deeply connected to several identity factors. But we do recognize that our work is addressed to a population where

[1] Geo Violencia Sexual is an online platform to which people can report sexual assaults that happen in Spain. It was established in 2016 and its mission is to make Spain sexual violence free.

diversity is mostly minimized because the access to the Spanish Public Universities generates a kind of filter that reduces the encounters between some social groups. For example, the number of Romany students, immigrants or students from low-income families at the University is inferior to its presence in primary schools or high schools. Nevertheless, as Truscan and Boruke-Martignoni (2016) assert intra-group differences are as important as those between various groups and it is possible to be oppressed and privileged at the same time. For example, even very intelligent women that might be overly empathic can also become a psychopath's target. Thus, we believe it is important to consider our students as privileged but also vulnerable. The population to which this study is directed (master's students at the University of Valencia) are on one hand privileged people since they are Westerners, mostly belong to a middle social class and have had academic success. But, on the other hand, they continue to be a vulnerable group on the streets due to other features of their identity (e.g. their beauty, sexuality, youth naivety, etc.).

Although the vast bulk of feminist geographers research was centred on women, this started to change given the inroads that were made by LGBTIQ and Masculinity Studies at the beginning of this century (Bondi and Rose, 2003; Peake, 2009). Therefore, the perspective about violence in cities should be intersectional and queer in order to represent how sexism affects mostly women but also certain men. This fact introduces men at risk of suffering sexist attacks, and homophobic brutality in cities, whenever they are seen out of the border of masculinity or heterosexuality from the heteronormative point of view.

Necessary visibility and denunciation of sexist violence in urban space

It is necessary to make a visual presentation of the sexist violence and denounce it in the urban space. It is also important to place fear on the urban scale (Ceccato, 2011). Throughout the process of living under patriarchy we, both women and men, have been blinded to detect sexist injustices. "As the anti-violence movement has been institutionalized and professionalized, the state plays an increasingly dominant role in how we conceptualize and create strategies to minimize violence against women" (Davis, 2000, p. 1). To avoid part of the problem of sexist violence in future

generations, it is absolutely necessary to remark this problem in public spaces since, despite the existence of security institutions in the urban space, women are not as safe as men while moving in it. Even with existing security forces, women still spend a great deal of time without protection. Activist movements have given rise to a sustained feminist critique of urban-planning issues such as safety and creating city-wide movements focused on reducing violence against women (Peake, 2009). As a response to these claims, the planning profession has also paid attention on the relationship between public violence, fear of crime and the urban built environment (Kallus and Churchman, 2004; Ortiz Escalante, 2017).

But security in public spaces does not only depend on surveillance, urban planning, security forces or legislation. As Davis (2000) argues it cannot be expected to solve the problem of violence against women. The solutions are closely related to formal and informal education. And as specialists in culture pedagogies, we are committed to the objective of contributing to equality, security, and enjoyment in public spaces. From art education´s point of view, activism and public art are considered to be one of the best forms to get students to engage with social justice. But such practices may be empty of meaning if people are not enrolled in a conviction that really affects them at least temporarily. "Affective temporality is a ‘feeling moment,’ in which a specific period of time engages with and produces feeling that, in turn, engages with and fuels activism" (Chamberlain, 2015, p.7).

As educators, we are interested in training future teachers in art strategies that will allow them to denounce the problems that trouble their lives. Skills for fighting for a better future are necessary for them and other generations, especially for those who will be educated by them. At the same time, the skills, and techniques we teach our students, need to be full of meaning in their actual lives. Most of our students are women because teaching is still a feminized profession in Spain. Therefore, sexist violence in urban space is an issue that affects them particularly. This makes it a topic on which it is convenient to generate reflections and thoughts which should then be made public.

Occupying public spaces by painting murals is one way to resist against the sexist violence we suffer in these same streets. Public art can offer multiple modes of

resistance, from violent actions to pacific understanding of activism. “The new wave of feminist movements operates through diffuse resistance to despotic regimes, the occupation of public spaces and the quest for alternative modes of becoming political subjects” (Braidotti, 2014, pp. 1-2). This proposal uses *Artivism* as artistic awareness-raising actions that influence the political to defend human rights. We can understand a mural as a keeper of knowledge, shared and co-created with the public. It is a process of public making—and associated experiences of citizenship—that are made and affected through youth arts practices, as Hickey-Moody (2016) defined it. In this way, we can “offer ways of better understanding the civic voices of those who might not have the knowledges to participate in more formal civic settings for articulating youth voice” (Hickey-Moody, 2016, p. 64).

There is a tradition of art mapping engagement events as collaborative research projects, mostly developed in museums (Lenz, 2016; Sinker, Giannachi and Carletti, 2013). It is all about exploring the relationships between landscape and other multiple interests; for example, how the public might relate artworks to places. Thus, art mapping is always about visualizing the relationship of some topics with space.

There is a close relationship between space, time, and bodies every time a woman is alone in the streets. Because when we interpret acts of violence, the type of area where a woman walks matters; the time of day or night matters; the type of body (sexualized, childish, attractive, respectable) matters (Ortiz Escalante, 2017). For these same reasons, in our educative and artistic proposal, space and actions are linked to show where sexist violence takes place. We are trying to present them without frightening women, without using fear as a form of control or to submit them to intimate space, not as children's tales and visual culture usually do. Nevertheless, the important questions in this case are not who perpetrated the violence, nor who suffered it. Anonymity is of crucial importance in order to shield the victims from more suffering. On the one hand, the focus is placed in the betweenness of buildings: neighbourhoods, streets, avenues, parks, tunnels, industrial areas. Mapping the riskiest places will help vulnerable collectives to be prevented from violence. On the other hand, problems that have been silenced, that are frequently underestimated or misunderstood, still need to be made visible. “Only one generation separates us from that era of silence” (Davis, 2000, p. 1). We need to be able to distinguish the wide range of risks that haunt us in

the public spaces with physical or psychological damage and it is urgent to attend to even the small damages that occur daily in our lives outside of privacy. Matters that we tend to normalize, but we shouldn't, are for example aggressions, gender discrimination or discrimination based on other intersectional added reasons.

Methodology

The epistemology underlying this research is based on a complex paradigm that contemplates the principles of flow or drift, nonlinearity, randomness, unpredictability, and others (e.g. processes of trust and sharing between intricate and engaged people with free will to participate) that break with modern and postmodern epistemologies. We apply for an affiliation as human beings with the universe, where the random is a central element of reality that transverses the research process through experience, immersion. We understand reality as a flow of processes that affect us and that are affected by all, in permanent movement and not as a given and analysable external object, which forces us to shift our position when investigating (González Abrisketa, 2011).

This research uses Art Based Research methodologies (Haywood Rolling, 2018; McGarrigle, 2018; Sullivan, 2005). Specifically, it takes methods from A/R/Tography (Irwin 2006; Irwin, LeBlanc, Yeon Ryu, and Belliveau, 2018), which allows us to face the research problem in our triple role: of artists (A), researchers (R) and teachers (T) in the area of art education. The grounding of a/r/tography in relational theories of art allows us to further understand and complicate notions of invitations to participate in public spaces. "A/r/tographic research provides one mode for further understanding of the complexities of the ways in which participatory practices are encouraged and the ways in which audiences and participants experience these practices" (Lenz, 2016, p. 25).

As a researcher, cartographies have been the result of a *flâneuse* experience in the metropolis. Ambulation as a *flâneuse* is an activity based on the Situationist´s walks, *dérives* or urban drifts responding to the city-space and acting as a subversive strategy to resist the dominant systems of movement (Pérez Miles and Libersat, 2016). A

flâneuse is a paradigmatic figure studied by several academics (Elkin, 2016; Hammergren, 1996; Mouton, 2001; Panero, 2013; Peake, 2009; Richards, 2003; Van Nes and Nguyen, 2009; Wilso, 1995; Wolff, 1985). Additionally, the *flâneur* "has been reappropriated by lesbian analysts who have explored how women throughout time have been able to explore the city in ways that are not mediated through men" (Peake, 2009, p. 327). But in the majority of these cases the scholarships focus has been placed on the lack of opportunities for women to walk and socialize in public spaces, causing them to constrain themselves to their private sphere. Besides that, mine, and other exploratory practices (Scalaway, 2006) have been focused on the risks and dangers with which sexist violence threatens women in their drifts and everyday lives.

City cartographies could be seen as a tool to make visible problems related to urban space after exploring the territory. Painted in an artistic way, cartographies could also express emotions, represent conceptual frames or depict attitudes linked to these problems in different neighbourhoods. With this intention mapping has been necessary, to point out the milestones, to establish relations between similar cases or to categorise issues. As an artist and an architect, I have developed some knowledge drifting and designing cartographies in Ljubljana (Slovenia), Paris (France) and some Spanish cities; in addition, I have also worked with pedagogical cartographies. As Braidotti (2014) asserts "we need cartographic, i.e. materialist mappings of contemporary power relations" (p. 19).

As a teacher, it was necessary to transmit this background about disruptive techniques, about poetic ways of awareness to students. And the best way to do it, was painting with them; sharing the artistic practice and letting them go on once they had some skills and expertise, negotiating the results we wanted to have as a group. Because "mapping can open up new territories for art practice and pedagogy and make connections with, on, and about the urban landscape" (Pérez Miles and Libersat, 2016, p. 341).

Results

This paper presents a research process that was developed in October 2019.

It has been carried out in a time that has been considered as a new historical moment in the fight for women's rights. A period known as the fourth feminist wave, marked by mass protests in various countries and in Spain, of course, denouncing violence against women. It can be considered as a specific fourth-wave case study. Because this case study makes “links between the emotions provoked by certain experiences, the activism that emerges from them, and the affective temporality this creates in relation to the fourth wave” (Chamberlain, 2017, p. 85). An activity that is at the same time a pedagogical, artistic, and vindictive action. The research has taken place as part of the programme of the master’s degree studies in Secondary education teaching in the specialty of visual arts at the University of Valencia. It is located within the framework of the project “Second Round. Art and fight in high school with *Fallas* and ephemeral actions”. This project of teaching innovation has already celebrated four consecutive editions, improving the situation of Art Education, especially focusing on teacher training (Huerta and Gómez-Aguilella, 2019). In each edition we have prioritized a different theme. In October 2019, as part of the ephemeral actions, we proposed to the students of the master to paint cartographies about gender violence in the city of Valencia.

It was an educational proposal for a total of 80 students from 2 different groups. It prepared them to face teaching from the involvement with emotions, the identification of causes that deserve to be fought because of their relationship with human rights, the coping mechanisms of social conflicts and the way they affect our community. An action was to be developed in 4 sessions of approximately 2 hours per session. Initially we reflected on the sexist violence that affects all people, but especially women; the way in which it so does, according to our condition and identity from an intersectional perspective.

The following classes were dedicated to share the design of one large mural painting by small groups, in two shifts (from 3 p.m. to 5p.m. and from 5p.m. to 7 p.m.); a collaborative work in which the teacher was in the role of A/R/Tographer. Students of this master previously graduated in Architecture, Fine Arts or Restoration. Due to their different backgrounds, several ideas were proposed when we conceived how to draw the Valencian urbanism in a wall. One proposal was to draw a grid on a map and move

the urban framework on a proportional grid drawn on the wall. The second idea was using an OHP projector during the afternoon darkness, to project the map on the wall and draw traces on it. The last idea was using a slide projector to project the map on a white paper inside the classroom where the drawing could be traced. Then transfer it to the wall through perforated points and pigment. The advantage of having several solutions (Figure 1) was the possibility to learn new skills of drawing from partners. Three mixed groups were created to work in three different sides of the wall in order to allow them to work simultaneously. On one of the parts a cartography of each district was painted. Next to it, the south area of the city was painted and closely the north one. Each group had been assigned a different way to solve the problem of drawing and respect the scale of each district and block.

Of course, not all the students had previous experience in painting or painting murals. The activity was not only an opportunity to try and explore the possibilities of this technique, but also to teach others or learn from them (Figure 2), to make mistakes and to solve the problems.

Fig. 1. Process of drawing the cartography. Sample series. Author: own authorship. October 2019, Valencia.

Fig. 2. Process of painting the cartography. Sample series. Author: own authorship. October 2019, Valencia.

Fig. 3. Mural ready to be intervened. Sample series. Author: own authorship. October 2019, Valencia.

Mural painting, as part of the characteristic actions of public art, became vindictive by granting a sense of denunciation. The proposed cartography aimed to make a social problem visible, in this case, the sexist violence that affects women in the urban space. For this, it collected the representation of the urban fabric and the different districts that make up the city on one side. And on the other side it showed, through points of different colours, a range of 8 actions of sexist violence that can take place in the public spaces. These actions were defined based on the declaration of the eradication of violence against women published by the United Nations in 1993 and considering the recent reviewed literature. Thus, for this project they were defined as: rape; physical, sexual, or psychological harm or suffering for women; harm threats; arbitrary deprivation of freedom; sexual harassment; fear of violence; insecurity feeling; feeling of not belonging or fitting in a place. Ordered by the severity of the physical and psychological consequences caused by these violent actions, it seems that the latter are not so harmful. However, micro sexisms are precisely the actions to which it is convenient to pay more attention to, especially from the educational point of view. It is disrespectfulness that opens the way to other more aggressive intolerances. And one of the examples of disrespectfulness and micro sexisms is that women still don't belong or fit into certain places.

> The night has historically been conceptualized as a dangerous and prohibited time and space for women (Wilson, 1991; Hooper, 1998). Consequently, women who transgress this imaginary and use public spaces at night are still seen as out of place in many contexts. (Ortiz Escalante, 2017, p. 57)

In addition, the artistic action became participatory and ephemeral. Participatory artistic practices are one of the best contributions of contemporary art to education.

Because participation provides the opportunity to convert the predictable outcome into a random process. Popular participation introduces many unpredictable variables that artists cannot control. For example, in participatory practice conditions of familiarity, personalisation, enthusiasm, playfulness, narrative, uniqueness, sociability and listening all advance and recede, but not all of them need to be present to foster participation (Lenz, 2016).

When participatory artistic action occurs as a learning process, it conveys the idea of the unpredictable as a value and of the process as something substantial above the result. This project is situated around the experiences of participatory practices in various settings with the intention of understanding how those practices can be utilised in public spaces that are searching for ways to meaningfully engage various audiences. Ephemeral art is another of the great contributions of contemporary art. However, in the popular culture of the Valencian Community, where this study is carried out, it is a characteristic with a wide tradition. One of the ephemeral artistic practices best known in our region is precisely the *Fallas* de Valencia (Ramon, 2017); recognized by UNESCO as Intangible Heritage of Humanity. Knowing that an artistic action takes place in some specific time and space and that its physical properties will be altered in the future until its disappearance also prints value to the execution process.

Students of more than 20 specialities of the master were invited especially for the occasion of the “PASTWOMEN Conference”. Among other invitees there were also the conference assistants and the administrative and service staff of the university. “PASTWOMEN Conference” was a meeting to reflect about research for coeducation, organized by Paula Jardón, member of PastWomen research group about women material culture. The participation on the cartography consisted of painting according to the legend of the 8 mentioned actions, coloured dots and in turn to voluntarily writing the events in a testimonial book. As a part of the conference, an event scheduled for December 12th, 2019 was dedicated to Laura Luelmo. She was one of our students some years ago. She was kidnapped, sexually assaulted, and murdered in El Campillo (Huelva, Andalusia, Spain) in 2018. This event was organised in her memory because a trauma such as kidnap and rape submerged us all into a wider culture of everyday experiences of sexism. It was possible to develop this action

because affect “stick political subjects together, creating a specific form of public feeling that sustains itself for a limited period of time” (Chamberlain, 2017, p. 73). During the day people were participating with their dots and conversations around the cartography (Figure 4).

Fig. 4. Participatory process of painting dotting over the cartography. Sample series. Author: own authorship. October 2019, Valencia.

The idea is to offer this mural as a work in progress, as an action open to participation of everyone who also want to intervene painting in the future. In this way the action becomes a plural situated perspective when it is painted by a group of people and at the same time it is still full of singular interventions. A wall that can give more and more voice and visibility about gender violence with the passing of time. It is not relevant to show our repudiation or disagreement only when dramatic events happen, we should work towards expressing it more often. It is also necessary to stop minimising or normalising micro sexism every time it happens.

Results

Different levels of implications during the process

The experience mobilized the youth group. This happening helped them to realise a problem that affects not only everyone living in Valencia but also the inhabitants of other cities in the world. Participation by mapping their experiences in a shared way placed and positioned them in front of the reflection of what happens especially to women and their bodies in a specific place and time. Even so, the proposal was open to everyone, trying to take “into account a multiplicity of experiences of inequality and oppression” (Truscan and Boruke-Martignoni, 2016, p. 106). On one side, we recognise

that multiple forms of feelings responded to this forceful political action. Thus, women and men had different levels of implications during the process. While everybody started the work process very implicated, in the last sessions, less and less men participated in comparison to women. It seems to be logical that the sympathy with the cause felt by women was higher, nevertheless, it would be desirable that it wasn't so, and that all the population was equally affected. But identities are the result of multiple characteristics and experiences, so as teachers we cannot control the implication and of course we cannot force anyone to participate from a sincere feeling. On the other side, the affections are not always positive, we could say that strong feelings such as anger, rage, indignation, and sadness possibly mobilize, speed up actions with greater probability on the part of those who feel them.

The word affect can be understood in two senses, the verb sense, and the noun sense. Affect in the noun sense is understood as an emotion or strong feeling that goes on to influence our behaviour. This kind of expression emphasises the movement and does not purely encapsulate a feeling or a desire but also realisations that manifest themselves in resultant behaviour (Chamberlain, 2017). Probably those who have not suffered sexist violence, were not affected so deeply, and did not have so many touching feelings or were not moved emotionally. Therefore, their commitment was smaller in comparison to those who did. Another interpretation could be that some people did not desire to participate because they were trying to avoid being retraumatised by the affective intervention.

Sharing instead of silencing

Another sense of movement was detected, one related less with the body and more with the mind. The movements that happened were also mental, not just physical. The participants started to talk with each other, shared their ideas, experiences and even secrets about the sexist violence that they have gone through. Rabaté (2015) asserts that one of the recurrent questions when one discusses 'affects' is whether these 'emotions' concern the body or merely the mental or psychic parts of subjectivity. What we discovered is that tiding to one another, students realised that also small sexist actions against them had a high impact on their fears and lives. An issue that

has been silenced during a lot of time, a taboo that was emerging for a personal and social consciousness. That way the personal experience in everyday life was verbalized during those days by people affected while affecting others. Students were engaged in the social act of becoming aligned with the feminist social movement. But the force that united people through reciprocity was the political context of painting a mural in public spaces with a hope and desire of social change.

The contact between participants was also very important. As the action took place in the beginning of the course, the relationship between students didn´t yet exist. But it helped them to meet each other and to establish confidence. One of the most important qualities of affect is its capacity to adhere subjects.

> Affect is the touching of feelings, which are activated by this form of contact. In the same way that moments of intense activism require a strong awareness of past formulations, future aspirations and engagement with the contemporary, feelings too can converge and touch one another. (Chamberlain 2017, p. 75)

Sexual assaults can be perpetrated with or without penetration. In any case a huge damage is inflicted to the victim. In cases with penetration, women feel most ashamed, they also fear about contagious diseases or possible pregnancy which increases their panic and their need to stay silent. Due to these reasons, we did not expect to get many public complaints from the victims of such cases. However, in this cartography, during the first moments of participation, up to three rape mappings painted with black dots (Figure 5) were located on the map. On one hand this is heart-breaking, on the other hand, we are satisfied that art can give way to the expression of such painful situations.

While the audience was participating, women started to talk to each other, sharing narratives and stories. It was amazing that there was no shame, only desire to share experiences. We often do not find a place to tell events that have affected us bodily and emotionally. Perhaps for fear of feeling judged, being blamed or overly victimized. Observing that other women also painted coloured dots created a sorority among all the participants. It gave them a feeling of security to unveil their attacks and also to write about them. The happening gave women the possibility to unblock some stuck

feelings. “Feelings can get stuck to certain bodies in the very way we describe spaces, situations, dramas” (Ahmed, 2010, p. 39). Bodies that have suffered violence in a specific space need to remember the existing risks in order to survive in the near future. But forgetting the events won´t help them or others to avoid new attacks. It is necessary to let go of the pain but maintaining awareness of the occurrence of the event is also very important. It is necessary to remember the details, such as when it happened, which kind of people were there, what time it was, which kind of feelings were produced, which strategies were used to overpass it, etc. “These histories have not gone; we would be letting go of that which persist in the present. To let go would be to keep those histories present” (Ahmed, 2010, p. 50). This is the main reason to make visible the exact point where those attacks happened and add some narratives in the case needed to establish a sort of memories for the future.

Black narratives

Participants wrote only about the most serious cases of violence. Those that were painted as black dots in the cartography. A woman, wrote about a rape that happened in Sueca Street in this way:

“I was 14 years old, returning home alone, because I got ahead of my father. A man chased me. In the portal of my house he attacked me, hit me, threatened me with a razor, forced me to lower my pants and panties, penetrated me with his fingers and when he was going to introduce his penis my father arrived.

I'm 56 years old and I'm still afraid when I come home alone at night.[2]*”*

As Cecatto (2011) asserts “at the individual level, fear of crime is largely the result of personal experience of crime” (p. 10). Therefore, no matter the years that have passed since an assault, it remains in the memory and fear of the victim, who somehow continues being damaged for all her life.

According to the protocol trials, rape happens when the victim is on the move, on the way from or to places, often to the victim's residence (Ceccato, 2014), like this 14-year-old girl. Another of these examples about rape when returning home was

[2] The original testimonies have been translated into English by the author.

reported. It was suffered by a friend in a street perpendicular to Blasco Ibañez Avenue, and was written as follows:

“Returning home one night she was assaulted by a boy with a knife. He raped her on the portal. He was arrested after committing half a dozen other violations. So, he returned to jail, from which he had left a few months earlier”.

Two other girls asked me, when I was energizing the action, if they could write about a rape they suffered outside the city of Valencia. One of them in a Valencian town, the other in Madrid. Of course, I considered at this time that it was most important to prioritize the need to express and communicate what happened over the decision to narrow the proposal to the mapped city. Because art can be therapeutic and channel the expression of emotions that have not yet been assimilated or even shared out loud. The girl talking about the incident in a Valencian town wrote the following:

"I will only "speak" of the strongest and traumatic, and briefly because I have not yet shared it with a professional: rape.

I was 13 years old. They drugged me, they raped me in front of more people.

I know I was screaming but I don't remember if he finally finished or if others pulled him away.

Suddenly images come to my mind, in daily life, without me thinking about it or deciding. They fill me with rage, anger and disgust."

Luckily, sometimes the rapes are not consummated. In any case, the harm for the victim is already done, and she can´t ever forget about it. Normally accompanied by harm threats, arbitrary deprivation of freedom, sexual harassment, fear of violence and insecurity feeling. These were all damages suffered on Primat Reig Avenue as reported by one of the participants. In addition, she related:

“I was walking down the street at dawn with heels. A young man of my age, Erasmus, when crossing with me decided to follow me and rebuke me. There was no one, no traffic. He was trying to force me to a darker street, just before fortunately a taxi passing by chance stopped”.

Less people wrote about happenings considered less damaging, such as those painted as green dots over the map: fear of violence and insecurity feeling. But these are the ones that perfectly express the type of thoughts that still remain in our society:

"A man in his 60s or 65s began to follow my steps wherever I went. And I was going to the opposite side. Then he started telling me out loud that young girls like me would always have to wear small skirts and show the body and that we deserved it. He also looked at me with faces of desire. He caused disgust, fear and anxiety in me. As well as the desire to flee from there and seek help".

The collection of narratives in this action is important because it adds to the drama of what happened the emotional details of the victims and the seriousness of the events. We ruled out the possibility of participants writing these narratives directly on the murals. We preferred they would write on sheets of paper so that we could check out the respect of privacy of the third parties affected, we couldn´t let it be violated. The sensitive topics written in this data required a prior filtering process due to ethical reasons.

The final result of the mural is aesthetically attractive, it is paradoxically beautiful. A student said something similar: "the lower levels of violence have happened so many times to each one of us, that we could fill the whole map with green dots, and it would be impossible to see the streets. But it would be so horrible that there were no streets to walk safely". It is the artistic and aesthetic result which generates this critical and poetic thinking at the same time.

Fig. 5. Black points, related to rape, painted over the cartography in the beginnings of the participatory action. Sample series. Author: own authorship. October 2019, Valencia.

Conclusions

Public art through cartography painted murals can make social problems visible when participatory mapping is used. It has been demonstrated that participatory mapping is really useful to vindicate the sexist violence that affects women in the urban space and contributes to engage people.

By involving emotions and reliving traumas we could run the risk of taking the participant back to the trauma, therefore, participation in the action was voluntary and previously explained in depth. We gave the participants the option of not participating if they did not desire to, we saw this as the best option not to expose them to trauma again.

Others that were less engaged, could probably have a lack of touching feelings that could move them to act against sexist violence. Through those who decided to be implicated, it has been proven that by participating in a sexist violence mapping of a city, the audience can unblock some stuck feelings, so the action can help them let go of the pain. Finally, the cartography will maintain public awareness of what happened.

Another important contribution which has derived from this research is, that the movement, the educative movement, is equally important related to the body or to the mind. The social act gives opportunities to be mentally aligned with a shared cause.

By sharing this experience, we hope that this kind of pacific, participatory, ephemeral, vindicate and artistic action could be considered for its applicability. The approach developed in a place like the University of Valencia could be adapted to another context to make similar problems about gender violence in public spaces visible. Nevertheless, we must consider that the transferability of any experience always needs some adaptations to the new context. Art education can be a way of responding to the urgency of breaking the silence that has normally accompanied the problems of sexist violence in the public and private spaces.

Educators and students may consider artistic mapping as a disruptive technique, a vindictive strategy, a form of pedagogical cartography to develop creative and pacific resistance. Artistic mapping can also reveal plural situated perspectives and singular interventions related to experiences in various cities at the same time. And lastly

artistic mapping can contribute to the representation of a more complex, situated, affective, queer, and intersectional understanding of social problems, like women's safety for example, as it was presented in this article.

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Affective togetherness in arts education: Lingering on a performative approach to wool felting

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Abstract

This article explores moments relating to affect and togetherness as expressed by three groups of teacher training students who participated in different performative wool felting sessions during 2018 and 2019 at two Norwegian universities. A performative approach to the subject of visual arts in teacher education is characterised by fostering intra-actions among the participants engaging bodily with each other, space, time and materials, in an open-ended, creative way.

The students express feeling of togetherness stimulated by intra-actions in such relational processes during performative approaches to wool felting. The leading question throughout this enquiry is what kind of togetherness the participants express. This is seen in dialogue with the work of Brian Massumi about affect. I borrow concepts from Gilles Deleuze and Félix Guattari, along with theoretical insights from Karen Barad, to share those experiences with the reader.

Keywords

Art education; felting wool; affect; togetherness; performance and performative forms of expression

Introducing my liminal positions

This article is rooted in my arts-based research within educational settings. Besides being a visual artist, I have taught art to teacher training students in Norwegian universities since 2005. My artistic and didactical practices have also shaped my research practice and this creates a fruitful synergy. Those positions produce liminal spaces as described in a/r/tography: an arts-based research methodology with a form of inquiry that is "an embodied query into interstitial spaces between art making, researching and teaching" (La Jevic and Springgay, 2008, p.67). I shall come back to a/r/tography in another section.

Nourished by my artistic vigour, questioning my art teacher practice, and carried by my curiosity as a researcher, I propose and explore performative approaches to visual arts in teacher education. By forming / making / performing felting, I roam the territories of visual arts and of art education as spaces for reflections in actions to evolve within an intimate dialogue between my three parallel on-going practices, together with my students.

As a pedagogue in the subject of visual arts, I look for a pedagogy that resists individualism and predetermined outcomes as products to be considered "The right" learning outcomes. I look for a pedagogy of collaboration rather than competition. When we organise education as mass production, there is the danger that we "become the McDonald's of the 21st century education" (Biesta, 2018), which presents two risks: the potential disappearance of art from art education and the potential disappearance of education from art education (Biesta, 2018). Art education in Norway tends to stay in a traditional groove, with "little understanding, or weight, on the personal, social, and relational factors as important in artistic activity" (Østern and Rønningen, 2019). In my view, we should value the artistic/creative process as much as we value the art product. For Østern and Rønningen (2019), this devaluing of relational factors "has, unfortunately, foothold in the classical Western arts education". Ideal art education practices are not about sole focus on the process at the expense of the product. The idea is to foster a broadened understanding of the subject of art in teacher education in order to avoid disenchanting the very core of the subject; that is, to allow imagining of alternative approaches and the possibility to

experience the unexpected (Jamouchi, 2019). I do not claim that there is one best way to teach visual art; I value multiple approaches to the subject in order to enrich students' experiences.

This text is an entangled part of my artistic and pedagogical study. How do I engage in a writing process when the idea, the phenomenon, the moment, and the act of my doing is bodily in its essence and the moment of the act is defined by its fluidity? This text cannot be a written re-presentation of my practices. It reveals liminal spaces, in which my identities infiltrate and fertilize each other, as well as they evoke and provoke each other. Writing this text by being in motion is similar to motion and transformation I undergo as an artist and educator: becoming in relational positions in the world. It is an ongoing questioning and search about how to write and convey an act that is essentially artistic/creative in a pedagogical context, or, in other words, an aesthetical learning process. Whilst writing this text, some of the concepts and words do not settle in a constant state of being. Some of them bring me to other concepts that seem to express more precisely what I experience and what I think while felting wool. On the other hand, some of them, as soon as I wrote them down, fade away the fluidity of the felting process.

The questioning and search of words and concepts that can help to convey my research go beyond the use of relevant vocabularies and correct syntax. It demands clarity concerning ontological and epistemological positions. I do not follow grand narratives that order and explain, as in a positivist interpretive framework in which "A single reality exists beyond ourselves, 'out there'" (Creswell, 2013).

More than making some reverence, by using references, I need those references to work for me. It should work in a way that I gain from it, which I can relate to almost bodily or even approach it viscerally and instinctively. It has to concern me in a manner that is more than an indication of what or how I should do what I do. It should be more than a method with established procedures to follow. It has to resonate with my three practices (artist, teacher, and researcher).

I borrow concepts from the vocabulary of Karen Barad (2003, 2007 and 2014) and Gilles Deleuze and Félix Guattari (1980). These include concepts like phenomenon, intra-action, re-turning, material-discursive, rhizome, and ritournelle. These are

concepts that transmit more faithfully moments of my teaching, creating, and researching. I find a fruitful synergy in connecting artistic research and art pedagogy with Barad's agential realism and the rhizomatic thinking of Deleuze and Guattari. Their work is indeed closer to a way of thinking and questioning, rather than explaining and establishing fixed models. It allows a research design in motion that resists following pre-given methods and protocols. This study benefits from a material-discursive approach that proposes the entanglement of matter and meaning, which suits my liminal positions. Drawing from Barad's agential realism, this assumes a particular position on scholarly practice. She draws our attention to how we frame, conduct, and communicate research. I shall come back to those concepts and some of Barad's work in another section.

A performative approach as I enact in this project is a re-turn, a ritournelle, a displacement of the dissimilar as the enactment brings other perspectives. They are many rhizomatic lines in this text, conveying my liminal positions in the realms I roam, concepts as philosophical doorways, and reminiscences as my poetical reverberations, students' reflections notes, material-discursive reflections of felting phenomenon, and spaces in-between those lines. Spaces that are open for the reader's imagination and interpretation. I hope that those rhizomatic lines and spaces in-between makes sensory sense or even creative non-sense for the reader. My wish to make common this study, by communicating this way, is that it might affect the reader.

Wet felting wool technique, contextualization and context

Wet wool felting technique

Felt is a non-woven fabric made primarily out of animal fibres. Wet felting is the oldest technique for turning animal hair, usually wool, into felt. The wool is washed, carded, and pulled to loosen the fibres, which are then arranged and overlaid. Water and soap are applied to open up the fibres. Then – by means of steps including manual compression, rubbing, squeezing, palming, and rolling – the loosened fibres are

densely entangled and bound together into a coherent and stable flat form. Wet felting involves a great deal of physical manipulation and lends itself to group participation.

In the classroom, I start with an approach to wool felting by demonstrating qualities of felting technique. I let the students become acquainted with the material and the technique before working, large-scale, co-making[1] project.

Contextualisation of a performative approach

I contextualise the performative approach to wool felting by positioning what we do in some broader contexts. Those contexts can be a combination of two or more of the following approaches. I lecture on the 20th century development of installation and performance art. I bring the students outdoors and organize land art lesson, giving students an overview of an art form with large-scale workspace and wide horizons. In that outdoor setting, we also would abandon normal classroom relations and spatial grids and hierarchies. I introduce the theme of the relationship between the body and an artwork by telling about my own experiences when working with large-scale and/or immersive art projects. I show a video of women working on tweed textile making while singing a waulking (working) song, traditionally sung in the last phases of cloth making, to help to hold the rhythmic movement involved in passing on and rolling the fabric. Such contextualisations give students a more robust understanding and awareness of a performative approach to art.

Context: participants and feedbacks

Both what the participants and I have done together, as well as the reflection notes they give me, inspire this text. Those reflection notes are feedback the students write just after a felting session. I use those written feedbacks as my empirical and referential material.

[1] I use co-making instead of collaborating. To collaborate do not necessarily include the idea of doing physically something together. It is in the making that we become acquainted with others differently, when handling with the materials and each other's gestures and movements.

Participants were three groups of students. Group A had 15 students, group B had 10 students, and group C had 9 students. Groups A and B were students living in Norway, and group C were international students in the country for a study semester along. In total, 34 students from two Norwegian universities participated in these three sessions between 2018 and 2019, and 28 of them sent me their reflection notes (the written feedback was not mandatory).

The felting sessions last for about 2 to 3 hours. My request for feedback is always in relation to what we have done together, but the way I formulate my request varies according to the situation we are in. I give them my e-mail address and invite them to write promptly some words or sentences (reflection notes) about what we have just done together.

I asked the group A: What are your reflections on the sensory experiences and the relational perspectives? I asked the group B: What aesthetic experiences have you gone through? How would you convey this to pupils or a public? I asked the groups C: What is your experience of wool felting? What did you think, feel, or notice?

Some of the experiences that are often mentioned from those performative events with felting wool have caught my attention. Especially experiences that indicate moments of affect and togetherness. I did not necessarily use those exact words in my request to the participants. Many participants do not explicitly use those words either. However, a sense of affective togetherness is expressed in a more or less subtle manner in the written feedbacks. The feeling of togetherness as expressed by the students can be seen from three perspectives: 1) a sense of belonging connected to a group and to the process itself, 2) awareness of oneself among others, and 3) intra-action beyond interaction. Those perspectives reveal features that differentiate the notion of togetherness. However, those perspectives are not separated categories; they are fluid and occurred simultaneously in time and space in the context of our felting sessions.

By using Barad's agential realism and the rhizomatic thinking of Deleuze and Guattari, I aim to unveil notions of affect and togetherness. By using this theoretical framework, I position this study in the post-human analytical landscape. This implies that "a rational detached closure of what it means to be human, with the emphasis on human

consciousness, rationality, objectivity, and detachment from the material world inherited from the Enlightenment, is destabilised" (Maapalo and Østern, 2018, p.4). Some of the richest bodies of theory emerging from this rupture of Enlightenment stabilities have come from Barad (2003, 2007 and 2014), Deleuze, and Guattari (1980), whose principal concepts that I employ in my analysis I will turn to now.

Looking for a fruitful language

Reading Gilles Deleuze, Félix Guattari, and Karen Barad was incredible, fantastic, different from what I had read earlier and amazingly close to what I do. Sometimes, I approach their work instinctively more than cognitively. Which generates a powerful engagement, engaging more than my cognitive understanding, including my thinking under the complementary acts of doing felting, researching, and writing. I probably do not understand everything, or I do understand it my way and make it work for my work. In this section, I present key concepts of a/r/tography, phenomenon, intra-action, re-turning, material-discursive, rhizome, and ritournelle. I describe how I understand them, and how I use them in my work. I start with liminal positions of an a/r/tographer as an overall frame.

The concept of a/r/tography relates to the living inquiry I deal with in my intertwined positions as artist, teacher, and researcher. A/r/tography reminds me of the entanglement described in Barad's material-discursive ontology and recalls Deleuze and Guttari's concept of rhizome.

A/r/tography is a "living inquiry" in which "visual, written, and performative processes are enacted as a living practice of art making, researching and teaching" (Springgay et al., 2005, p. 902). The concept of a/r/tography expresses my intertwined positions when I try to be in the experience of felting wool rather than re-presenting it: "living inquiry is an embodied encounter constituted through visual and textual understanding and experience rather than mere visual and textual representation" (Springgay et al., 2005, p. 902).

Irwin et al. refer, in their article "The Rhizomatic Relations of A/r/tography" (Irwin et al., 2006), to the rhizomatic interstitial spaces in between thinking and materiality

(Irwin et al., 2006, p.71). Further, they encourage us to engage with our work "as a rhizome by moving in and out, and around the work, making connections in a personal way" (Irwin et al., 2006, p. 72). I have been moving around my work with felting wool and re-turn (Barad, 2014) it. By doing so I propose a performative approach that emphasises the process. This includes giving attention to what happens with all the components of the phenomenon of felting, not only the visual aesthetical elements of the finale physical product.

The non-fixity of parts in mutual relation is the central idea of Barad's concept of intra-action (Barad, 2014). She describes a phenomenon as a relationship that emerges among entities from within their relationships. An event takes place, Barad argues in laying out her ontological picture of agential realism, within relationship, not prior to or outside it:

> "the primary ontological unit is not independent objects with inherent boundaries and properties but rather *phenomena*. […] phenomena do not merely mark the epistemological inseparability of observer and observed, or the result of measurement; rather, *phenomena are ontological inseparability/entanglement of intra-acting "agencies*". (Barad, 2007, p. 139; emphasis in original)

In my project, I approach the felting process as a phenomenon. I endeavour to unveil the intra-action between the components: human and non-human in a post-humanistic perspective. Barad's concept of intra-action describes the relationships occurring under a phenomenon that emerges from within the components. Further, intra-action relates also to the inseparability between the phenomenon investigated and the investigator. Barad describes the researcher as someone that interferes and disturbs the intra-action of a phenomenon. She refers to the researcher as an apparatus as s/he is entangled in the phenomenon (Barad, 2014).

I understand agency as the mutual constitution of entangled components. The components do not hold agency as individual entity with separately determined properties. In this study, I look at what happens from / within the components in intra-action. When I now adopt an ontological assumption that approaches and understands reality as multiple, and dependent, among other components, on the

approach of the researcher, I also re-turn and position my working with felting differently.

Karen Barad (2014) uses the term re-turn with a hyphen to distinguish it from the verb return. Re-turning is not about going back to the same or doing again what we have done before. For her, re-turning means to approach a known material or phenomenon from another angle as when: “turning it over and over again – iteratively intra-acting, re-diffracting, diffracting anew, in the making of new temporalities (spacetimemattering), new diffraction patterns” (Barad, 2014, p.168). In my work, it means to re-turn the well-known wool felting material and technique. I question traditional teaching practices in art education, I re-turn wool felting to look closer at the value of the process of felting when intra-acting with material, students, space and time.

In 2015, I invited teacher training students to play-felt large amount of wool with me on the floor, in the classroom. By doing so, we found ourselves elsewhere than in the position of focusing on the production (close to the idea manufacturing) of a given set of pre-defined products that can (more) easily meet what is expected to be learning outcomes as described by the Norwegian curriculum (cf. Østern and Rønningen, 2019). Detached from “formal aesthetic art didactics”, as analysed by Venke Aure (2013), a performative approach to the subject of arts led to various approaches (Aure, 2013, p. 14) which are not based on regulated and regulating thinking. We evolve in the flux of our making and within intra-active relations of the event/phenomenon.

In writing this text, I borrow another central concept from Barad, which is material-discursive. She emphasizes the entangled inseparability of discourse and materiality:

> “The relationship between the material and the discursive is one of mutual entailment. Neither is articulated/articulable in the absence of the other; matter and meaning are mutually articulated. Neither discursive practices nor material phenomena are ontologically or epistemologically prior. Neither can be explained in terms of the other. Neither has privileged status in determining the other”. (Barad, 2003, p. 822)

The entanglement of matter and meaning focuses and gives attention to the ongoing, dynamic, and relational enactment of a phenomenon. This is how I communicate the analytical reading of my materials/components towards the end of the article.

Deleuze and Guattari (1980) introduce the concept of rhizome with a nod to its botanical referent: a multidirectional rootlet system. They elevated the term to ontological status and use it to denote a system composed by non-hierarchical and non-representational points. One characteristic of the rhizome is connected to the principles of multiplicity and agencement, in terms of its being "a growth of dimensions in a multiplicity which necessarily changes in nature as it increases its connections" (Deleuze et Guattari, 1980, p. 15). This is something I understand as putting me/we, when felting wool, in a constantly phase of becoming. A multiplicity of points of different nature composing the rhizome "are not composed by units, but by dimensions, or rather moving directions" (Deleuze et Guattari, 1980, p.31). This multiplicity of dimensions are, in a performative approach to felting wool, intensities of acts, movements, changes, displacements, encounters, etc., whilst transforming animals' fibres, human bodies, and other non-human components involved in a rhizomatic structure.

Deleuze and Guattari underscore that "In contrast to a structure which is defined by a set of points and positions, (…) the rhizome is made of lines" (Deleuze et Guattari, 1980, p. 31). Those lines are "segmentary lineage, stratification as its dimensions, as well as lines of flight or deterritorialisation as the maximum dimension after which the multiplicity undergoes metamorphosis as changing in nature" (Deleuze et Guattari, 1980, p. 31-32).

When the rhizome "operates by variation, expansion, conquest, capture, side shoot" (Deleuze et Guattari, 1980, p. 31), it reveals a language that recalls the work in motion of a felting process and its multiple offshoots and ramifications.

I have been felting wool for years; still I need, each time, to re-enter a new the phenomenon of felting. As "A rhizome has no beginning or end; it is always in the middle, between things, interbeing, *intermezzo*" (Deleuze et Guattari, 1980, p. 31), I do not find myself in the beginning of a procedure or at its end. I rather position my work as an ongoing process of an artistic intention over time. This idea of intermezzo

reveals that I do not wish to come back or mirror previous felting acts. I am evolving/becoming in the middle of a practice of research into material and immaterial components.

Deleuze and Guattari introduce the ritournelle by starting with three aspects: as a point that we attempt to fix in a space/territory, as a circle that organises a limited space that holds the forces of chaos outside, and as an opening in the circle allowing us to reach out to the chaos and allowing the chaos in (Deleuze et Guattari, 1980, p. 382).

When felting wool I re-create a previously known territory each time I start a felting process. Deleuze and Guattari write also about territorialisation and deterritorialisation. More than being a territory limited by static boundaries, deterritorialisation is a movement operated by lines of flights (Deleuze et Guattari, 1980, p. 634). As I understand it, lines of flights are movements by which we leave a space/territory to enter another one that changes us fundamentally, as we reach the point of non-retour.

I interpret the ritournelle as an act of coming back to something known, but with a shift or rupture from a previous act. When I felt wool, I compose with known and unknown components. I compose with material components and the ideas of fluidity and exchangeability.

Re-turning wool felting toward a performative approach to art education

In 2010, I started to invite teacher training students to play-draw with me in the classroom. Using our whole bodies on large-scale craft paper displayed on the floor and the walls, allowing cooperation through non-verbal communication, we focused in the making rather than the result of a foreseen product. A few years later, I started to document and reflect on this approach to drawing, inspired by contemporary performances within visual arts. The transformative power of performance (Fisher-Lichte, 2008) was also transforming our teaching session (Jamouchi, 2017). I wanted to see if the deterritorialization (Deleuze and Guattari, 1980) of traditional teaching sessions could disclose a creative detour. Together with my students, I wanted to extend the borders of traditional arts teaching practices.

Fischer-Lichte (2008) claims that the transformative power of performance lies on different parts of the work. The present, live moment transforming the spectator into an actor is one of them. Another one is that a performance eludes the scope of traditional aesthetic theories. Moreover, performance challenges the classical interpretation of art object focusing on its visual components (Fischer-Lichte, 2008).

In the subject of visual arts, one can study and describe materials as amorphous or inert entities, as if materials are passive until we do something to them. However, we can also approach materials from a more dialogical perspective, being in intra-action (Barad, 2007) with them. Some materials are extremely malleable and offer unforeseen moments that can lead the students to creative de-(con)struction, shifting, and non-identical repetitions, as an echo to the concepts of the ritournelle given by Deleuze and Guattari (1980).

Beside a traditional approach to arts in Nordic teacher education, we see more voices that embrace approaches that go under the umbrella definition of post-human and new materialism. Some Norwegian doctoral theses written by Ninni Sandvik (2013), Bente Ulla (2015), Ann Sofi Larsen (2015), Camilla E. Andersen (2015), and Ann Merete Otterstad (2018), relate to pedagogical work in Early Childhood Education. Contributions with such approaches specifically within visual arts subject in teacher education are still modest.

I re-turn wool felting; I approach it from the angle of a performative act, a creative event. It means to enact the phenomenon of felting wool through co-making and meeting each participants' differences, similitudes, and singularities. The pedagogical aspect resides in the relational and other potential experiences among the artist-teacher and the students. The performative approach to wool felting neutralizes technical and recipe-like (teacher) formation to accomplish other forms of transformation. A performative approach to wool in the classroom is explorative, non-representational, participative, dialogic, and relational, as well as a space for opposition and resistance. When using concepts of Karen Barad, one could add intra-action and material-discursive. This kind of approach with teacher training students unveils some aspects of affective togetherness.

Affective togetherness

Achieving a common experience is not synonymous with experiencing the same. This is common for both a learning context and an artistic experience. Students or a public sharing the same experience do not necessarily go through the same transition. The threshold, as "The magnitude or intensity that must be exceeded for a certain reaction, phenomenon, result, or condition to occur or be manifested"[2], during an aesthetic learning process can give different ways of experiencing a shared experience. The collectiveness of a situation affects us differently. A transformation puts us, and people watching around us, in a different position of togetherness, without necessarily merging us in the same way of being/doing/thinking. For Massumi,

> "When you affect something, you are opening yourself up to being affected in turn, and in a slightly different way than you might have been the moment before. You have made a transition, however slight. You have stepped over a threshold. Affect is this passing of a threshold, seen from the point of view of the change in capacity". (Massumi, 2015, p. 110-111)

In this respect, togetherness does not bring uniformity. "There is no sameness of affect. There is affective difference in the same event— a collective individuation" (Massumi, 2015, p.103). Affect is related to the idea of togetherness because it cannot emerge in a vacuum. We cannot be affected when cut apart from others or our surroundings. In a learning context in art education for example, students, teachers, materials, space and time are present components. Each component plays a role. Affects "are basically ways of connecting, to others and other situations, of affecting and being affected" (Massumi, 2015, p.110). The idea of affect and togetherness is thus symbiotic. For Massumi, affects put us in processes of participation larger than ourselves: "With intensified affect comes a stronger sense of embeddedness in a larger field of life – a heightened sense of belonging, with other people and other places" (Massumi, 2015, p. 110).

The classroom during a performative approach to the subject of visual arts puts us in a larger field in which moments of affective togetherness unfold. An aesthetic learning

[2] Source of that definition: https://www.lexico.com/definition/threshold Retrieved on January 2020

process is a process that broadens our understanding of the self and the other. To do so we are giving and receiving and we are in the state of being in tune.

The idea of a transformative path, or threshold as mentioned above, is present in the classroom when we relate to ourselve(s), others, things, objects, and surroundings under a transformative path. This attentive presence to human, non-human, and the surrounding seems to bring a sense of togetherness.

In my project, the idea of togetherness is inspired by contemporary performance art. However, the performative turn we have seen in the art world since the 60's is not equally noticeable in art teacher education (Aure, 2013). A performative approach to art education might resist generating predetermined outcomes, traditional knowledge production, and individual working process (that are different from mutually and collectively engaged artistic processes). Simultaneously, a performative approach to art education can engender unforeseen results, experimental research, and collective working processes. For Aure (2013) a relational and performative oriented art didactic has its potential in allowing a more flexible and dynamic approach to the working process (p.15).

Illeris (2012) analyses the Scandinavian concept of aesthetic learning processes for the 21st century by bringing our attention to how they "remain bound to a limited number of symbolic forms, i.e. those related to the arts, while experiences with a range of other cultural products are excluded" (p. 12). She proposes a relational aesthetic-inspired approach to actively create relation, not a passive empathy (Illeris, 2012, p. 16). Her concern and hope for a broader aesthetic learning process includes a performative approach in the future.

The reading of Massumi, Illeris, and Aure shape and sharpen a plural approach to the notion of affect and togetherness. When we do not only look for manufacturing a product as the outcome of aesthetic learning, we might be more aware of ourselves and possibly find a way to intra-act / mediate ourselves in/within the world, as we are a part of the world.

As the reader has now noticed, this text is not dealing with potential learning outcomes related to students' craft skills or ability to realize formalistic aesthetic products. I approach the aesthetic learning process by looking at the potential experience of

affect and togetherness, as expressed by teacher training students over the two past years.

Before bringing the voice of the students through their reflection notes, I shall introduce our felting sessions by rendering them through my narrations.

Reverberations from performative felting sessions

In the following section, I retrospectively narrate some felting sessions carried out together with teacher training students. Those narrations differ from accurate description or re-presentation. I invite the reader to see those narrations as a rhizomatic reverberation of what we did, as I engage with my senses and memory. Those narratives are closer to a poetical language involving myself bodily and sensorily by using my memory to engage with a written language. Language is yet another material, or a component from a Baradian perspective. This entanglement, including wool felting and written words, is a living enquiry that encompasses my identities connected to my three practices as artist, teacher, and researcher.

Creating and finding our space

We are students and an artist-teacher in the workshop of a Norwegian university. We display a large amount of wool on the floor. The floor is ours. Our whole body integrates the space. We start with gentle frictions between our hands and the numerous layers of wool on the floor. We use pine tree soap and warm water to let the wool fibres open up. The colour, the texture, and thickness of the material change. The odours of the pine soap and the wool in the air become intense. The atmosphere in the room changes. We all experience and share material and immaterial components around us and in us. We start to step on the wool as we find a space to navigate between each participant, between the wool and the surroundings. We are creating and finding a smooth space, a territory.

Discovering ourselves and other in other ways

The sounds of our steps resonate. The rhythms of our movements takes us from place to place. There is no visible path or given method to follow. The ongoing rhizomatic structure regulates the next steps, undulations, and gestures. The bodies of the others make us aware our own body. As the fibres of the wool entangle, we intertwine our gestures. The space is smooth. We navigate as nomads. We undergo a wayfaring that sets the landscape in motion, inviting and inventing our next move. A ritournelle that does not repeat itself identically. Re-discovering all the components of the event, included ourselves. We roll, throw, and pass on the massive, felted piece of wool. We do, in other ways, what may have been done before, for centuries, elsewhere.

Intra-action between wool and other components

Wool, soapy warm water, bubble plastic, air, spaces between bodies, bodies in motion, iterative movements during a duration.

Repetitive approaches, displacements, shifting places and qualities. Movements that bring the moments. Movements that transfer the moments. The intra-action does something. To be / make / become present. Agency of entangled components. A phenomenon. Moving whilst being moved. Affect? Improvising and understanding wool, water, spaces, and bodies. Process.

Touch and skin permeate natural materials, duration and tempo.

Be(coming) aware our own body, others' bodies, everybody. Heaviness and weightless, presence of diverse components. Intensity, augmentation, attenuation: moments do something to the event and its components. Ability to affect?

Composing with space, spaces in between, with movements, slow, rapid, repetitive, and unexpected. It makes me vibrate. Affective affinities. Exceeds threshold.

Establishing another dialectical mode with written words

The transformations of the fibres are remarkable. We notice the changes of the wool and the changes of our relations during the event. Intra-acting with each other. We barely use words as we, sensory, make sense of the moment. Meaning making in /

through / within / during the making. A ritual we did not know before being (with/in) it.

The musicality is present, coming from the sounds made by all the present components. In some case, we amplify the musicality when we, intentionally, make sounds with our bodies. Sometimes we hum. Once, we had some music on.

The piece of wool is left to rest. We now enter another mode of expression. We transmit the experience of the event with the materiality of written words.

Material-discursive with/in components of felting phenomenon

Teacher training students connect often what we do to their future profession as teacher. Even if the didactical aspect is clearly included in their feedback, their personal experiences of the event is substantial. The feedbacks are sometimes few words, sometimes shorter or longer sentences, and sometimes a longer text.

After reading Barad's concept material-discursive, one can see how I entangle the doing and the thinking. I am of this experience / phenomenon; I not only look back to what we did and describe it in words here. It is through the materiality of the components during the felting entangled with the materiality of the written students' feedback that the material-discursive practice become the analytical reading of the materials. What matters in this material-discourse is a sense of togetherness, which enact slightly differently in each felting session. Group A reveal a sense of belonging to the felting process itself, students in group B became aware of themselves among others, and group C experiences intra-action beyond interaction.

I asked group A to send me an e-mail reflecting on sensory experiences and relational perspectives. Those are my regular students[3]. This question came as a continuum to one of our lessons and discussions concerning conceptual art and installation.

Malin[4] wrote this: "Vestibular: the body gets moving, balancing on the wool with others. Kinaesthetic: muscle and joint sense: the interaction with the body's

[3] This means that I am their art teacher through the semester.
[4] All the students' names have been changed.

movements". The awareness of her own body involves immediate experience of and meeting with the world. It is sensory perception and emotion as one. Malin writes further: "Collaboration, communication, flexibility in solving the task together, laughter and joy, togetherness, we participate in a process together where no one is a leader and everyone can contribute". The awareness of her own body and herself is also connected to the awareness of herself among others. The non-verbal communication going on leads the group; it seems like nobody takes the role of a leader. Nevertheless, the bodies in action lead and create the event. The intra-action among the wool, one's own body, and the others' bodies create the event. The event affects the participants as the event is leading the movements and actions, leading to a feeling of togetherness. A material-discursive event going on in the classroom emphasises the entangled inseparability of materiality and discourse. The performative approach to wool felting brings us into a territory where language is not opposed to material and oral discourse is not synonymous to language.

Christian writes his feedback this way: "Concerning the relational you come close to each other, as we did today: when you exchange the same piece of material it really become a common project". The sense of belonging is not only related to the different participants, but also to the material going from hands to hands among the members of the group. Marika wrote this about the relational perspective: "We got even more together when we worked with it. The relationship was strengthened and it brought unity".

Those feedbacks reveal that the students were in tune with the different entities of the event, composed by the transformability of the material, the bodies working with it, the flux of the exchanges among the participants as well as the process leading the event. The students are open to what affects them and in turn affect the process of felting and feeling of togetherness.

For Ingvild, it was "Nice to just DO[5] and see what happens – you can sing, dance and relate a lot (if you go for it) with each other in the process itself". Intra-action in this group was visible in the making and audible when the students started spontaneously to clap in cadence on the wool, producing rhymes and different sounds. Musicality

[5] The student wrote the verb «DO» in majuscule in her feedback.

and drum-inspired approach to felting with feet and hands accompanied a rhythmic bodily approach, combining gestures and self-made sounds with different beats. The process comes at its highest level of intra-action: differences of the components are not separated or opposed to each other but entangled in a space-time made out of making, as Ingvild wrote: “Just DO and see what happens”.

For Tilde, this session was “Something we made together. The expression is something we shared and the process was in focus”. It seems as if the process had its own autonomy and brought the students further. Othilie wrote: “Of sensory experiences I forgot about time. There was also a lot of imitation in the room and we inspired each other. Across the room”.

Bodies in motion and in intra-action with rhythms created by movements and sounds produced during the process generated an event where different components of the phenomenon intra-acted. Tempo, duration, flux, repetition and imitation overlap, occur, fade, become active again, speed themselves and ran across the room. The material and immaterial entities of the event are palpable in the room. This assemblage of diverse intensities is in motion, the materials are diverse in their forms and substance, and perform in a non-hierarchical intra-action.

I asked the group B those questions: What aesthetic experiences have you gone through? How would you like to convey this to pupils or a broader public? This question is related to the fact that this group of students have a slightly different profile from those following ordinary master degree education to become teachers. Those students follow one year of study in the visual arts as their only subject. After that year of visual arts study, they can choose to become teachers or artists or to work in an art institution with a broader public. I contextualised the felting session by starting with an introduction to performance art followed by Waulking song on a video showing women working on tweed textile making.

Andreas, a student in this group, wrote a long text about his experience. Some parts of his feedback were: “In such group work one works differently than when working alone. One has to discuss, people have slightly different perceptions of what is the right procedure. Learning to work in teams and accepting differences, and getting to know one another are important aspects in this way of learning”. The feeling of

togetherness is not the same as a feeling of sameness. Even if everybody participates in the same performative event, their individual experiences all differ.

Andreas wrote further: “This creates a unique and new situation. We stepped on the wool and we supported each other. Inspired by a video from the hand craft tradition in Wales, we played rhythmic music[6] and followed its rhythm. We sensed in a completely new way. Walking on bubble wrap and walking on our soapy wool while hearing music was something completely new for everyone. There had been some uncertainty at first, but we quickly went on with the task, became familiar with the task, the others and ourselves. We support each other and use our sense of balance. We are physical.” The sensory and bodily aspect is decisive here in the meeting with and becoming more familiar with both the others, a rhythmic dynamic, the wool, the task, and oneself.

Andreas wrote this too: “The process created something more than just a simple felting product. I think that the intention here has to be that in addition to learn felting and make a product, something more will happen. Experiences for the individual and for the group. Maybe in a greater extent than with a regular group exercise. Perhaps this approach may give a different result. Maybe it can be used with students who have difficulties, or with adults from different cultures. You become a little ‘naked’ and harmless when you do this task, not only yourself, but also the others. Perhaps the participants are left with experiences that go a little further and deeper than just solving a given traditional task”.

Andreas does not use the personal pronoun “I” when he writes about his experience, but he uses “we” to answer my request about his aesthetic experience. As a colleague of mine pointed out, I also use the pronoun “we” when I write about the felting processes I undergo with the students. Affect and togetherness, for Andreas and probably for most of the participants, is in the making, the sharing, the vulnerability, in the differences, and being physical and sensory. By sharing the same space in becoming coordinate (not necessarily pre-organised) in our movements, we created a territory that became ours. We find ourselves in a field larger than oneself. Intra-acting with space, time, other components and ourselves, we experienced a shared world. We expose our bodies differently during the event. The process had an agency that

[6] They played this music on one of the students’ mobile phone.

brought us in a deeper understanding of the task (more than an object production) allowing for a more intimate relationality to the participating components.

Linea comments on the fact of working barefoot as follows: “Walking around with others gave rather a feeling of intimacy, since feet are actually a very private thing”. Kamilla goes on by writing: “I can imagine that using such a working technique is fun when working with children. That is because you use your body in a different way than usually in art subject. Using your feet to shape something is a different and fun physical experience”.

Students used their feet to press, pack, entangle, and felt a large wool piece displayed on the floor. Rhythm, repetitions, different cadences create moments of entangled bodies and materials. Engaging in other ways with material and other participants, the students re-positioned themselves. They take positions that they did not experience previously. Other kinds of subject formation (the self among others) are allowed and the dynamic of becoming together among others redefines their relationship to material and immaterial components. The relationship to the process is also noticeable in the room. Each of us become the co-creator, the students together with the artist-teacher. The creative process is completed through every single body and everybody’s participation. A ritournelle that comprises a plurality of approaches, new ways of working, discoveries, and inventions.

Martinas’ feedback was “This was a social and creative process where the work had to be carried out by a group of collaborators. This is a task I would give to students from all grades. Because, no matter how old one is, this would fit in well with using the body in a creative process rather than using only the hands and working collaboratively in a group where several brains are in one and same creative process”. The students were not only collaborating, they were also co-making. They become acquainted to each other not only by talking and planning, but also by actively doing in the making process.

Elisa wrote: “Different processes are repeated. Social, dance, seaman's shanty . Barefoot, a lot of energy going on”. As for Marit: “You learn a lot from this task and we got to work in a completely different way than we thought. One learns to cooperate”. For Roald: “To felt wool together was actually a weird process; it was something I did

not know would work until we started with it". The novelty or strangeness of this performative approach re-positioned the participants. We did not have a description of the task of how to use our bodies nor how the process should be accomplished. The material invited us to meet its qualities and the process brought us together as we felted the wool.

Group C is an international group of students following an art subject course during their international exchange program in fall semester 2019. I asked the group C to send me an e-mail about those questions: What is your experience of wool felting? What did you think, feel, or notice?

Denis wrote: "The material seems so fragile but during the working process I've experienced again how strong and flexible the wool can be. What I also appreciate is the 'surprise effect' during the felting process! You never know exactly what the outcome might look like! Because the felting process is quite long you somehow start building up a kind of 'relationship' (I don't find another word for it) with your artwork – that makes you even more proud when you've finished your project". Here again we see intra-action and how the process seems to have an autonomous course with its own agency. This is why the process can surprise us. Affect is strong here: the student gets affected and actually opens herself for what the material can bring as non-expected moments. Denis does not mention building a relationship with other students. She rather points out how time is a component that contributes to building a relationship with the material.

Veronique has a similar feedback about the autonomous course of the process: "I didn't have to think too much about what I was doing, I just could use my hands and it developed kind of by itself". Caroline concludes: "As a teacher I will keep in mind that for wool felting pupils do not need an introduction because they have to pay attention to how the wool behaves and it shapes". The felting process reveals agency when intra-acting with/in us. An introduction to wool felting is not enough to understand all the qualities and possibilities wool felting has. It is the process, through performing wool felting, that one gets a broader understanding of it. Exactly that kind of understanding of wool felting and all the moments emerging during the process are difficult to enact in a traditional approach based in a formal aesthetic art didactic.

Summing up and departing again

In a pedagogical context, performative art sessions rich in intra-active processes, unburdened by formalistic imperatives and preconceptions, offer unexpectedly rich insights to students in immediately accessible forms. These can inspire both artistic practice and enrich tomorrow's art pedagogy in schools.

I endeavour, with a post-humanistic perspective, to unveil the intra-action among the components – human and non-human. Philosophical concepts from Deleuze and Guattari, Barad, and Massumi – such as rhizome, ritournelle, phenomenon, intra-action, material-discursive, affect – have been explored here as extraordinarily apt in limning the mutually implicated and dependence among us, materials, space, and time in these sessions.

As mentioned in the introduction, they are many rhizomatic lines in this text, with spaces in-between the lines. Those rhizomatic lines invite the reader to imagine and interpret a performative approach the visual arts in teacher education in her/his own way.

Each felting project/session is a repetitive act with infinite variations. Lingering on a performative approach to wool felting in arts teacher training education give the opportunity to unveil some aspects of affective togetherness. Bringing visual arts in teacher education to the surface as rhizomatic lines and material-discourse can transform our understanding of what it can be. It is now up to us – me, the reader, and teacher training students – to think about how we want to understand and practice this knowledge in the future.

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Affection as a movement of desire bound to pedagogical relations

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Abstract

In this article I present my journey through the pedagogy of affection, starting from a conjuncture that made me pay attention, in the teaching of Psychology of Art, Contemporary Visualities and Arts-based Research at the Faculty of Fine Arts, to the entanglement between desire and pedagogical relations. From this crossroad, I consider pedagogical relations (inspired by Bernard Charlot, Elizabeth Ellsworth, Alfred Porres and Max van Manen) as part of an encounter between subjects and knowledge that affects the positions of students and teachers and challenges the dualism 'them and us'. Desire (based on Gilles Deleuze and Jacque Lacan) emerges in pedagogical relations as an agency that needs to leave behind the obsession to reproduce and, mainly, to interpret, diagnose and classify the student. At this crossroad between pedagogical relations and desires, affects appear when an experience of encounter of subjectivities (how we know and narrate ourselves) and knowledge (how we link ourselves to what we know) takes place. To illustrate this entanglement of pedagogical relations, desire and affects, I present two examples connected with my roles of teacher and researcher. The first one links with an Arts-based Research course where teachers and students learn horizontally and differentially. The second one, focusing in a cartography make by a secondary school teacher to give an account of her learning path, is part of a larger research project "How do teachers learn: educational implications and challenges for social change". Both examples contribute to explore the notion of affection as part of a substantial change in the relationships around politics, research, and pedagogy.

Keywords

Learning trajectories; cartographies; higher education; entanglement; displacement.

My journey from relational pedagogy to pedagogy of affection[1]

I have not arrived at the affection turn and the pedagogy of affections from reading Spinoza (1677/1980), Hickey-Moody (2009, 2012, 2016), the chapters edited by Gregg & Seigworth (2010) and Bakko, & Merz (2015), or the conversations organized by Massumi (2015) among other authors. My arrival was through a conjuncture (Teymur, 1982) and a process of collaboration and disobedience, in Atkinson (2018) terms, with other colleagues, from the teaching innovation group Indaga-t[2] which tries to promote learning through inquiry, at the University of Barcelona. This conjuncture related to a movement to look for alternatives to the normative form of teaching favoured at the University (University of Barcelona, 2006). A technocratic drift in educational planning spread with the excuse of the Bologna process based on the Bologna Declaration[3] (1998) to homogenize the regulations of higher education in Europe.

During the implementation of the Bologna process, our option was to pay attention to the 'pedagogical relationship' established between teachers and students and rescue it as a counter-report to the teaching innovation promoted by the University. We took this name because it is like, with little variations, similar to that used by authors such authors as Charlot, Ellsworth, Van Manen and Porres. Charlot (2000) speaks of pedagogical relationships linked to the social, cultural, and vital distances between what schooling offers young people and the interests and knowledge that shaped their own experiences of subjectivity. Elizabeth Ellsworth (1997/2005) reviews the pedagogical relationship through concepts such as mode of directionality or the unconscious "to give a jolt to forms solidified and limiting thinking about teaching and

[1] Throughout this text, I use 'I' when speaking from the position of the author writing the article. When 'we' appears, I refer to the group of researchers who carried out the research reported in the second part, and to the bibliographical references I wrote with other colleagues.

[2] Teaching innovation groups at the University of Barcelona are those groups of teachers set up to generate and maintain teaching innovation initiatives in their context through the development of teaching innovation projects and the dissemination of their results and activities. The groups' actions aim to achieve their specific objectives defined according tothe teaching innovation framework established by the University.http://www.ub.edu/rimda/grups

[3] https://ec.europa.eu/education/policies/higher-education/bologna-process-and-european-higher-education-area_en

practice" (Ellsworth, 1997/2005p. 12 paraphrased). Van Manen (1991/1998) refers to pedagogical influence as "something that radiates or flows and can have various consequences or meanings. In a broad sense, influence connotes the open attitude that a human being shows towards the presence of another" (p. 32, paraphrased). Finally, the opportunity I had to explore in detail the notion of pedagogical relationship was with Alfred Porres' doctoral dissertation. We started from the consideration that learning is a committed educational act that seeks to transform both the student and the teacher and that it is situated in the centre of a teaching experience aimed at building a pedagogical relationship that moves from doing by the teacher to doing 'with' the students (Porres, 2012, p. 16). The "pedagogical relationship" focus on the encounters between subjects, and with their self-knowledge, the others, and the world. This pedagogical relationship cannot be planned -as Atkinson's (2018) disobedience-, but appears and occurs, when an experience of encounter of subjectivities (how we know and narrate ourselves) and knowledge (how we connect with what we know) takes place. What leads us to pay attention not so much to what we do, but to what happens to us. Through the pedagogical relationship, we are transformed, to the extent that we move from our initial positions. This shift takes place when we feel affected by what surprises and moves us.

In this way, teaching and learning do not only require finding the most appropriate planning of a sequence of contents, so that there is a correspondence between the input of information and its reproduction. Nor does it require a way of understanding assessment as the acquisition of specific skills that are reflected in paper and pencil activities planned by the teacher and carried out by the student.

Having the pedagogical relationship as a reference leads us, on the contrary, to pay attention to how meetings in which subjectivities and knowledge shared are made possible. Pedagogical relationship makes the class space, above all, an opportunity for subjects encounters around experiences of thinking, knowing, and sharing. Facing higher education from this position questions two fundamental principles of "the one most prevalent teaching method, used in over 90% of college and university classrooms" (Naiva, 2000.p. 71): the teachers are the depositary of the information and knowledge that they transmit to students who have to reproduce it. As a consequence of this discourse, the teacher embodies the authority and power of the

one who knows, as opposed to those who are considered as subjects of not knowing (the students) (Schmidt,et al. 2015). This logic underpins the dominant vision of what teaching innovation in the university should be. However, pedagogical relationship does not seek to add rubrics for assessment, nor does it pursue a planning in which each activity is defined in advance. Pedagogical relationship is configured as a process that reflects an encounter that, because it is uncertain, can only be inscribed in the sphere of the possible.

Therefore, a pedagogical relationship is an encounter that affects our positionalities of being students and teachers, and the dualism 'them and us'. Here, positionality is understood "as a political process" and as "relational construction, while the conditions of possibility for an agent depend on its position concerning others" (Fares, 2010, p. 81). Because the pedagogical relationship is not only about learning information or generation of knowledge but also of ways of being together in reciprocity. A pedagogical relationality is an option that is chosen, not given, and that is (re)invented in each relationship experience (in each course, with each group). This inventive process puts the pedagogical relationship in a position of uncertainty and vulnerability. As Porres (2011, p.68) reminds us, a displacement is generated from the teacher as "someone who learns from their own practice" to the teacher who stands in front of his or her students as "someone who learns with them." This displacement makes the pedagogical relationship not egalitarian, nor horizontal but reciprocal. It affects and is affected by those who become part of it. The relationship has to do not only with what happens but with what happens to those who are affected by this encounter. An encounter where we can think about the movements of affection generate from the pedagogical relationship.

In Hernández & Gaitán (2019), we describe an entanglement of pedagogical relations in which a master's student documents and dialogues with an undergraduate experience based on inquiry projects on the visual culture of contemporary narcissism. From this observational experience, we wrote this article as a conversation to make explicit how this account affects and challenges both, the teacher's position, and the master student gaze. This interweaving constitutes a pedagogical relationship, which not only reframes the traditional roles of teacher and student but also makes visible some movements of affection that took place in the

course of Visualities. As I mention in Barreiro & Vroegindeweij (2020) with the Pedagogy of Affection something similar to the new materialisms happened to me: I already had a "materialistic attitude before I heard about the new materialism" (p. 140). Teaching Art Psychology, promoting art education projects in schools and paying attention to pedagogical relations, constituted a breeding ground in which an affective pedagogy, as a displacement of bodies and subjectivities, was already present, without giving it this name.

The place of desire in the pedagogical relationship

The place of desire in the pedagogical relationship should not be linked to motivation, the location from which Psychology has approached this notion by camouflaging it and doing a kind of sleight of hand that has deprived it of meaning in the pedagogical relationship. Elsewhere (Hernández, 2011), I have referred to the distinction between the 'field of desire', as a psychic field full of contradictions, fluctuations, appropriations and colonized by those who seek to control and induce desire, and the notion of 'desiring movement' that opens the possibility to think about a pedagogical relationship that acts affectively in the formation of desire by meeting and relating to the Other (Colectivo Situaciones-Berardi, 2007, p.13).

Once this initial idea of desire has been pointed out, not as a force but as a desiring movement, it may be useful for us to rescue the difference that the influential psychoanalyst Jacques Lacan makes between need, demand, and desire (Padilla Petry & Hernández, 2010) to situate the place of this concept on the pedagogical relationship. Demand is a concept linked to the notion of the Other. Its mechanism requires an opposition to the Other. Desire metonymically produces demands (Lacan, 1962), but demand can be understood as a demand for love and recognition of the Other (Lacan, 1959). As a demand must be articulated and responded to through meanings, the need becomes more complex and is taken to another level (Lacan 1998). Through the demand, what was once a necessity can be brought into the symbolic order. For this reason, Lacan says that desire is defined by its relative gap in the face of anything that can be conceived as an imaginary necessity. Lacan

emphasizes the difference between the typical impermanence of all disaffection and the durability of desire in the symbolic order. (Lacan 1998).

When we take Lacan's conception of desire to the pedagogical relationship it becomes to recognize that desire is permeated by the symbolic order (located in the teacher and the students), is indestructible (never satisfied) and is always referred to the Other (a place that can be occupied by the teacher). This approach leads to the question: Is it possible to translate Lacan's conception of desire into a pedagogical relationship? We have discussed on this issue (Padilla Petry & Hernández, 2010) concluding than Lacan thinks that acting on one's desire is not an easy thing to support and that only in the psychoanalytic context can be placed in its purest form. Lacan's position is a possible approach to the relationship of desire and its place in the pedagogical relationship. But there is another possibility, closer to the philosophy of Gilles Deleuze, which is the one proposed by Alves Paraíso (2009) who considers that "desire is to let us be carried away by the movement of life. But to let ourselves be carried away by the movement of life, we must find 'something that suits us', make connections and build partnerships[4]" (p. 280). Deleuze suggests, that desire would be a fault, something we lack. That is why Deleuze (1966), in the visual document Abecedarium, points out "for me, desire is not it's a foul. It's not a natural occurrence. It's constantly linked to an agency that works". In this interview, Deleuze also says "desire refers to a state of things; everyone must find the things that suit him." And he argues "there is no desire that does not carry an agency". He suggests: "Find agencies that suit you!"; "Never interpreters!". An agency is composed of states of things, styles of enunciation and movements of territorialization-deterritorialization. Desire deterritorializes a pedagogical relationship that thinks of desire as an agency that needs to leave behind the obsession to reproduce and, mainly, to interpret, diagnose and classify students.

An example of this deterritorialization took place in the final assessment of an Arts-based Research course. We -two co-teachers- construct this class as a project articulated from the movements of the group, where teachers and students learn horizontally and differentially. There is a problem to investigate artistically, but the path to follow and the destination to reach is unknown. At the end, the question arises

[4] Translation by the author.

of how to assess what has been a shared process. Each student writes a story about his or her journey in the course, pointing out their tensions and discoveries. One teacher writes a letter to each student in which we give them back our view of the path that they have reflected in their writing. In this crossing of messages, we avoid classifying the students and respond to each one by opening new possibilities in their desire to learn. These messages are publicly shared, around a table, broadening their meaning and contributing to expanding the network of relationships generated during the course.

In the last part of this article, we present another example of deterritorialization, based on the story that a secondary school teacher generates from the cartography in which she gives an account of her learning paths. This example is part of a research project in which we invited primary and secondary school teachers to participate in a series of meetings in which they made cartographies of their times, places, experiences and learning trajectories. From this research experience as an encounter between subjects, we woven a gaze about teachers' learning of as a biographical, embodied, and relational (Hernández Hernández, Aberasturi, Sancho Gil & Correa Gorospe, 2020).

Encounter with affection: learning as being affected

At the crossroads between pedagogical relationships and desire, affects appear, are produced, occur, when an experience of encounter of subjectivities takes place. This encounter cannot be predicted or used as a shortcut to learn from specific cultural or pedagogical devices such as a move or a performative class; this encounter emerges. Something similar is what happens when we assume the transformation that takes place in the encounter between subjects if we pay attention to the fact that a self in the process of becoming configures selective stories, and confronts power with an alternative narration of the present.

In this journey as a teacher who moves in pedagogical relations from not knowing (what will happen in each class, what students will learn, how uncertainty affects me as a teacher), I have understood that the pedagogical relation and desire have to do with what affects, what is in between -teacher and student - and make possible a

movement of affection. In this movement, students and teachers are involved in processes taking place when, as subjects with capacity of agency feel affected by an intra-action of relations (Cvetkovich, 2012, p. 2 paraphrased). This movement of affection leads to change their view of themselves, the others, and the world. In this framework, as Atkinson (2011) points out, real learning is configured as part of an event that transforms the learner (and the teacher). This transformation is a movement of affection because this real learning is about 'feeling affected' and constitutes a movement linked to the capacity to exist in a transit between states.

This transit was called by Spinoza, affection, which Camps (2011: 65) considers as intrinsic to human nature, as inevitable as breathing, growing, and dying. In this idea of affection Spinoza understands affects as the affections of the body, by which the power to act of that same body is increased or diminished, favoured or harmed, and I understand, at the same time, the ideas of those affections. Thus, if we can be the proper cause of any of these affections, then I understand by "affection" an action (Spinoza, 1677/1980). Deleuze & Guattari (1980/1988) take up Spinoza's perspective, especially when he says that to every relationship of movement and rest, of speed and slowness, which puts together an infinite number of parts, corresponds a degree of power. To the relations that compose an individual, that decompose or modify her/him, corresponds intensities that affect them increasing or decreasing her/his power of action, (Deleuze & Guattari, 1980/1988, p.260-261). In this way affections "are the forces, intensities, or capacities to move and be moved" (Cvetkovich, 2012, p.134).

Affection is not a force that is isolated but transversal since it crosses all the dimensions of knowledge, the subject as an individual, and reality. Furthermore, it implies a substantial change in the relationships around politics, research, and pedagogy. Affection is "what separates the master from the slave is the capacity to transform [...] effectively, only a more powerful affects overcomes a more immediate and tempting one" (Camps, 2011, p. 86-87). Therefore, when we think about affection, we do it in the context of relationships, paying attention to the experiences of being involved, to the possibilities of making tangible the tension that is projected in the critical capacity of reflection (on what affects us, as teacher and student).

From this approach, the affection would be an invisible force that precedes individuality, and that positions relationality (there is always another) as the ontological axis. Affections, therefore, produce and recognize transformations, as part of a relational intra-action. This Baradian notion (Barad, 2007) enabled to glimpse the mutual constitution of entangled organisms and the blurred boundaries between bodies and objects, considering them as discursive material phenomena, and the nuclear element that makes an affective movement possible. This means paying attention to the movements of affection that are generated in relationships. Not as predefined categories or indicators but as 'emergencies' that, through memories of what has been experienced, make visible what has been affected. This allows, as Spinoza points out, to transform the affection that prevents action into 'affects' that enhance action. And it is this transforming capacity "that separates the man (and the woman) master of (her)himself from the slave" (Camps, 2011, p. 84).

Affections are that invisible force unembodied in a corporal becoming, in an expression of an encounter between a corporeal form and forces that are not necessarily "human" (Hickey-Moody, 2016: 260) that, situated in a concrete moment and a relational situation, overflows in such a way that it allows a displacement from one state to another. “Affection is, therefore, ebb and flow, like the cycle of the tide, it transforms itself and what surrounds it and finds new meanings, applications and potentialities through its use [...] it is a materiality that has always been and is in the process” (Bakko & Merz, 2015, p. 8). One way of locating the movements and temporalities of affects is through 'affective practices'.

Dialoguing with teacher affective learning experiences

I bring this approach to affect to explore the place of affects in the learning trajectories of secondary school teachers in the research project: “How do secondary school teachers learn: Educational implications and challenges to address social change”. This research project was carried out for three years (2016-2019) and was partially sponsored by the Spanish Ministry of Economy, Business and Competitiveness (EDU2015-70912-C2-1-R and EDU2015-70912-C2-2-R)

The starting point, what moved our desire to know, was to understand how teachers - of Infant and Primary Education in the Basque Country and Secondary Education in Catalonia - learn in a complex, changing and digital world. As we have pointed out elsewhere (Hernández-Hernández, Aberasturi, Sancho-Gil & Correa-Gorospe, 2020), the research proposal that we initially elaborated gave an account of a research plan, from a realistic and humanist qualitative ontology and epistemology (Lather, 2013; Lather & St. Pierre, 2103), in which the foundation and the methodology were two parts of what was supposed to be a coherent and structured process. However, from the very beginning, we -the researchers- noticed that we were entering into an unknown terrain. We realized this when we held a workshop to experience what it meant to do our learning maps. Cartographies (Paulston & Liebman, 1994; Ruitenberg, 2007; Hernandez-Hernández, Sancho-Gil & Domingo-Coscollola, 2018) deemed to interweave images, words and stories that explain biographical routes but also desires articulated between the unusual and the unsaid.

With this first experience, in which we researchers tried to get closer to what teachers would later experience, we met three teachers with whom we had had previous contacts and who we proposed to participate in the research. But the unexpected broke through the suggestion they made to us: "Why, instead of doing it individually, don't you come to our school and we do it with all the teachers who want to participate? This invitation was something not foreseen in the research proposal we had prepared, but it was consistent with what Opfer and Pedder (2011) point out about the relevance of group learning in the lives of teachers. From this invitation, we saw ourselves readjusting what we had thought of as an individual approach to bring it into a group relationship in three different schools. Finally, 29 teachers participated in workshops for generating visual cartographies of the scenarios in which they learn inside and outside school. (Hernández-Hernández, Aberasturi, Sancho-Gil & Correa-Gorospe, 2020).

We went to the schools twice. After the first meeting, where teacher created in-group their individual learning cartographies and told about their relational process, we carried out a narrative and dialogical analysis of the cartographies, taking into account all the textual, visual and audio-visual documentation produced during the session on each participant. How this process took place, I will talk about later, explaining the

affective learning movements of one of these teachers. The second meeting took place four months later. In each school, we showed a video to highlight two central aspects: learning movements between in and out schools and teachers' learning meanings. Besides, we shared what the mapping and conversations had made us think, which opened a new way of relating in which we exchanged how the shared experience had affected them and us.

They were also encouraged to participate in conversations to think about how they value cartographies as a source of knowledge and experience. As well to generate forms of understandings of their affective learning displacements, and how these movements affect their professional learning expectations (Hernandez-Hernández, Sancho-Gil & Domingo-Coscollola, 2018).

One consequence of this affective approach to teachers' learning movements is considering how their contributions and experiences affect researchers' trajectories in and out of the research process. This meant that when we invited teachers to be part of the research by mapping and exploring their learning trajectories, I became part of an entanglement of relations that also affected me (Hernández-Hernández, 2019). When I, as part of a larger research group, start thinking on the 29 cartographies created by teachers, I entered unknown spaces of multiple meanings. In these spaces cartographies and teachers' comments were not taken as isolated evidence, but as a rhizoanalytic (Guattari, 2012) opportunity for regarding researchers' diaries, collected photos, videos, and the presentations shared later with teachers. All, as part of these assemblages and of an immanent ethics (Cumming, 2015) that transformed what data could be. By accompanying the development of teachers' affective learning cartographies, I was challenged to be involved in a process of inquiry that subverts the limits of the research relationship. This is an event (Atkinson, 2011) that, while disturbing and transforming me modifies the traditional spaces of research at the university, leading me into the space-event of affective researching. This move was particularly clear when we decided to adopt cartography as the strategy for exploring and thinking on effects on teachers' learning trajectories.

In this process, we did not try to analyse cartographies, but to move through them and point out some concepts that emerged concerning learning, body and affects. In this

attempt, various concepts emerged from narratives and mappings: affects/shock/emotion, displacement, experience, corporeality/body, materiality/spatiality, movement, temporality, other's body, performativity/performance. I explore, in the next part, the relationship between learning, affect an embodiment based on a female teacher's cartography and story she explains from it.

Learning as an entanglement of biographical experiences, corporeality and affects

Andrea (fictional name), a novice female teacher of Spanish Language and Literature, was one of the 29 secondary teachers mentioned above. I chose her cartography and her story around because she allows me to explore the links between corporeality and affections with her experience of learning (Carrasco-Segovia & Hernández-Hernández, 2020). The process undertaken to carry out this dialogue has been the following. First, I make a presentation of Andrea, based on what she said about herself, to explore "the sensations, intensities and textures" (Coleman & Ringrose, 2014, p. 4) through which she experiences learning; and to understand the multiplicity of teachers' learning worlds and the questions raised by their cartographies, not as methods that 'capture' these realities, but rather convert them into reality.

Andrea: learning as entanglement of corporality and affects

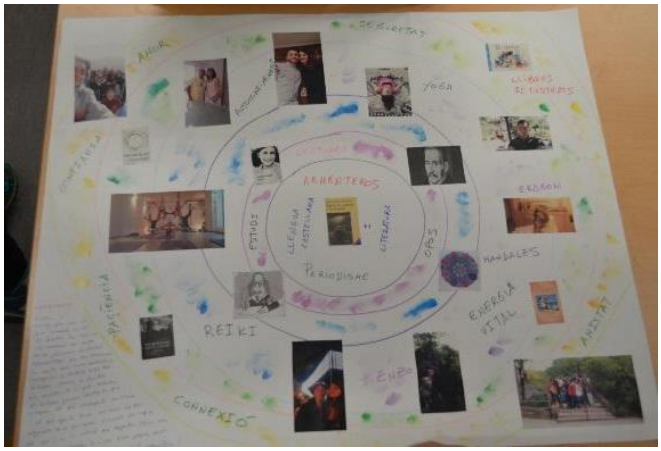

Image 1. Andrea's cartography. Photo by Alejandro Poblete.

Andrea is a young substitute teacher of Spanish Literature in one of the Secondary Schools involved in the research project. At the time she made the cartography, she was no longer working at the secondary school where we met one of the groups of teachers of our study. However, since her time at this school was intense, and involved a learning process in terms of other ways of conceiving teaching, Andrea wanted to continue in contact with these teachers. That is why she responded to our invitation sent by e-mail explaining the purpose of the research and sharing some exemples of teachers' learning cartographies. She studied journalism and considers that knowledge and learning emerge in collaboration.

The structure of Andrea's cartography (see image 1) is composed of circles. In these circles she incorporates different aspects of her life, which dissolve the opposition between the inside and the outside of the school and the classroom.

> I have understood my cartography as a mandala. For me, mandalas mean fusion, a circle that has neither beginning nor end. All the elements are essential, nothing is understood without something else, and since the technique of painting mandalas is from the center to the outside, I am going to explain my cartography as if we were painting a mandala.

In the beginning, I point out the horizontality of the mandala's relations, as well as the places and subjects with which it is linked and which affect it in the learning process. The first circle is the professional, in which a color and a person's name are indicated.

The first location of Andrea's learning is in the circle where the bodies of students and the teacher are put in relation and generate experiences of affects. As Atkinson (2017) points out, referring to learning in childhood, this takes place, as Andrea evidences, through the intra-action of the bodies and their discursive inscriptions.

But it will be the signaling the meaning that she gives to the red colour, where Andrea outlines the place of the affected body in the process of learning, by inscribing it in a network of relations:

> I've put it in red. Colours are very much related to the chakras and energy points of the body. And I understand red as a colour of passion and love. In this case I love this teacher because he was like a guide who marked my path to teaching.

> The fact that I understand the teaching as a guide, too, is how I have passed on his legacy.

This idea links to the path proposed by Atkinson when he points out that "Learning as an intra-action is thus a material-discursive process" (2017: 37). This intra-action allows for the emergence of an affected corporeality which also opens to objects. As is the case with books, in which Andrea projects a new form of establishing relationships: with those that tell the story, with those that facilitate the book, with the experience of being a teacher, with new readings... all in constant movement. Andrea continues:

> My life cannot be understood without reading. One book that especially impressed me was that of Anne Frank, recommended by my father. I learn from students' readings of the books (I bring to them) and I give constant feedback (...) I take all the readings unconsciously. For example, when we talk about what students understand about death. These are things that feed back to me.

This relational movement in which Andrea places her sense of affected learning breaks down the boundaries between the disciplinary, the institutional, and the relational. At the same time, she places the body and corporeality (which always is affected and relational) at the centre of a holistic way of coping with learning.

For example, there are classes in which I start with a 10-minute yoga session, put on music, and relax. I start the class in this way, because if the student is not predisposed to learn, it is impossible for him/her to connect and learn.

The presence of the other as body manifests itself in her learning process, to which she also invites her students to participate and where relational affection crosses over learning. Affections are embodied in the experiences of the corporeality of which she gives an account in the cartography. Affections are also in the balance Andrea makes of what has enabled her to carry out the cartography and to think of herself from it.

> The experience (of the cartographic encounter) has been magnificent, brilliant because it has been like a meditation.

This approach to learning is crossed by the body - which is connected to other bodies and situations - by affecting and being affected (Carrasco-Segovia & Hernández-

Hernández, 2020). Andrea, like most teachers involved in the research[5], conceives the body as a key part in her learning experience; it is always present even when teachers hide it, behind its passivity or invisibility. This presence is configured in learning through affective movements that take place "[...] where bodies can be experienced and connected to go beyond their limits" (Rogowska-Stangret, 2017, p. 60). But it is not a body that acts in isolation and by itself within an idealized constitution of what it means to be a teacher. It is a body that points to a tangle of relationships between all those elements that are part of teachers' learning process: disciplinary rules, spatiality, architecture, geography, human, matter, self-knowledge, movement, affects and so on. This happens because, as Barad (2007 in Arlander, 2014) points out, the world is reconfigured into a continuum of intra-actions where the elements are combined for action, not as the result of it, "because the intra-actions in and from the bodies do not exist as individual elements, but they arise from the intra-action" (Arlander, 2014, p. 28).

In this movement, affection appears in intra-actions. What makes it possible, as we see in Andrea's learning journey, is that if we speak of affect, it is because it allows us to think about the relationships around learning from another ontology and epistemology. Therefore, it redefines a language, proposing a new way of expression. Becoming, as Bakko and Merz (2015, p. 8) point out, "a force of social indetermination that offers us the opportunity to look at what is, to imagine what could be in its place, and to understand that this 'in its place' is always happening". Andrea's cartography, both in the mandala's circles and the reflection after its realization shows how Andreas' learning is articulated from displacements and relationships, which are crossed by and from the body, and which opens new paths to explore pedagogical relationships and the feeling of affection.

A starting point for continuing the conversation on the pedagogy of affection

[5] I started to do a work of personal growth and to see the solutions in the ways of learning. In this process, I could see that the body is also learning. The body related to the physical, but also to the emotional [...]. Montse (anonymized name).

Considering on what I discuss in this article, I could outline a pedagogy of affects, based on an affirmative criticism of learning and not on its denial. This approach can be made based on the affects mobilized in the desire movements which make pedagogical relations possible. Teachers' cartographies, to which I have referred in this article, do not act as a triggering method, but as an onto-epistemological space where the intra-action between biographical, corporal, and affective teachers' experiences are visible.

Emphasizing the pedagogical relationship and its link with affections allows to look closely at what happens in the corporeality -bodies as relational spaces-. Also, what happens when the spaces and times in which the subjects, desires, and knowledge - and not the students, teachers, and disciplinary contents - act in an entanglement that occurs and cannot be planned. To aspire to this position requires, as bell hooks (1994) suggests, to think of educational institutions as places of strategic intervention. This means considering what students' self-problematization capacities mobilize in the context of a pedagogy designed to question different aspects of the life of pedagogical subjects.

There is the last aspect that I would like to point out, and that has to do with the writing of this text as a possibility of thinking and giving an account of how the issues here mentioned relate to my career as a teacher and researcher. With doctoral and master's students, we explored the difference between writing 'about me' and writing 'from me'. Without trying to establish a dichotomy, I would like to point out that the second option inscribes the story of the self in a web of relationships, not only of facts but of ideas and social forces. Writing about pedagogical relations and the pedagogy of affection places me in a position that questions stabilities and opens to the immanent and the uncertain.

Having pointed out these considerations, I would like to conclude by inviting the reader to fill in the gaps s/he has found in this article. In doing so, besides avoiding the idea of perfect fiction, it allows you to complete what is presented here with your stories and questions. This participation of the reader is one of the derivations of what it means, in practice, a pedagogical relationship of affectso the extent that there is a

decentralization of dualities and positions, something that the University needs to deal with to reframe its social function.

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Affects, activisms and resistances facing the impacts of Capitaloceno: an embodied learning experience in Chile

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Abstract

The planetary transformations of Capitalocene affect us in multiple and heterogeneous forms. In this context, activisms emerging as embodied, experiential and situated manifestations of affectation. This article is an exploration of the activisms and resistances against impacts that Capitalocene -specifically, the extractivism- has had in Chilean society, from the perspective and experience of our own trajectories as global south academics and activists, committed to the entanglements that emerge constantly in the face of the impacts.

Our work refers to the affects and resistances that we as authors have had the chance to experience in spaces of training and companionship of activists who resist in territories affected by the mining, agro-export and energy industry; and those who studied the Diploma in Social Ecology and Political Ecology from the Group of Agroecology and the Environment at the University of Santiago, offered between 2013 and 2017. Based on these experiences, we argue that the "affective turn" offers an indispensable perspective about hegemony, resistances and political changes in the current crisis.

Keywords

Affects; extractivism; activism; resistances.

Introduction

This article is an exploration of our affectation and personal involvement with the destructive consequences of extractivism in Chile. Extractivism refers to the actualization and enhancement of a colonialist matrix of production in the Capitalocene (Ulloa, 2017) that transforms the corpo-materialities of the Global South in "raw material" for the global market (Gudynas, 2009; Svampa, 2013; Mansilla, 2017). In Latin America, this modality has been embodied not only by governments openly in favour of this approach but also for political coalitions self-defined as centre-left, under the promise of generating wealth for the whole population. It is also a continuation with colonial relations installed during the Europan rule, but perpetuated and reinforced by the local elites that inherited the states formed in the XIX century (Gonzáles-Casanova, 2006).

Even though this promise has been broken on several occasions, this rupture is not an unexpected outcome, but rather a required condition of capitalism and the modern--colonial form of power that has shaped our region (Quijano, 2011). The intense exploitation leaves a legacy of pollution, drought and destruction that generates "unlivable" lives (Butler, 1993, p.3), uninhabitable territories and "sacrifice zones" (Holifield & Day, 2017; Bolados & Sánchez, 2017; Maino et Al., 2019).

In our trajectories as educators, researchers and activists, we have witnessed how the malaise of the unlivable pushes the desire to act; that is, the resistances and insurrections (Rolnik, 2019, p.90). In Chile, these insurrections have managed to stale the development of energy projects, production and infrastructure (Carruthers, 2001, p.350-358; Schaeffer, 2017, p.93-94) and they seem to have reached a climax in the demonstrations of October 2019.

In our own biographies, this malaise has motivated our own insurrect desire to act (Rolnik, 2019, p.90). With the support of the Agroecology and Environment Group (Grupo de Agroecología y Medio Ambiente, GAMA) from Universidad de Santiago de Chile (USACH) we designed and implemented a Diploma in Social and Political Ecology between 2013 and 2017, by María Paz Aedo as teacher coordinator and Gabriela Cabaña as a student and then a teacher. We managed to frame this formative programme under the figure of "outreach" without the pressure of professional or

research orientations that are abundant in university courses of specialization. Thanks to that we constituted the Diploma as a space open to the exploration of affects through the exchange of testimonies, embodied experiences and thoughts of teachers and students. All with the aim of strengthening their potential for resistance and transformation (Koch, 2017; Cvetkovich, 2012).

To give account of this process, this article is organised in three sections. First, we describe our experiences of the "unlivable" in territories affected by four of the main sectors of our extractive matrix: mining, agribusiness, forestry and energy. Then we refer to how we engage with the affective turn as an onto-epistemological context for our academic and political work. Finally, we offer our perspective on the trajectories and derived consequences of the Diploma as a liminal space rather than a formative one.

Methodologically, our story relies on autoethnographic research. We explore our experience as actors embedded in reality (Hernández-Hernández, 2008, p.92), reflecting on the origin, development and unexpected effects of this space of learning. We have made use of our field notes elaborated in the context of our volunteering and companionship to communities and organizations in resistance; our reflections on processes of immersion, transitions and emergent phenomena in the context of the Diploma; and our experience participating in the "weaving" created with the alumni of that process. We aim explicitly at going beyond the supposition of autobiographical experiences as subjective and untransferable, claiming "the indissoluble mix between the traditionally called objective and subjective dimensions" through our narrative (Blanco, 2012, p.172)

Unlivable territories

Our story-journey on unlivable lives and sacrifice zones starts in the Atacama desert, the driest in the world. Most of the mining activity has been developed there, copper in particular, which is known as "Chile's salary" due to the centrality of its exports to Gross Domestic Product (GDP).

In the hegemonic development imaginary, the desert is an “almost” empty, “almost” lifeless place. What damage could a few explosions here and there on a few bugs and a few people do, compared to all the richness that the mining business generates? Even the environmentalist mainstream associates “nature” to “green”. How could the exploitation of a few square kilometres of barren land be significant?

But the desert is not “empty”. Its subtle threads of water and underground watersheds have sustained endemic wildlife, together with peasant and indigenous people, for hundreds of years. Life in the desert, a conjunction of water, soil, sun, beings and seeds, has been revered and embodied by the Quechua, Colla and Aymara — among other — people. In contrast, mining makes an intensive use of water in its processes and generates a huge amount of toxic residues that pile in pits, known as tailing dams, from which filtrations and particulate material pollute the air and the water. For decades, mining has been extracting and polluting the water basins that sustain the life in the desert, causing destruction in the valleys, the death of endemic species, displacement and precarisation of human communities (Quiroga et Al., 2003; Manzur et Al., 2004). In sum, transforming the desert into what it was supposed to be before: an unlivable place.

In the Atacama region, in the city of Chañaral, for over 80 years the state-owned company Codelco threw mining waste to the river and the sea, increasing the coastline almost 2 kilometres offshore (Cortés, 2010). The beach has a greenish tone, a product of the minerals; the air is loaded with particulate material; the water is full of sediments that are substantially accumulated in and outside the pipes and faucets. The community has denounced the impacts for years and demanded, if not reparation, at least an acknowledgement of the affectations, in order to receive any mitigation or compensation. But in Chile, to confront the largest state-owned company (one of the few survivors of the post-dictatorship privatising wave) is like talking to a wall. There are no norms that allow a retroactive evaluation of damage, and nothing is more important than “the salary of Chile”. In fact, in 2003, president Ricardo Lagos called the press to show him having a swim in the bay, asserting that the water was clean.

The “green bay” of Chañaral, November 2019

All in all, mining continues to expand. The high flows of money generated through mineral export and the increased precarity of local economies generate a circuit of mutual dependency. The State needs money for social policies, people need money for living, and — in the context of neoliberal globalisation — businesses need “comparative advantages" to justify their investments. The norms, purposely lax in their search to attract investment, and the externalisation of social-ecological costs to guarantee the profit have sustained the mining and the extractive industry (Aedo & Larraín, 2004). Worse, in Chile the social benefits are scarce and arrive slowly or not at all, because of the historical obedience to the Washington Consensus (1989) that has forced the state to reduce public spending and leave the provision of social services to the market (Quiroga et Al., 2003). On top of that, the effect of climate change is devastating and synergistic: the rain does not freeze on top of the mountains, and the water creates mudslides that drag downwards not just clay, but the mining waste that has been accumulating there. This happened in 2015 and 2017.

For the mudslide of 2015, I travelled with a friend to collaborate with the delivery of help to the affected. When we landed in the capital of the province, Copiapó, we were greeted by a strong smell of chemicals coming from the ground. We confirmed that it is practically impossible to move by land in the region because the roads are blocked and overflowing with mud. A student of mine, a teacher in the Music Public School, takes us to some help collection centres. The scenery is apocalyptic. The river of mud has not

receded, and the city is practically buried under the soil. Many people stand outside their houses in desolation at confronting the strength of the catastrophe. In between overturned cars, destroyed houses and the pungent odour of the contaminated mud, we see military trucks passing by. A shiver goes through our bodies, remembering the dictatorship. Our skin itches in the places where it has come in contact with the mud, the eyes burn, the smell is simply unbearable in some places. It is an open secret that the mud is full of mining waste. The heat and the wind form clouds of dust even inside the houses. It is scary to breathe, to watch the military, to feel the itch. Quickly the official press and the government declare that there are no waste dams affected, and that the soil of the slides is not polluted. But my body knows that normal mud does not itch or smell of chemicals (Paz, field notes).

We continue our travelling towards the centre of the country, where export-oriented agribusiness has invaded the fields historically oriented to the internal market. The food market, in the context of globalisation, moves in virtue of prices, above considerations like energy use, transportation time, the pressure it puts on ecosystems and the impacts on health (Manzur et Al., 2004; Valdés & Godoy, 2017). Governments promote monocultures to satisfy international demand, disregarding production for domestic consumption. Chile, world food power (Chile, potencia alimentaria) was an official slogan promoted in 2006.

Additionally, the 1980 constitution (imposed by the dictatorship and still in place) defines water not just as a public good, but also as an “economic good”. Due to this definition, the Chilean State grants property rights over the use of water to individuals and corporations, those buy and sell water without any regulation other than supply and demand over prices. This has concentrated the property of water rights among a few big agribusinesses and constrained the possibilities of life in the countryside for small and medium producers. The production of avocados, for example, has dried the basins of whole communities, taking local farmers to bankruptcy and reduced water availability below the sanitary limits (Guerrero, 2019).

Just like in the northern part of the country, the destruction of the economy and local ecosystems forces people to migrate or recur to the big industry for work. But, unlike mining, the agribusiness offers temporary, unsafe and precarious jobs. Pointing

towards “comparative advantages” to attract investment, norms on the use of pesticides are also very lax, working hours too long, and inspection more than deficient (Valdés & Godoy, 2017). The impact of cumulative contact with pesticide and chemical fertilizers on health goes deep to the genetic level (Valdés & Godoy, 2017).

In 2006, the National Association of Rural and Indigenous Women (Asociación Nacional de Mujeres Rurales e Indígenas) organised a series of local meetings about how they are affected by water privatisation and what can be done, where I was invited as facilitator. After the workshop, we talked while sharing mate and I heard them comment on the problem of one of their friends. Her son was born without his extremities and severe cognitive problems. He cries the whole day. His grandmother looks after him, while the mother and the father work in shifts over 18 hours each, exposing themselves to the toxins. Other participant is outraged because of the illegality of abortion in Chile. This system treats us as disposable bodies that produce and reproduce, no matter the conditions. The silence appears. The looks become sombre. It is the rage (Paz, field notes).

More towards the south, the forestry industry, also export-oriented, sweeps with ecosystems and communities in a territory marked by the presence of Mapuche communities. The Mapuche cosmology, like that of other indigenous people of America, understands the world as an entanglement of human, non-human and more-than-human agents (Marimán et Al., 2006; Ñanculef, 2016) in a perspective that resonates with the affectiveand post-humanist turn (Rosiek et Al., 2019; Aedo et Al., 2017). Therefore, the destruction of water, soil and other living species due to the wide and homogeneous plantations of two exotic species (pine and eucalyptus) affects their territories, not just their “resources”.

The imaginary of “being Chilean” exoticizes Mapuche resistance epically, because during the conquest these people managed to defeat the Spanish army, forcing the Kingdom of Spain to form agreements on coexistence and uses of their territory. This view homogenizes and stigmatises the Mapuche people as “fighters” (peleador), admirable in the past but reprehensible in the present. Indians against development, terrorists, ignorant peasants… “Why do you complain?, you are never satisfied with anything, you want everything for free!” say the landowners, businessmen, the police,

the military, the ultra-conservative right, while they displace, reduce and repress communities. The press and the governments of all political tendencies talk about "the Mapuche conflict" as if they —the "conflictive"— were the problem. In the democratic Chilean system, marked by forced consensus, conflicts are solved by suppressing them. The good Indian —as Hale (2004) calls, the "Indio permitido"— is the one that accepts the small subsidies to transform their fields for other exportable products, or that open their doors to the tourist that wants to know their exotic customs. The bad Indian —and its female counterpart, the "India Brava" (Richards 2007) — is the one that insists on their own traditions and ways, not accepting the hegemonic and colonialist role model (Toledo, 2004; Marimán et Al., 2006). Due to their disobedience towards the law, they can be legitimately repressed and even murdered. The Mapuche communities in resistance have in their count most of the dead killed by the police, of political prisoners and even disappearances during the post-1990 centre-left governments.

In Tirúa we find one of the last non-contaminated lakes in Chile, the Lleu Lleu lake. The Mapuche community of the area is taking care of and defending this vital space (in all its levels of complexity) from the threat of forestry companies and mining explorations, specifically the mining project Manto Rojo. Tirúa, just like the entire Araucanía region, has one of the highest poverty indexes of the country. The destruction of the lake would lead them to disaster. In 2008 I travelled to Lleu Lleu to help with a harvest of potatoes and help the mobilization to defend the lonk (head of the community), a political prisoner locked in Nueva Imperial. In his house, towards the night, we had dinner with his wife, sons and other members of the community. Suddenly, someone warns us that a vehicle is coming. Quickly, lights go off and we are told to lay on the ground. The lights look through the window. For long minutes, under the table, when only two minutes ago we were sharing mate and eating tortillas, I feel I have stopped breathing. The fear. (Paz, field notes)

Finally, it is important to highlight that Chile has 8 territories known as "Sacrifice Zones" (Zonas de Sacrificio) (Holifield &Day, 2017; Bolados & Sánchez, 2017; Maino et Al., 2019), affected by the concentration of multiple and synergic impacts from different companies and productive sectors (mainly energy and mining) present in those territories. There, small scale productive activities, like fishing and agriculture,

are practically destroyed, and tourism barely survives. When there are peaks in pollution, the institutional response is to declare themselves incompetent to identify the cause and practically no sanctions are enforced because there are no legal dispositions that enable a synergic or historical environmental impact evaluation (Aedo & Parker, 2020). Besides, the Chilean norms offer a wide range of tolerance to what is considered a "severe" episode of toxicity. The boroughs of Quintero-Puchuncaví-Ventanas are one of those eight zones.

On a cloudy April morning, while going to the University, I listen to an audio message sent by a leader of the organisation Women of the Sacrifice Zone (Mujeres de Zona de Sacrificio). She is in the local surgery, she tells us. A toxic cloud is expanding through the bay and poisoned people keep arriving. They are mostly kids that were in the school when this happened, she keeps saying. "They are bleeding," she tells us with her voice broken, "I don't know what else to do." My legs tremble, I cry. I feel the impulse to run to Quintero, to be there, hug her, help her somehow. But I do not. I am scared of getting sick as well and I would not help in using a spot in the public health system, already too precarious. A few days later I meet with the lawyer that leads the cases and she tells me what happened in her last visit to the area. She talked with one of the women of the family that lives next to the chimneys and that had her daughters, only a couple of months old, in her arms. "She told me she knew she was lost, that she was going to die poisoned and of cancer, like all her family", she tells me. "But that this —insisting, fighting— was for her, her daughter." Tears appear. I feel like screaming. (Paz, field notes)

Our engagement with these experiences challenged our academic training as sociologists from two universities that constitute the backbone of Chile's modernising project, the Universidad de Chile and Universidad Católica, respectively. From a researcher's point of view, we could see the need to analyse the conflicting rationalities and the failures in the Environmental Impact Assessments from a critical perspective, but we found it insufficient to give an account of the complexities of different forms of abuse and resistances. From the perspective of education, the promotion of an "Enlightened Ecologism" to support resistances had a problematic

colonial undertone. From these concerns, we have come closer to the onto-epistemological perspective known as the affective turn.

Inhabiting the "affective turn"

Our first approximations to the affective turn were linked to the biology of knowing, developed by Francisco Varela and Humberto Maturana in their ecological-systemic approach, based on Gregory Bateson theories and research. In this frame, the experience and perspective of the world are interdependent; what we perceive as reality is a co-emergent and multiple phenomena (Varela et Al., 1992). Before separated or essential existences, mind and matter are "patterns of flux" sustained by affectation as the base of our interactions. What we understand as the rational mind is what comes to light in the last stage of emergency, from an "affective tone grounded in the body" (Varela et Al.,54, our translation).

We can relate this outlook with the affects as pre-reflexive, embodied and emergent dynamics with the Spinozian and Deleuzian distinction of affect as potency: what is still about to happen in terms of "reaching the vital power of each body" (Lara, 2015, p.21, our translation). Deleuze's proposal is to acknowledge bodies in virtue of what they are capable of: specifically, overflowing the physical boundaries and conforming dynamic territories understood as "variable perimeters of action of particular potentialities" (Lara, 2015, p.21, our translation). In the encounter with others, the bodies amplify or reduce their territory, that is, the reach of their potency.

Extending the concept of materiality beyond living bodies, we affirm that affects constitute swarms of movement and matter, characterised by the "permeability of the membranes between humans and those others with which it is enmeshed" (Braidotti & Hlavajova, 2018, p.16). Hence, we cannot give account of the totality of affectations nor control their emergencies. The bodies that consume polluted water; the seeds that are born from artisanal or biotechnological manipulations; the rivers that are damned and then overflow; the diseases; the resilience and the different forms of care; all conform dynamic weavings where hegemonies and resistances are actualised. In their condition of "creative, generative, mutant and mobile" swarms (Mira, 2017, p. 11, our translation) affects are irreducible phenomena: "though affects are not recognized

cognitively, they are still "irreducibly bodily and autonomic" (Braidotti & Hlavajova, 2018, p.15).

This irreducibility does not imply the impossibility of getting closer. In the case of human affections, we can observe the desiring and insurgent movement as a micropolitical expression of vital forces against what limits and disempowers them (Sánchez, 2019; Rolnik, 2019). Within the Capitalocene, anti-extractivist activism emerges as "a fissure in representation" (O'Sullivan, 2001, p.128) from the territorial perimeter imposed by the capitalist hegemonic consensus. This accent on the forms rather than the content of the action invites us to explore an aesthetic of activism; recognize it as a doing, rather than building representations of what it should be.

Observing this doing, the first thing we find is that the desire to push the limits of the possible supposes the experience of impossibility. We have witnessed this where mining pollution, agrochemicals, loss of biodiversity and toxic gas emissions have constrained the potentialities of the territories until making them "unlivable". There, extractivism is configured as a policy of exploitation “that assigns value to certain lives over others. It discriminates and leaves aside the right to live and the protection of life, in exchange for progress (…)” (Sánchez, 2019, p.63). Exploitation affects all agents, human and non-human. Soils, waters, air and various forms of life are turned into merchandise within the production, export and consumption circuits. Thus, the native forest has less value than the fast-growing exotic species, more efficient at producing wood and pulp. River water must be channelled and dammed to satisfy agribusiness, so it will not be "wasted in the sea," as businessmen in the industry have explicitly stated. In the Capitalocene, all materiality that does not participate in the economic circuit is deemed useless. The same goes for the bodies of people, because “when you take a human being away from the control of their land, their institutions, means of work and instruments of leisure, what remains? Their body (…) completely redundant, nobody demands a gesture from them (…) neither the motherland nor society need it” (Alba Rico, 2016, p.118, our translation).

Incidentally, the experience of dispossession and exploitation "it is just as prone to set troubling emotions into motion as it is to create comfortable relations" (Braidotti & Hlavajova, 2018, p.16). Resistances may emerge together with disempowerment,

combining “emotions usually held as opposites: nostalgia with the passion for utopian vision; the politics of life itself with the specter of mass extinction; melancholia with anticipation; mourning for the past with a brutalist passion for the not-yet” (Braidotti & Hlavajova, 2018, p.13).

Capitalism directly impacts the production of affectivities, under what we can call a “political economy of affects in advanced capitalism” (Braidotti & Hlavajova, 2018 p. 12). At the level of subjectivities, capitalist hegemony needs to transform the desires for well-being into “continuous insufficiency”, to sustain the dynamics of consumption and growth; and the desire to act in “individual responsibility”, to sustain competition, promote privatizations and justify the reduction of nation-states as guarantors of rights.

Under this form of supply-chain capitalism we are incorporated in forms of self-exploitation (Tsing, 2009) and precarious working conditions (Zafra, 2017), both to sustain and to change our conditions of possibility. Under these premises, conservative and liberal sectors of the right accuse activists who fight for collective rights as being "lazy" and "wanting everything for free". At the same time, sectors of the traditional left accept precariousness and self-exploitation as a condition for political life. In the Chilean popular tradition, the Víctor Jara’s song *“El Aparecido”* tributes Che Guevara by saying: “he never complained of cold, he never complained of sleepiness” (“*nunca se quejó del frío, nunca se quejó del sueño”*). Clearly, none of us could ever achieve such a de-corporealized ideal, but in the imaginary of the Latin American activist, the figure looms heavily. This creates a “loop of impossibility” that disempowers and causes pains (Aedo et Al., 2017, p.387): “I have to be able to” (“*yo tengo que poder*”) as we hear frequently among activists; together with “what I do is not enough” (“*lo que hago no es suficiente”*). In our experiences inside movements, organizations and political parties, we have seen this loop favoring the emergence of two phenomena: the authoritarianism of the leader as a "savior" —as he or she is the only one able to carry the others to the right place— and the corruption of the leader as “martyr” -when she or he feel the need to compensate her sacrifice somehow-.

The affections produced by the Capitalocene are also responsible for depression as a material expression of the annulment of the vital force, of the dispossession of all

power. Depression can be understood as “a way to describe neoliberalism and globalization, or the current state of political economy, in affective terms” (Cvetkovich, 2012, p.11). In Chile, at the Center for Studies of Conflict and Social Cohesion (COES), at the beginning of 2019, the figure of diagnosed depression was estimated at 18.2% of the national population, a high value considered the world average (12%). "It was not depression, it was capitalism," said graffiti from Santiago during the 2019 revolts.

In this political economy of affects when the malaise emerges as a collective movement it is considered an irrational event “that sprouts from a physical sensation of anger that is not under control and that pushed individuals to a multitudinous chaos of uncontrolled actions” (Foster, 2016, p.72, our translation). This outrage must be contained by public policy and the economic decisions, supposedly free of subjectivities and effervescences (Barandiaran, 2016; Aedo & Parker, 2020). The supposition of mobilization as “irrational” of a domesticable other permeates through definitions of “nature” as well. There is a good nature, that serves the interest of humans or that must be saved and preserved for contemplative enjoyment; and the “bad” and dangerous, that threatens with overflowing and that we need to manage as much as possible (volcanic eruptions, flooding, earthquakes, all very frequent in our country). At the same time, there are “good” citizens that comply with the forms of participation offered by the government and receive the benefits delivered by companies, and the “bad” that does not conform to the offers of the policy apparatus and that overflow the responsive capacity of the current government.

But the conflict is not a state of effervescence but rather a phenomenon immanent to coexistence. In line with the openings of the affective turn, we need to give up on the search of the organic utopia (we are all a harmonic and non-conflictive body) and the ideal of the entrepreneur (we all meet in the efficient market). In virtue of its affects, different intensities get activated and entwined in different temporalities and places, generating events, ways of inhabiting the possible (Stengers, 2014). Thus, the importance of paying attention to events, rituals of encounter among those affected, favourable to the emergence of new possibilities of resistance and mobilization. Activism can be understood as “an art of emergency” (Stengers, 2014, our translation), art of generating the context of emergency of new events. This does not mean that it

comes as a revelation or arbitrarily, but rather as triggering new possibilities. The occurrence “does not refer to an ineffable inspiration, to the sudden revelation, nor is opposed to explanation (…) Politics is an art, and an art (that) creates the manners that will enable it to become able to deal with what it has to deal with” (Stengers, 2014:33, our translation). Recognizing activism as an art, “less involved in making sense of the world and more involved in exploring the possibilities of being, of becoming, in the world (…) less involved in knowledge and more involved in experience, in pushing the boundaries of what can be experienced "(O'Sullivan, 2001, p.130, our translation), we set out to challenge the limit of the possible within the academy.

Thus, we consider the Diploma in Social and Political Ecology as a counter-hegemonic "fissure" within the academic world, guiding the proposal not to transfer our representations about what activism "should be" in the context of the Capitalocene; but to generate a context for the exploration of “what are we doing” in our affective and embodied activists experiences, without anticipating results.

*Trusting in the transformative power of testimonies and encounters, the Diploma of Social and Political Ecology materialised a dream shared with other colleagues and allies: explore activism in social-ecological conflicts weaving the theoretical and political analysis with the bodies and affections involved in the resistances. Doing it inside the academic world was a form of activism, a micropolitical act of openness and occupation of a traditional university. In my inner thoughts, I also took it as an exercise of actualization and resonance with the past. The Universidad de Santiago, before the dictatorship (1973-1990) was the Technical University of the state (*Universidad Técnica del Estado, UTE*) and was oriented to the formation in arts and crafts. The dictatorship took many lives, both from students and teachers. It seemed to me that this space was part, like a thread, of the fabric they couldn’t break, while at the same time it opened a different trajectory.* (Paz, field notes)

Affective entanglements: the Diploma’s experience

Trusting that "liminal situations (...) tend to be highly affectively charged [and] are enormously valuable formative experiences" (Stenner & Moreno, 2013, p.20, our

translation), during the four versions this Diploma was conceived as a liminal space, marked by rituals. In each version, an average of 35 students and 30 teachers participated, meeting once a month in two-day sessions, for 8 months. As a swarm, some teachers participated as students and graduates of the Diploma were integrated in later versions as teachers.

The ritual begins with the separation or rupture of the initial state, followed by an intermediate phase of passage and transition to a new condition. The sharing of the "initial state" was facilitated by actors from non-governmental organizations, social organizations, independent research and creation centers, and universities. We generated a shared context based on our analysis of extractivisms and social-ecological conflicts, observing that all the baseline suppositions and historical patterns that guided the objectives of sustainable resource management — conservation of ecological water courses, agriculture, fishing and "sustainable" mining, among others— are being altered by the multiscalar and synergic phenomenon (Benson & Craig, 2014, p.2) of the Capitalocene.

That context usually felt familiar or resonant to the participants, activists from different places: LGBT groups, students, workers, urban dwellers, rural dwellers, semi-rural-urban dwellers, student movements, feminist movements, peasant movements, environmentalists, social sciences professionals, arts, humanities, biological sciences, medical sciences, agriculture technicians, health technicians, etc.

Later, all participants were invited to share their fears, paradoxes and suppositions on these conflicts. Keeping the liminal condition of the process, we welcomed all possibilities of inhabiting the "unlivable" experience in their testimonial legitimacy as a way of reclaiming a traumatic event, "finding words for what cannot be said because it was never understood or, rather because it was never 'understable'"(Koch, 2017, p.160). This space included exercises on active listening, keeping a personal diary, cartographies and mappings.

Mapping exercises class, August 2016

Building on the trust generated by the sharing of testimonies, we approached the material and embodied dimension of affections, holding the question: what do our activist bodies do? Thus, we developed exploratory movement exercises, based on collaborative games, theatrical performance, contact dance, biodance and martial arts. We also did short residencies, where the group developed a practice of community work in the organization of one of their classmates. These works allowed us to exercise listening and reading of our experiences, observe our differences and go through conflicts. We verified that "if the body learns, if it can embody different corporealities and if these are what determine how we are together, it makes sense to think of training favorable to the (political) project" (Pérez Royo, 2016, p.16, our translation).

Group exercises class, August 2016

Residencie Yungay Cultural Centre, Santiago, November 2016

Residencie Mingako Foundation, Maestranza, October 2017

The experimentation spaces ended up in "rounds of thought", where we opened up a space for the expression and realization of a plurality of interconnected ethical-political desires, such as "relational swarms" (Teles, 2009, p.119, our translation). Unlike political assemblies or discussion groups, in the rounds “the capacity of thought of the people that make it up is revealed, the ideas that are created and expanded, the possibility of approaching daily problems from different perspectives to those habitual” (Teles, 2009, p.126, our translation), producing affective

relationships that did not homogenize multiplicity and therefore did not inhibit conflict. Thus, we talked without seeking consensus or generating agreements, only by sharing our reflections about what was happening to us.

The delimitation of these milestones (sharing, testimonies, exploration of movements, residences and rounds of thought), allowed us to go through processes of personal and collective transformation without putting the participants at risk, carefully staging the liminal process. Without a delimiting structure for emergencies, "liminality can be chaotic, disorderly, dangerous and destructive. Instead of being a formative experience, transitions can be deforming" (Stenner & Moreno, 2013, p.25, our translation). With this precaution, we manage to stage affective events without prescribing results.

What emerged in this space? In this initial rupture, something highlighted repeatedly in group dynamics and personal diaries was the trust they felt to share their experiences from the non-perfection. From the recognition of affectations and vulnerabilities in this context of trust, we learnt that modern hegemony and the utopia of sustainable development affect not just the predominant order but also the imaginaries of the resistances. Supposing the arrival of a right time of human-nature articulation as a harmonic and organic whole implies also a "correct agent of change". The agents must be infallible, impeccable, unimpeachable; but above all, aware and coherent, that is, rational and enlightened. When entering the Diploma, many activists rejected their fallibility: tiredness, the times they fail, the times they fell in authoritarian practices, not being on the front line all the time, wanting to quit. They also felt ashamed if their pleasure was "complicit" in what they question or reject. In line with the economy of affects mentioned above, there was a feeling that "we are never good enough, but still we should try to be so" (Paz, field notes).

In opposition to what would be expected from a traditional environmental education or a leadership training course (aimed at "empowering", "consciousness development" and delivering a set of tools to get closer to the ideal) we explored the materiality of these testimonies through testimonies and movements, observing and inhabiting the paradoxes of our being activists and suspending what we "should be".

In the rounds of thought, through observation and sharing what was happening to us, we discovered that recovering the complexity and non-linearity of activism was consistent with inhabiting the complexity and non-linearity of social-ecological systems (Benson & Craig, 2014, p.2). This finding allowed us to open other ways of exploring the limits of the possible as activists, taking the right to decide how far to go, asking for help, rest, enjoy, change course. So, we learned that the construction of other possible worlds does not assume that their agents are in perfect control and knowledge about himself and the world; precisely because this reduction of complexity and illusion of control is in the heart of the current crisis (Stengers, 2014, p.40). Overall, it was possible for the participants to explore what they had denied themselves of under the ideal of how they should be. A comrade from a Sacrifice Zone acknowledged that she wanted to leave and to stay, at the same time. We heard a comrade and then teacher, an urban Mapuche woman, share her affinity with diverse cosmologies, dismantling exoticizing suppositions. Some comrades that feared their own sadness and rage, were able to explore them as mobilising affects, also necessary for life and especially for resistance. Comrades installed in the stereotype of the Enlightened and strong community leader were able to explore tenderness, listening and silence. And so on.

We are halfway through the diploma, exploring different emotions and how we embody them, using music, dancing and breathing. I feel a little awkward, while I see others next to me comfortable with the exercises. But when it comes time to explore anger, I feel like my body is activated almost immediately. I finish the round feeling heat and power in all the cells of my body. When talking about the exercise, I share that I was surprised to see how quickly anger reached my body. Someone next to me laughs sweetly: "Does he? I'm not surprised!" I am puzzled by his reaction. Later I understand that, in the relatively short Diploma period, we have come to know each other so that each of us rediscovers ourselves in a new light. We talk about how anger can help us activate our sense of justice and determination. I feel calm. Also, I am glad that, for once in my life, I am not being judged for my rage (Gabriela, field notes)

The experience of multiplicity and resonance allowed each participant to know herself as part of a non-unitary and non-homogenous network, and conceive their political

practice as an event not reducible to planning, individual will, or utopia (Aedo et Al., 2017). This process offered to each participant to move from the learned insufficiency to the acknowledgement of dignity as inherent to their existence; not subjected to good behaviours. Furthermore, we expanded our vital force and created a desire to keep meeting each other, to continue affecting and exploring possibilities together.

And this is what is happening in this long run, some leave, others arrive in our lives, and so it is how we all receive small pieces of other people that we never met, but that are somewhere in the person that is in front of us today, and so we will continue meeting others, and giving them small pieces that were given to us, to me the interconnection is there, among all of us and everything (Personal report #16, anonymized, 2015)

I move with them, with my peers, to generate networks of linked worlds with others to create collectively, share learnings, pieces of knowledge, and experiences (Personal report #19, anonymized, 2015)

It made the emergence of a common ground possible: three years after the last version of the Diploma, we and more than a third of the graduates stay in touch regularly, through virtual platforms and in some cases in shared projects that have grown in the warmth of the encounter. Even though every year there were graduates that proposed the creation of a formal organising body, in practice the weaving has emerged without central management and without planning. The network emerges and it is sustained by affectation and mutual support desire. It does not have a name or norms, it also does not demand commitment. It activates and deactivates following the interaction and positions of its members. It does not have a territorial affiliation; its members inhabit and move through different places and zones in conflict. Due to the multiple affinities and convergences, there are multiple encounters among participants: meetings, conferences, courses, projects, litigations, impact assessments, researches, restoration process. There is no competing, there is permission to fall, get tired, say help and rise up again. It is possible to be and not to be, go out and then back again, even not going back ever again, because nothing happens uniformly. If we were a centralised and normed organisation, these discontinuities would be threats. Since we are not, there are no successes and failures: just emergencies in the swarm, those don't need to fill all the gaps.

Also, the swarm support our resistances at critical moments. In the middle of the wave of protests and repression in October 2019, it held a space of information, contention and alert. In the middle of pandemic-induced lockdowns, we have been generating spaces of mutual support and encounter. “You are not alone, you carry all of us wherever you go, count on us, your presence is enough!” says the collective presence. And because we know we are worthy, we demand and embody our dignity at the same time.

Continuations

Our relationship with the "affective turn" is marked by our history as activists, educators, and researchers. Starting from our own discomfort and paradoxes, we wanted to challenge the traditional experiences of training in the environment and sustainability, focused on the construction of "conscious and enlightened" subjects. Our Diploma offered a space where to deal with the affects and the corporeities constituting the resistances that we met; and where we can recognize ourselves in our needs for respect and care.

We can highlight at least three central learnings of the process. First, the construction of a space in which to share and inhabit the discomforts, instead of avoiding this phase and rushing to find solutions. Secondly, in this present, embodied and shared experience of testimonies, movements, residencies and rounds of thought, we blur the activist “role model” as a hegemonizing structure and by resonance, we find that all hegemony has cracks. And finally, based on shared experiences, we witnessed and contributed to the emergence of a network as a "community", not as something that is, but as something that happens between those who recognize themselves not next to each other (or one above the other) but entangled. An activist community lived as a swarm that "although moving towards a goal, experiences everywhere a turn, a dynamic presence of others, a flow." (Stenner & Moreno, 2013, p.22, our translation).

It could be argued contrariwise that it is not possible to resist the extractivism impacts and build political projects “only” on occurrences because we need regularity, projects, plans. And that it is impossible to make politics starting from small limited experience

of community or from the swarm. But this argument reduces politics to the repetition of sequences, to evolution or development of new organics and strategic calculus. Activism, as an art, plays with movements, elements, contexts and experiences for the emergence of unpredictable events while actualize the civilisational course. This is precisely why they are so fundamental.

Indeed, revealing the micropolitical importance of activism does not mean denying the importance of macropolitics, nor refusing to investigate and reflect on formal structures of resistance (organizations, corporations, political parties). Rather, we trust that it enriches its approach, by revealing the immanent fissures of all hegemony (Rolnik, 2019).

Furthermore, we suggest the affections of the extractivism at the Capitalocene involve human and non-human agencies; and we recognize our focus on the human affective experiences, as the malaise of the unlivable. We acknowledge that this intersection must be developed further and we visualize these gaps as open paths for research and learning.

Finally, we offer our story as a contribution to explore the possibilities of academic and activist involvement in our troubled times. Sharing of our own affectations and trajectories allows the emergence of new affective events; and we need contexts to stage it. Having the experience of activism as an art of the emergent and our resistances as a swarm, is fundamental to inhabit the Capitaloceno with less individual despair about the crisis.

This is how we lived the beginning of protests and social agitation at the end of 2019. Non-predictable occurrences, but also not unexpected for those of us that were, from activism, invoking and embodying the fissures of hegemony in many ways, from many places. And we know that it is impossible to predict where the current crisis will take us.

But, have we ever known?

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Posthumanism, education and decolonization: A conversation with Michalinos Zembylas

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Abstract

The work of creating decolonized futures has been a particularly important undertaking in educational contexts, for which posthumanist and new materialist theories provide useful insights. Yet, how decolonization is to be achieved and whose responsibility it is remains up for discussion. This intra-view focuses on the tensions between decolonizing practices and posthumanism, and their implications for education: What can('t) these theories do to decolonize education? And how do we engage in posthuman practices in education without overstepping, appropriating, or (re)colonizing Indigenous epistemologies? Thinking through these questions, in this intra-view we engage in a conversation with Michalinos Zembylas.

Keywords

Decolonization; posthumanism; education; affect; ally; incommensurability.

> *"If your goal is to prioritize decolonization, one might question whether you actually need posthumanism to serve this project. I'm not saying that they shouldn't be used together. … We have to be conscious that using them together entails intellectual and political consequences and implications that need to be spelled out."*
>
> *Michalinos Zembylas*

Introduction

In the last decades, the concept of decolonization has become a pressing issue in postcolonial and settler colonial states. While it is increasingly acknowledged that decolonization is a crucial step for our societies to heal and move forward in socially just ways, what decolonization looks like, how it is to be achieved, and whose responsibility it is remains up for discussion. The work of creating decolonized futures has been a particularly important undertaking in educational contexts, as prevalent neoliberal educational systems continue to reproduce colonial and Eurocentric practices and worldviews. Posthumanist and new materialist theories provide useful insights to think about these issues, since they emphasize the discursive-material relationality and performativity of the world. Yet, questions arise: What can and can't these theories do to decolonize education? And how compatible are they with Indigenous ways of knowing/being? Following from these questions, we ask: What are the implications of being posthuman and engaging in decolonial practices? How do we engage in posthuman practices in education without overstepping, appropriating, or (re)colonizing Indigenous epistemologies?

Thinking through these questions, we engaged in a conversation with Michalinos Zembylas, who has written extensively about decolonization, posthumanism, and education. Zembylas is Professor of Educational Theory and Curriculum Studies at the Open University of Cyprus and Honorary Professor at Nelson Mandela University in the Chair for Critical Studies in Higher Education Transformation. His research interests focus on, amongst others, emotion and affect in relation to social justice pedagogies, intercultural and peace education, human rights education and

citizenship education. He has also authored and co-authored several books. A couple of his recent books include *Critical human rights education: Advancing social-justice-oriented educational praxes* (with A. Keet), *Psychologized language in education: Denaturalizing a regime of truth* (with Z. Bekerman), and *Socially just pedagogies in higher education* (co-edited with V. Bozalek, R. Braidotti, and T. Shefer). In 2016, he received the Distinguished Researcher Award in Social Sciences and Humanities from the Cyprus Research Promotion Foundation.

Our conversation with Zembylas took place on April 2nd, 2020. We originally planned to have a roundtable discussion organized by the Reading/Thinking/Doing (RTD) club[1] with Zembylas during his visit to Simon Fraser University (BC, Canada) planned on that same day. However, the format changed as his visit was cancelled due to the Covid-19 pandemic. Because of this original plan, it was important for us to find a way to have members of the RTD club - and possibly any others who were interested - join our conversation. So, as the conversation was moved online, Jacky, Melisse and Magali decided to run two ZOOM meetings simultaneously. The first ZOOM meeting involved the three of us and Zembylas (who joined us from Cyprus), and the second one served as a platform for twelve additional participants.[2] They were able to listen to the live interview and to use the chat feature to ask questions and/or contribute comments. While we prepared some questions for Zembylas ahead of time, we did not want our conversation to be a strictly structured interview. The questions and comments from the participants were therefore enriching and much appreciated. We also audio recorded[3] the ZOOM conversation, which can be accessed here.

In the weeks before our conversation took place, we selected three papers to (re)read and generate thinking and questions: *Affect, race and white discomfort in schooling* (2018a) and *The entanglement of decolonial and posthuman perspectives* (2018b) both written by Zembylas, and *Decolonization is not a metaphor* (2012) written by Eve

[1] The Reading/Thinking/Doing (RTD) club is a scholarly event organized by Jacky Barreiro and Magali Forte, both doctoral candidates in the Faculty of Education at Simon Fraser University. The RTD club is an open event attended by graduate students and professors. It gathers in the Research Hub once a month to discuss different concepts and theories within posthumanism and new materiality.
[2] Participants, whose comments and questions were included in the intra-view, provided consent for their contributions to be included in the written and audio version.
[3] The written and audio versions of the intra-view have been edited for clarity and cohesiveness. Consequently, the written version of the intra-view is not an exact transcript of the audio version. However, the meaning and spirit of the conversation have been preserved in both versions.

Tuck[4] and K. Wayne Yang. The following conversation emerged from our collective engagement with these readings, focusing on the tensions between decolonizing practices and posthumanism, as well as the entanglements of decolonization and pedagogical practices in education. We invite our readers to become part of this intra-view[5] and think with us about these tensions and entanglements, and the "consequences and implications" that unfold when posthumanism and decolonization are brought together, as Zembylas suggests in the quote above.

Intra-view

Michalinos Zembylas (MZ): Hello?

Jacky Barreiro (JB), Melisse Vroegindeweij (MV) & Magali Forte (MF) (together): Hello! Hi!

JB: It's great to have you here with us.

MZ: Can you see me?

JB, MV & MF: Yes!

MZ: Oh good! I can see you too. And you can hear me?

MF: We can hear you.

JB: Fantastic!

MZ (laughing): Nice to see you all.

JB: Ok. Before we start with this intra-view, we, the organizers - Jacky, Melisse, and Magali, think it is important to acknowledge the current state of the world due to the coronavirus pandemic. As people everywhere struggle to keep safe and sane in the best possible ways available to each one, we too feel the strains and constraints imposed by the virus itself and by governments. We want to express first our solidarity with those whose circumstances might make their struggles even harder. In these strange times we all live in, this intra-view is for us a way to convey hope that, as a

[4] Eve Tuck is Unangax and an enrolled member of the Aleut Community of St. Paul Island, Alaska.
[5] By intra-view, we mean the assemblage of all elements and processes described in our introduction. As Barreiro & Vroegindeweij (2020) explain, the concept of intra-view refers to "the mutual constitution of questions, responses, comments and technologies…from which new understandings and questions emerge" (p. 139).

society, *we* will move on, but also that, as a society, *we* still need to think about and do what is required of each one to create a better place for all.

My name is Jacky Barreiro, and as the co-editor of the Intra-view section of the *Matter: Journal of New Materialist Research* and a co-founding member of the RTD club, I would like to welcome everyone who is connected today, both as listeners to the intra-view and as participants in this ZOOM conversation with our special guest, Michalinos Zembylas. Thank you Professor Zembylas for accepting our invitation to this conversation.

MZ: It is my pleasure.

JB: Also connected to participate in the intra-view conversation are Melisse Vroegindeweij, a co-editor of the Intra-view section of the *Matter: Journal of New Materialist Research,* and Magali Forte, a co-founding member of the RTD club.

MF: We are meeting online today and some of us are joining from places other than Vancouver, BC. Jacky, Melisse and I thought it would still be very important to start our discussion with a land acknowledgement, as it provides us with the opportunity to offer our respect for the land we live on and to recognize that it is not ours and that it was never ours to begin with.

Last year, our friend and colleague Kau'i Keliipio, a respected Elder and doctoral candidate, offered the land acknowledgement at the beginning of the Educational Review symposium held at Simon Fraser University. She pointed out that land acknowledgements shouldn't be considered as items on a checklist, that they aren't just scripted words that one recites, and that they are for settlers too. Her comments encouraged me to think about the questions of responsibility and privilege that land acknowledgements raise for settlers, like myself. I am a white[6] uninvited descendant of French and Spanish settlers who now lives on unceded, ancestral and occupied traditional lands on Turtle Island as they are still referred to by Indigenous peoples.

With these ideas in mind, I now acknowledge that, at Simon Fraser University, on the Vancouver and Burnaby campuses, we live, learn and teach on the unceded, ancestral

[6] Out of respect for Black and Indigenous people, as well as for other people of color, we purposefully do not capitalize "white" throughout this article. In this sense, we follow John Horton and Peter Kraftl's (2009) notion of 'implicit activisms,' "which are politicised, affirmative and potentially transformative, but which are modest, quotidian, and proceed with little fanfare" (p. 21). We invite you to think with us about the meaning of seemingly small actions, like not capitalizing the adjective white, and their political and transformative effects.

and occupied traditional lands of the Tsleil-Waututh (səl̓ilw̓ətaʔɬ), Kwikwetlem (kʷikʷəƛ̓əm), Squamish (Sḵwx̱wú7mesh Úxwumixw) and Musqueam (xʷməθkʷəy̓əm) Nations of the Coast Salish peoples.

Wherever you are, I therefore encourage you to take a moment to think about who you are in relation to the land you live on, and also about what your relation is to the people that cared for it long before you or the generations before you arrived on this land. I encourage you to do so all the more today as we gather to discuss questions of decolonization and posthumanism and the tensions between them, as well as the responsibilities of non-Indigenous academics and instructors, like ourselves, for our scholarship, teaching, and learning. Thank you.

JB: We would also like to thank Nathalie Sinclair for making the initial connection between Michalinos Zembylas and the Faculty of Education community at Simon Fraser University possible via the RTD club. While the in-person event we originally planned with the support of the Research Hub team had to be cancelled due to the pandemic the world is experiencing, Nathalie has been supportive of us as we worked to arrive at this moment and have this conversation with Michalinos.

MV: Alright. Professor Zembylas, as you are associated with at least two universities in two different geographical locations, namely Cyprus and South Africa, and maybe others, we were wondering if we could start the discussion about the contexts you are writing in and how these have influenced your understanding of decolonizing practices; and then, related to that, how you situate yourself and what affective dimensions are implicated in your positionality.

MZ: Thank you Melisse. I'm writing across several contexts: Cyprus, Israel and Palestine, Northern Ireland, and South Africa to name a few. Each of these contexts influences my understanding of (de)colonizing practices in different ways. And each context, I would say, evokes affective relations and dimensions that implicate my positionality in vastly different ways.

For example, I'm writing about/from Cyprus, a place with which I have a very intimate relationship because I was born and raised here. Cyprus used to be a British colony that gained independence in 1960. Soon after, the first inter-communal clashes between Turkish Cypriots and Greek Cypriots began, dividing the country and leading

eventually to the tragic events of 1974—the military *coup d'état* by extremist Greek-Cypriots against the government of Cyprus and the Turkish invasion in the north of Cyprus that further consolidated the division between Turkish Cypriots and Greek Cypriots. As a result of these events, Cyprus is still ethnically divided in its south and north parts; ongoing diplomatic negotiations have not managed so far to reach a solution. In this case, I'm writing from an *emic* perspective, and I have been doing a lot of work on peace education in this postcolonial, yet deeply conflict-affected setting. So, I have been preoccupied by the affective complexities of being involved in peace education initiatives while there is still an unresolved political problem and people become very emotional when it comes to the *just* solution that they envision for themselves and their ethnic community.

Now, in South Africa, you might say that I'm writing from an *etic* perspective, I'm an outsider. I have been doing work there in the sector of higher education for the past decade. This is another, yet a very different postcolonial setting, in which there are still many colonial structures and practices that are remnants of apartheid. So, I have been concerned with how higher education may contribute to social justice through decolonizing its pedagogical practices, curricula, and policies.

Both of these contexts (i.e., Cyprus and South Africa) have experienced different kinds of exclusions, marginalizations, and social injustices or other kinds of injustices. And so decolonization takes on different meanings and practices across these different contexts. Decolonization in Cyprus means something totally different from decolonization in South Africa or in Canada for that matter. In general, decolonization involves the deconstruction of dominant Eurocentric forms of knowledge production and the pluralization of the knowledge field. But even those practices and structures take on different meanings in different contexts. So, decolonization of higher education in Cyprus is not the same as decolonization of higher education in South Africa; the legacies of colonialism and coloniality in each setting are different and have had a different impact on higher education. So unless they are recognized first, the danger is to talk about decolonization in abstract and "metaphoric" ways, to use Tuck and Yang's (2012) terminology.

Affectivity, which has been central in my work, is a knowledge trajectory that has systematically been ignored by Eurocentric models of knowledge, and so it's something that has been a focal point in my work on decolonization. Recently, for example, I have been writing about how the affective infrastructures and investments of education policies are very much entangled with coloniality. So it is important to examine how such policies in different settings become invested with affect to govern; in other words, education policies produce and reinforce particular affective ideologies that are associated with political ideals and visions such as coloniality. An important question and task, then, for higher education is how to decolonize the affective infrastructures and investments of education policies, curricula, and pedagogies.

MV: Thank you.

JB: I would like to point here to something you said. You said, “social justice through decolonizing practices,” and this calls my attention as we've been thinking about these topics and I think that most of the time, we're thinking about decolonizing practices through social justice. But you mentioned these the other way around; social justice through decolonizing practices. I think this is one of the points that comes up when we talk about these tensions between posthumanism and decolonization. I appreciate you bringing this distinction here.

MZ: That's actually a very good point, Jacky. There are parallel debates going on in various subfields of education (e.g., human rights education, peace education, social justice education) asking whether decolonization is a subset of social justice or the other way around. I'm sure there are valid arguments and perspectives on both sides. But my question is: What do you gain, and perhaps what do you lose, each time you create these subset categories and start living as if these categories are *real*? And, given that my interest is mainly political, another crucial question is: How are both decolonization and social justice *political* projects? How can they contribute toward the same political goal?

So, you might respond “I don't really care so much which is a subset of what” as long as you're clear about your political project. Your political project may be decolonization, and it may be more appropriate in South Africa or in Canada to talk

about decolonization as your priority. And, in some other context, for political or strategic reasons, it may be more appropriate to talk about social justice as your overall political project. So I believe that's an important debate that by no means is settled once and for all. Rather, it follows different trajectories in different contexts. I also believe that it gives you a sense of the different priorities that exist and the contextual complexities that you need to take into consideration when you talk about these concepts in different settings.

JB: Yes, and I think the importance here is to *not* reduce one to the other and *not* essentialize them either.

MZ: Right.

MV: Yes, thank you. I think that very much relates to the texts that we've read: two of your 2018 articles, namely *Affect, race, and white discomfort in schooling* and *The entanglement of decolonial and posthuman perspectives*, as well as Eve Tuck and K. Wayne Yang's (2012) article *Decolonization is not a metaphor*. Tuck & Yang (2012) mention the concept of incommensurability in relation to social justice projects and decolonization. And they also make an important note, namely that decolonization is not a metaphor. Decolonizing schools or education is incommensurable with the project of decolonization as it turns decolonizing projects into a metaphor that does not do justice to the entanglements of/and within the "triad structure of settler-native-slave," and, at the same time, it "makes possible...a set of evasions, or 'settler moves to innocence,' that problematically attempt to reconcile settler guilt and complicity, and rescue settler futurity" (Tuck & Yang, 2012, p. 1). They also emphasize that settler futurity should not be a central question in this decolonizing project. They also mention, in relation to all of this, that the objectives of social justice projects sometimes end up reaffirming settler logics, and those can never be complemented with decolonization. We were wondering what you think of this incommensurability and how we can avoid using decolonization as a mere metaphor in education.

MZ: I have to say that I agree with most parts of Tuck and Yang's (2012) argument, and at the same time, I have a different view on some other aspects of their argument. Let me explain. I agree that decolonization and other social justice projects might often be incommensurable—not in the sense of being incompatible, but rather, in

terms of their political prioritization. For example, in a particular setting, it may be more politically appropriate to have decolonization as your priority. This priority may be in conflict with other social justice projects—e.g., projects on human rights—in the sense that it may not pay as much attention to coloniality as an ongoing practice. But to get there, I would also argue at the same time that, *strategically* and *pragmatically*—and I have written about this in the article you mention as well as in other pieces—we may need to become "allies" with those who advocate for other social justice projects, and start with what unites us and these projects politically. What is their common base? We may then have a common point of departure. I believe, especially in these difficult times that we live, that it may be more strategically and politically wise to start from a common base, and then move on respecting each other's priorities.

Vanessa de Oliveira Andreotti and her colleagues have talked about different approaches to decolonization and suggested this scheme that includes, for example, the "soft-reform," the "radical-reform," and the "beyond-reform" categories (Andreotti et al., 2015). "Soft-reform" is basically the lowest common denominator that increases access and inclusion of marginalized groups. Then you move to the next level, "radical-reform", where you demand more fundamental changes. And then, "beyond-reform" is the explicit recognition of colonization and the fundamental transformations of society that need to be undertaken to address coloniality. So, let's say we agree with the prioritization of decolonization, my question is contextual and pragmatic: Is it appropriate to pose this priority every time in every context? My answer is no, it depends. So, in Canada, it may be more appropriate, for example, to prioritize decolonization, and you might also argue that it takes from the energy and politics of fighting for decolonization if you have other parallel social justice projects going on. This understanding justifies Tuck and Yang's (2012) argument that decolonization and other social justice projects may indeed be incommensurable. But in other settings where there are different kinds of contextual complexities, it may be more appropriate to follow a more progressive, step-by-step approach. So you start with soft-reform and you then gradually move to radical-reform or to beyond-reform. These moves won't happen overnight though. You need to have a strategy. For example, it is important to build solidarity with others who fight for social justice. So, in light of being pragmatic and strategic, this is where I depart a little bit from Tuck and Yang (2012),

and I differentiate my position from their argument; that it might be wiser, pragmatically and strategically, if we start from a common base, from a common denominator in some settings, not in all settings. This is precisely why the political context is fundamental in deciding which strategy and which prioritization should take place.

JB: So when we say "the political context," I think we are probably referring to something similar to the distinction Tuck and Yang (2012) made at the beginning of their article about "internal" and "external colonialism" or decolonization, and also to their discussion about settler colonial states. Being part of a Latin American country, a colonized country of settler colonial characteristics, I can certainly sympathize with this idea of prioritizing decolonial strategies and not tucking them under social justice but actually highlighting them. But of course, I follow your point that this is not the situation everywhere in the world.

MZ: I believe also that one of the points that Tuck and Yang (2012) make, which is fundamental, is the recognition of land and its appropriation by settler colonialism. You cannot have decolonization without addressing the issue of land, and this is something I totally agree with. This is true, for example, in South Africa, one of the contexts for which I'm writing. I don't believe that there can be true decolonization there without finding a solution to the ongoing problem of land appropriation. Other initiatives, especially in education, you might argue, are scratching the surface: discussing decolonization of the curriculum in higher education, for example, is valuable. However, it does not fix the fundamental problem of land appropriation. So I am with Tuck and Yang on this. But in other socio-political settings, there will probably be other priorities, and other issues will matter more. So alliances between social justice projects should be carefully considered.

JB: Yes, absolutely.

MV: Yes, thank you. We were also wondering how your idea of pluriversality relates to this idea of incommensurability. Is that also what you mean with the different contexts that matter, that different contexts prioritize certain questions over others?

MZ: The idea of pluriversality is the recognition that there are different ways of knowing, being, and feeling in the world. These different ways have to be

acknowledged. So I certainly pay particular attention to the issue of affective dissonance as a crucial aspect of decolonization. You have to somehow *feel* an affective dissonance with colonized practices and with colonial continuity that are taking place today in many places in visible, less visible or almost invisible ways. You have to identify those locations, spaces where colonial continuity takes place in different forms, not only in discourse, but also in the materiality of it. This is where posthumanism and new materialism can be useful, politically and strategically. Although there are tensions between posthumanism and decolonization as mentioned earlier, and they may not be always commensurable, there is important intellectual work that needs to be done on this. So the question one may raise is: What does this actually mean in practice? How does this idea—e.g., pluriversality— translate in practice—in everyday life, in pedagogical practice, and how it is informed by theorization on posthumanism and decolonization? Because theory is good, and theorization is fundamental in the intellectual project that we are talking about. But, at the same time, one has to ask: What difference does this or that idea make in terms of actually moving us closer to decolonization, rather than falling into the trap of perpetuating coloniality in forms that we don't even realize or we are not even able to identify? For me, these are open questions that have to be raised each and every time we engage with decolonization projects. There are no predetermined answers to these questions. It's part of our intellectual and political project to engage with them *in situ*, particularly in terms of how these theoretical ideas can be translated into specific decolonizing pedagogies and practices.

MF: I really appreciate what you just said, Michalinos, and how you connected our thinking practices and our reading practices to our pedagogical intentions as educators. This question really resonates with a question I believe a lot of educators have in mind: How do we make a difference at the end of the day in a respectful way?

One of the questions that I wanted to ask comes from your call, at the end of your 2018 piece *The entanglement of the colonial and posthuman practices,* for "educators, researchers, policy-makers in higher education ... to learn how to make better use of the relative privilege that we have to become a better ally to those directly exposed to the everyday realities of coloniality - both within and beyond the academe" (Zembylas,

2018, p. 264). You've touched upon it a little bit earlier, but I would like to talk a bit more about it as some have argued that the use of the term "ally" can be problematic. Let's take Kim TallBear for example. She is an enrolled Sisseton-Wahpeton Oyate citizen, descended from the Cheyenne and Arapaho Tribes of Oklahoma, and she is currently working at the University of Alberta, and is also a Canadian Research Chair in Indigenous Peoples, Technoscience and Environment. I listened to her conversation with Adrienne Keene and Matika Wilbur who have an excellent podcast called *All My Relations*. They discussed how problematic this idea of ally can be, and I'm wondering how we can avoid falling into what Tuck and Yang (2012), taking after Janet Mawhinney's (1998) concept, call a "settler move to innocence" (p. 10). Does the notion of being an ally itself risk maintaining a view of academia and the world in which white privileged people, like myself, remain exactly who and where they are - i.e., people who want to *help* others by being their allies, because they believe these others are *in need* of their help, thereby reproducing a form of racialized hierarchy of self vs. others? TallBear offers the notion of "standing with" rather than giving back,[7] and I find that it might be productive for us to think in these ways too. What do you think?

MZ: That's an excellent question and I like TallBear's idea of "standing with," but let me start by agreeing that, yes, the notion of ally may entail problematic assumptions *if* it maintains, in an essentialist way, the division between those who are privileged and those who are less privileged. I am afraid this can happen with any kind of terminology and concept that you may choose to use. So you have to qualify your terms. If you're talking about an ally, what exactly do you mean and in which context are you talking about this? Because it has been used, for example, in social justice literature in various contexts as a way of building solidarity or of cultivating "affective solidarity" to use Clare Hemmings's (2012) term. I believe that solidarity is an important idea that has to be, once again, qualified. So when I use the notion of ally, in a context of building affective solidarity to open ethical and political possibilities for change, it's one way of feeling for/with colonized others; it's a way of transforming

[7] In her 2014 piece, Kim TallBear stresses the fact that, as a researcher working with/in Native American communities, the idea of giving back "does not capture [her] method or ethic" (p. 1) as it maintains a boundary between subjects/participants and researchers. In an effort to "approach knowledge production from shared conceptual ground" (p. 2), she articulates her inquiry approach as "feminist-Indigenous," and puts forward the ethical orientation of "standing with" which offers a view of research "as a relationship-building process, as a professional networking process with colleagues (not 'subjects'), as an opportunity for conversation and sharing of knowledge, not simply data gathering" (p. 2).

ourselves in the world. This may be problematic if you don't qualify it. So empathizing with others who suffer, or claiming that you can feel *for* or feel *with* the Other, can be problematic, if it ends up being an empty or cheap sort of sentimentality, or a superficial sort of feeling such as pity – i.e., pitying the Other. So I would still use the notion of being an ally because it gives me the power of making an intellectual argument about solidarity which I think is fundamental for the kind of work that I'm doing or for what I'm arguing. It's a political position. But I do recognize that there are dangers if you don't qualify the term, if you don't contextualize it. And I certainly like the idea of standing with, which for me is another way, you might say, of being an ally to somebody – *if* you don't patronize the Other and *if* you don't speak from a position of power. You need to keep all these qualifiers in mind when you use these concepts.

JB: I think the idea of ally brings for me a little bit more action than standing with, and I've discussed with Magali before that standing with also implies *thinking* with. You cannot stand with if you don't think with; being intellectually engaged with, in this case Indigenous epistemologies, as well as being able to stand with and support the work of others. But the idea of ally, and I'm thinking of it more in the context of pedagogies or methodologies in the classroom, gives me a little bit of power, in the sense of doing something. It allows me to *do* something in my own classroom as an instructor towards the Other in general, but also in the work I do with my students and the curriculum I develop. As you were just saying, and bringing that back to what you were saying before, I think the context will determine which position as a non-Indigenous instructor and scholar I should take. So, in some instances, being an ally might be the way to go, and in others, it might be standing with in very respectful ways.

MZ: And for example, what do you mean when, as a teacher, as a white teacher, as a white privileged male educator, like myself, you claim to be an ally to non-white students or Indigenous students? These are difficult questions and they're not easy to answer. But there are ways through pedagogical practices and strategies to at least acknowledge the complexities involved and try to address some of those in the best way you can without perpetuating colonial relations. Therefore, it is crucial to start with acknowledging that you live in a fundamentally colonial system. And unless we start by acknowledging this and its terrible consequences (e.g., injustice), it would be

an illusion to believe that, by using fancy pedagogical practices and changing the university curricula, these colonial structures and relations will disappear. Educational reforms are not an "alibi" (Leonardo & Zembylas, 2013) for the fundamental changes that are needed on the level of social structures.

So, I believe that we have to be realistic about what we *can* do and we *can't* do in the field of education. And if we are realistic and pragmatic, we may have more chances of challenging or even dismantling this colonial system step by step. It's not going to happen from one day to the next, and it's certainly not going to happen through education alone. It has to happen on multiple levels of the society at the same time, and that's why another set of questions is: Do educators have a responsibility to educate *outside* the classroom, *outside* formal settings? Do educators *need* to play this pedagogical role outside the typical formal classroom, in the community, and do activist work? And that's where the word ally may have more sense, because, as Jacky was saying, it has more connotations with action, when you *do* something. It's not only words anymore, which are nevertheless important in the process of intellectually problematizing colonial relations. But obviously, words are not enough. You have to engage in some sort of action, within schools and outside schools, to be able to bring some change.

JB: I've noticed that sometimes teachers might take this responsibility, but also sometimes the responsibility to fix society's issues is put on teachers' shoulders. And this, of course, is not possible. There is only so much that a teacher can do, even if they are aware and willing to do so. I also think that, as teachers, we do have a responsibility as well outside of the classroom, but so does anybody else. I don't think it's because we are teachers, I think it's because it's a matter of being a citizen, the citizen of a country, of the world, of a region, of being human – it's *our* responsibility to try to make things better.

I want to bring in the issues that we face in the classroom with white students, which was one of the problematics and the tensions that we wanted to discuss. I've been teaching a diversity course, which can make it a bit easier to approach these issues and these discussions because students taking the course are aware that they are going to learn about diversity. So there might be more willingness to have these

discussions. But still, as an instructor, I face this issue, and especially as a non-white person, you face white students in the classroom and the whole gamut of their responses to the issues being discussed kind of invades the space. You have the silence, you have the avoidance, you have the anger, although not always manifested openly. So, I'm thinking about racism in Canada (and in Latin America as well) in relation to Aboriginal people and decolonization. Of course, racism looks different in different situations and in different geographical locations. But when discussing racism in the classroom, as an instructor, I sometimes feel torn over how to handle these responses. They become quite loud, even if they're not speaking, they become loud in the classroom. And you have to do something and you have to acknowledge them, but at the same time, you don't want to center the discussion around white students' feelings and expressions, as the idea would be to direct the work towards the voices that are usually silenced. I'm bringing these issues here, and I know a lot of you face similar situations and I wanted to hear your opinion.

MZ: I think first of all it's important to acknowledge the different kinds of feelings that white students may experience, which have been referred to in different ways: "white discomfort" (Zembylas, 2018a), "white fragility" (DiAngelo, 2011; DiAngelo, 2018) or "white guilt" (Essed & Trienekens, 2008 cited in Leonardo & Zembylas, 2013). All these have different meanings and connotations, depending on the context. First of all, it is important to identify what you have in your classroom, namely, which kind of feeling(s) and why. Secondly, it is crucial to remember that white emotionality is socially and politically produced within material, affective, and discursive structures of whiteness and white supremacy. So it's important to remember that this issue is not individual as such; it's social and political. It's *produced* socially and politically. I'm saying this, because we need to avoid blaming the individual. This doesn't mean that you let the individual off the hook. Each individual has responsibility and agency, but I believe it's important to remember that the challenge we are dealing with is social and political. We shouldn't psychologize the problem, because we would then depoliticize it. I am emphasizing this because the pedagogies that we will use to address this issue are going to be totally different when we identify the challenge through a lens that recognizes the affective politics involved, compared to a different lens that would see it as an individualized or a psychologized issue (Bekerman & Zembylas, 2018).

Certainly, inventing pedagogies that address various forms of white emotionality is extremely difficult for teachers and students alike, *all* students, for different reasons, of course. I think there is growing literature in recent years on this topic. For example, Cheryl Matias and I wrote about the emotions of white students and how they respond or react to difficult discussions about diversity, whiteness, and race in the classroom (Matias & Zembylas, 2014). One of the things that we found out is that there has to be a step-by-step approach that includes various strategies, depending on the audience you have in the classroom. For example, sometimes you may need a pedagogy of "strategic empathy" with white students—which does not imply letting them off the hook. But you actually have to build an affective atmosphere in the classroom that is conducive to have these difficult conversations. You cannot expect to have these difficult conversations if you don't build some sort of trust as an educator in the classroom. That students can trust you, that you're not going to blame the individual, but at the same time you will hold them accountable for the responsibilities that they have in this, and they do. Each one of us has his/her own responsibility and complicity, but we are not all responsible for everything and in the same manner or degree. Because as Hannah Arendt (1972) said, "When all are guilty, no one is." In other words, if everybody is responsible for everything, then nobody is really responsible for anything. So it's important to remember that we are all complicit, and yet there is differential complicity. As a white privileged male, I have a lot of responsibility and complicity because I am benefitting every day from the structures that are in place. I cannot expect somebody else to have the same responsibilities. If I, then, as a white privileged male, if white people in general, don't take a clear stance against colonial/colonized/colonizing practices not in theory, but in how we live our everyday lives, then I am afraid there is not much hope in actually changing colonial structures.

MF: I want to try and weave in some of the comments that have appeared in the chat, while you were elaborating on this important point, Michalinos. People have an interest in hearing more about the idea of adopting an ethics of critical affect, and I think that this is part of what you've just explained, by bringing up the importance of not only responsibility but also complicity.

Roumiana Ilieva (Simon Fraser University [SFU]):
I wonder if we can hear more about the notion of adopting an ethics of critical affect.

Suzanne Smythe (SFU):
Yes, I'd like to hear about critical affect from Michalinos.

MF: And I'll add one more comment here because you just brought up complicity, and I think that may allow for a slight shift from the notion of being an ally.

Kari Gustafson (SFU):
There is a move toward the position of *accomplice* rather than ally - while I realize this is a language difference, it does seem to promote action in solidarity?

MF: Does Kari's question maybe change and augment the lens that you were offering, Michalinos?

MZ: Sure. Let me elaborate first on the point about "critical affect." Take, for example, the notion of "critical empathy" which is distinguished from naive or sentimental empathy. The difference with critical empathy is that you take a critical position, a critical stance in the classroom. You don't simply empathize with the Other; you critique your own position, you acknowledge your own complicity, you recognize that you're privileged, and you take action to address your complicity. What is crucial, then, is whether you are politically, ethically, and pedagogically willing to take a stance and move forward to transform yourself and, to the degree that you are able to do this, to transform your surroundings, the world around you. *This* is an ethics of critical affect. A pedagogy that cultivates critical affect, then, is the approach that not only evokes critical emotions and feelings, but one that actually encourages you or makes you take action that makes a difference to people's lives.

Now, Kari's question whether there is a move toward the position of "accomplice" rather than ally makes a good point, namely, the word accomplice entails taking action to help someone. So, I believe this term could foreground more powerfully the idea of action in solidarity—which certainly includes the role of the body and materiality—compared to the notion of ally which might be weaker in these terms.

JB: This reminds me of Spinoza's (1949) definition of the body, of the affective capacities of bodies that he wrote about. The reality is that affecting and being affected is a constant process. I think that when we only engage at the conscious level, or at the cognitive level, it has its repercussions as well. It's not that our bodies are not engaging in other ways, they are, but probably not in positive ways, they are probably not moving forward social justice or decolonizing practices. So, I think that if we are not taking positive action as a dimension of critical affect, having these two components - thinking and action, then we are probably supporting the status quo.

MF: And it's such a fine line to navigate too. I'd like to go back to the notion of being an ally.

Kau'i Kaliipio (SFU):
Does standing with provide the opportunity to learn from while in the process of being in relationship? Rather than the sense of imposition when identifying as ally.

Suzanne Smythe (SFU):
Ally is a relationship, one should be claimed as an ally not claim oneself as an ally…

MF: Thinking with Kaui's comment, and what you both said, Michalinos and Jacky, if we don't take action, then we just stay at that level of words, we don't get to the level of critical affect that taking a stance or taking action requires. And that is what will make a difference to our lives and to other people's lives. So, it's a delicate boundary to navigate, to remain respectful in our relations, to work to maintain these relations, to be in good relations and earn respectful relations with Indigenous people in our

context. And you said that many times, Michalinos, it depends on the context. In Canada, colonizers were never invited on this land, I was never invited on this land, I never asked for permission, and yet I'm here. So how do I establish and maintain good relations with Indigenous people in a respectful manner, taking action, but also not overstepping and not doing or saying things *for* other people, not making it worse in a certain way?

MZ: There is no recipe for that, Magali. Nobody can tell you beforehand what you need to do in Canada to be able to not overstep and appropriate other people's lives and epistemologies, or to be respectful. This is something you have to negotiate, in good faith and with respect— especially with the people who are less privileged, who have been colonized, while you benefit from colonization everyday. But words are not enough to show your respect; as you say, you need to take action. Action on several levels, on an everyday basis, that challenges and dismantles colonial relations and practices. You will have to be *taught by* Others (e.g., Indigenous people) how not to overstep and misappropriate their lives and epistemologies.

To make a link to Kaui's question, then, the answer is yes—"standing with" can indeed provide opportunities to *learn from* or *be taught by* Others what it means not to misappropriate them, what it means to stand with them in the struggle for decolonization. Rather than being self-imposed as an ally (besides, one may ask, "who appointed you to be an ally?"), it may be crucial to cultivate relationships of standing with/being with Others.

MF: Thank you. We have another question.

Diane Dagenais (SFU):
If critical affect entails actions that make a difference, who decides what actions make a difference?

MZ: That's a very good question. Who decides what actions make a difference? Again, I would begin by saying that this is a process of negotiation. What are the demands of a given context? What exactly does a particular context require to move from a colonial practice to decolonizing practices? So it is the particular demands that will actually determine which actions make a difference. It's not an individual decision. It's

a *process* of social and political negotiation. This is why it's important to engage in activism. Here I am not talking about grand activism, but rather about what some scholars call small acts of activism, "implicit activisms" (Horton & Kraftl, 2009). These are everyday actions that make a difference to people's lives. They are actions that make a contribution towards social justice or decolonization projects; they're *not* actions that simply make us feel good. Therefore, if we are talking about critical affects, then it means that these affects are not cheap sentimental expressions but rather actions that make a difference—even a small one— in the struggle against colonial practices and relations.

JB: I think that this also resonates with the concept of ethics that Spinoza provides, where my actions are not based on a moral code imposed by God, or society, or anybody else. But it's an ethics about how I relate among all the entanglements that I am part of. It is about what my responsibilities inside those are, or, thinking with Barad (2007), my "response-ability": How I respond to each situation, and this will be different for everyone, every time, and it will constantly be different as well; even for the same person, it will change. So it's in every encounter, in every event that we need to face this response-ability, ethically, in how we engage in life continuously, in all our entanglements.

MV: Are there any more questions in the chat or comments that we should address?

MF: Yes.

> Roumiana Ilieva (SFU):
> How are small acts of activism in a classroom similar or not to subversive pedagogies?

MF: We've been talking about affective pedagogy, critical affect, and now there's this notion of subversive pedagogies.

MZ: Before answering Roumiana's question, let me clarify further what I mean by these small acts of activism and how they can be subversive. These small acts of activism in the classroom can be subversive in the sense that they challenge the status quo. Some are more subversive than others, of course. One example would be to see somebody being discriminated against in a line, and then take a position, take a

stance, and respond to it by engaging in an act that challenges this act of discrimination. That's a small act of activism if it's not simply done out of kindness or superficial compassion, and rather it's a political position, because you want to send a political message through this act. So you might argue it's subversive because it challenges somewhat the status quo of taken-for-granted privileges: For instance, the perception that individuals belonging to a particular gender, class, race, or nationality can skip the line and go before others. These acts may be subversive, however, they don't bring down the whole system of privileges. So, it's important to be critically conscious about the pragmatic effect of small acts of activism.

Let me address now the second part of the question, namely, whether these acts of activism constitute some sort of subversive pedagogies. First of all, when you engage in an action, it doesn't mean that you also engage pedagogically with others. Pedagogical engagement requires that you have some sort of *goal* in mind. So, in this sense, one might argue that not *all* acts are pedagogical because they do not always aim at teaching someone something on purpose. A pedagogical act requires that you're considering the goal and the way you engage with the public, with your students. Therefore, if these small acts of activism entail some pedagogical goals, then you may argue that they also constitute subversive pedagogies.

MF: Thank you, yes. We have one last question coming from our chat participants.

Cher Hill (SFU):
I appreciated this insight into potential dangers of post-human perspectives: "… when certain people have never been treated as humans—as a result of ongoing colonial practices— post-human approaches advocating a move away from humanism might be seen as an alibi for further denial of humanity to these same people" (Zembylas, 2018b, p. 255). Can Michalinos say more?

MF: Thanks, Cher, for bringing us back to our initial question about the tension between posthumanism and decolonization. Michalinos, could you say a bit more about this tension?

MZ: Yes. My point here is that decolonial and posthuman approaches do not always have the same priorities. As I have written in the article from which you cited, my concern is with how a posthumanist approach may be perceived when the denial of humanity is a matter of fact. About the denial of humanity in colonial settings, the work of Sylvia Wynter is helpful. For example, Wynter (2003, 2015) traces the trajectories of the human as those are linked to colonial practices. So if we argue that the human ought to be abolished in favor of *post*-humanism, isn't there a danger here to deny humanity to those who haven't even been recognized as such (e.g., colonized people)? The point that I am making here, in agreement with the work of other decolonial theorists, is that we need to keep a critical eye when we put into conversation decolonial perspectives with posthuman ones; their entanglements may be (un)productive or reproductive of the same colonial structures we are attempting to dismantle. Therefore, the questions we ought to be asking are: What does this decolonial-posthuman entanglement *do*? What does it allow you to do? And perhaps, what do you lose by using posthumanism if your goal is decolonization? If your goal is to prioritize decolonization, one might question whether you actually need posthumanism to serve this project. So I'm not saying that they shouldn't be used together. I'm just saying that we have to be conscious that using them together entails intellectual and political consequences and implications that need to be spelled out.

JB: I'm thinking about a distinction that may be useful here because one thing is how we conceptualize "the human," and this is a concept coming from the Enlightenment, and another thing is when we think of humans as the human race in general or broadly speaking. So, when we think of the concept of the human, we certainly want to move away from that because we don't want to, or at least *I* don't want to, be conceptualized in that way. I will never make the measure. So it's a useless concept and, in that sense, it shouldn't be used. So we definitely want to be *post* from that concept. But when we think of humans, of course, we don't want to be *post*, in the sense of posthuman of the human race. We want to reconceptualize this concept so that we all can fit in this new conceptualization. Expanding maybe this idea of the human so that it embraces

difference, which is inherent in being human, so that we don't set limits, and just absolutely leave it open to who is or not human. And do we even need the distinction?

So in one sense, if we are speaking of the concept, yes, we definitely want to move away from that, and I think that, at least from my perspective, that's what posthumanism allows me to do, to move away from that, and to open this concept to where we don't even need to think of this. So that, you know, the whole world comes in at that moment, the relationality, the performativity of the world comes in.

MZ: Right. But historicizing the human, I believe you can clearly see that the human has meant, in most cases, and still means the white man. So, there is no way you can erase colonial history.

JB: Yes, exactly. And I think bringing history to the forefront is one thing posthumanism allows us to do. And so, maybe this is why I see some productive engagement with the decolonizing project.

MZ: Certainly, there are productive engagements if you find the resonances and their allowances when you *diffract* these two concepts together instead of making them oppose each other.

JB: Absolutely. Yes, diffraction is a very useful concept here.

MV: Alright. I'm sorry to say that we're nearing the end of the time that we have, already. So I want to ask if anybody, including chat participants, has any final remarks they want to make?

MF: They're [participants in the chat] making sad faces.

[laughs]

MF: Nathalie Sinclair, from SFU, wants to share some thoughts with us via microphone.

Nathalie Sinclair (SFU):
And I really like the idea of *nepantla* which comes from the Nahuatl people (Anzaldúa & Keating, 2002; Gutiérrez, 2012) who talk about this "interstitial" space between worlds and who invite a sort of thinking of this and that by pointing at the interstitial world between this thing and that thing. So, I think that's a mathematical and an Indigenous way of opening up our logics around things like incommensurability so that they don't preclude certain action. And I think, as Michalinos said, that this way of talking about how those interstitial spaces really depends on what it is that you want to accomplish plus the recognition of the choice that you're making, of the contingency of your choices, is really important and keeps alive the tension that arises from seemingly opposite or contradictory places.

MZ: Yes.

Nathalie Sinclair (SFU):
I can't help, of course as a mathematician, to notice the prevalence of certain logics that are at play in some of our ways of talking. It came up a lot in terms of the inclusive-exclusive kinds of relations that we have been alluding to and that are dependent on a certain kind of spatial logic that we inherit from Kant. As Fred Moten says, Kant's white logic precludes certain relations that are not possible in a fixed and distinct conception of space and time. But also, the very idea of incommensurability, which comes from the ancient Greeks, literally means that you can't measure one in terms of the other. But of course, there are many geometric shapes that have both irrational and rational sides like the triangle. I'm not going to continue to talk about Math. My point is just that incommensurable doesn't mean that you can't have both at the same time.

MZ: Thank you, Nathalie. This is an excellent point to keep in mind. The idea that something is incommensurable as such is grounded in a Western epistemology which is different from some Indigenous epistemologies, or other sorts of epistemologies, that emphasize different ways of seeing, being and living in the world. I believe this is a wonderful point to end this conversation!

JB, MF, and MV: Yes, thank you.

We want to thank Michalinos Zembylas for sharing his time and knowledge with us and engaging in this conversation. We would also like to thank all the attendees and participants from the chat for joining us and for making our conversation so much richer with their questions and comments.

A screenshot from "Posthumanism, education, and decolonization:
A conversation with Michalinos Zembylas." Top left: Jacky Barreiro, top right: Melisse Vroegindeweij, bottom left: Magali Forte and the participants via the chat, bottom right: Michalinos Zembylas.

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Almanac: Affective method

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Affective method (AM) is often discussed in relation to the affective turn, new materialism, and in particular the study of material-discursive and "affective processes in relation to a certain empirical study" (Knudsen & Stage, 2015, p.1). AM takes affective encounters and bodily responses as a crucial part of knowledge production; one that can formulate new questions, research agendas, and modes of data collection and analyses (Knudsen & Stage, 2015). Affective methodology takes emotions and bodily affects such as love, disgust, intensity and desire seriously because such responses and resonances expose ethical dilemmas that are part of knowledge production processes, while simultaneously offering other modes of ethics (Mehrabi, 2018; 2016). Such methodologies are particularly essential for inclusion within the context of science and technology, which are often understood to be objective, disembodied and value free.

AM highlights the embodied reality of doing science "affectively". Anthropologist of science Natasha Myers suggests that doing laboratory work requires technicians to "get entangled – *kinesthetically and affectively* – in their modelling efforts" (2015, p. 1; italics in the original). She writes, molecular biology and protein modeling require technicians to "engage their bodies actively in their work" (2015, p. 1). She calls it the "kinesthetic" of practicing molecular biology which refers to "the visceral sensibilities, movements, and muscular knowledge that modelers bring to their body experiments". Myers defines affect as "the energetics, intensities, and emotions that propagate through" laboratory work (2015). She understands both the kinesthetic and affective realities of doing laboratory work as "feeling"; the former highlights the feeling *of* the organism and the latter refers to the feeling *for* the organism (Keller, 1983; Holmberg, 2011).

Staying with such affective moments of knowledge production is essential because it enables writing about ethics of human and nonhuman/nature/animal encounters within

sciences differently. Such forms of writing are particularly important when concerning nonhumans that trigger fear such as ticks, flies, viruses, etc. This is because it highlights the reciprocal modes of doing science in which animals are not passive recipients but active agents in the process of knowledge production. It emphasizes the embodied realities of doing science, moving away from the myth of absolute objectivity and disembodied science. Scientists must become hospitable, habituated to, care for, embody, and even become something else with the *abject* to be able to do science as the subject and object. In turn, scientist and the abject "intra-animate" one another in the dance of doing science (Myers, 2010). But mostly it brings to the fore how particular bodies (those that trigger fear, discomfort or abjection) become the most disposable and killable forms of life in the science economy.

As Sara Ahmed (2014) argues, feelings such as disgust are closely linked to social abjection; rooted in cultural phenomena associated historically with particular bodies. Moreover, such feelings are not something abstract that happens inside a subject but they are affective performative bodily realities that happen in between bodies and through close encounters. Those feelings do things, *materializing realities in different ways*. Inspired by Ahmed among others, Jacob Bull (2014) writes about ticks, discussing the possibilities for an ethical response to negatively loaded encounters that are suffused with feelings such as disgust, fear and repulsion rather than love and compassion. He identifies a limit within accounts of multispecies ethics or ethics of relationality. These accounts tend to be limited to the scope of animals with which humans have close relations such as domestic animals, "companion species" (Haraway, 2008), animals on which we rely as food resources and sometimes laboratory mammals, such as apes and mice. Recent works within new materialism have been successful in addressing this disjunction (Bates & Schlipalius, 2013; Hird, 2009). New materialist scholars argue that, staying with negative emotions, attending to such dynamic affective encounters, bodily responses and material affinities with the abject other is crucial for understanding "human-animal interaction" from a non-anthropocentric point of view.

To sum up, affective method enables an ethical mode of doing research that takes its point of departure in situated relations and material-discursive intra-actions rather than the pre-established categories and hierarchical binaries. It prevents scientific positivism everting its narratives and logic of sacrifice and the greater good, while simultaneously

resisting cultural relativism. Instead, it takes its point of departure in the material, cultural, social, embodied intensities and everchanging dynamics that are the constitutive part of science in the laboratory.

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GENEALOGIES: Sara Ahmed, Clare Hemmings, Natasha Myers, Britta T. Knudsen and Carsten Stage.
SYNONYMS: Embodied and situated method, knowing through bodily intensities and material-discursive encounters, doing science/research differently
ANTONYMS: positivist method, objectivity, disembodied science, cultural relativism

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Almanac: Literature

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A spool of thread can neither run nor talk; and yet, it does both in Kafka's short story "Cares of a Family Man" from 1919. Moving and chatting all by itself, Kafka's spool presents itself as a puzzling enigma for the reader as well as the narrator who simply cannot figure out what kind of being this lively thing is: a diminutive human of wood or a somewhat untraditional tool? Jane Bennett, however, is less in doubt. In *Vibrant Matter* (2010) she utilizes Kafka's story and its non-human protagonist for making present and tangible her ontological concept of vital materiality. Here, the not-quite-dead and not-quite-living spool becomes a speculative figure for imagining what life beyond anthropocentric dichotomies between "dull matter (it, things) and vibrant life (us, beings)" might look and feel like (Bennett, 2010, p. vii).

While *Vibrant Matter* has indeed been influential, Bennett is not alone in such endeavours. Her reading of Kafka is but one instance of a much larger theoretical trend where (feminist) new materialist scholars turn to literature when thinking through post-anthropocentric notions of materiality (see e.g. Alaimo, 2010, and 2016; Barad, 2015; Bennett, 2020; Haraway, 2016; Kirby, 2011; Neimanis, 2017, and Rivera, 2015,). At first sight, though, literature does not seem to be the most obvious alliance for such projects. How, we might ask, does one align the renewed emphasis on the non-human agency of materiality, biology, and nature emblematic of new materialism with a phenomenon that is traditionally associated with a wholly different domain, namely the all-too-human character of discourse, textuality, and semiotics?

This challenge is, of course, not an easy one. But one way to bridge the gap, it seems, has been to recast literature as a material force that exceeds the domain of the Anthropos by resisting the epistemological inspections of the reader. No longer simply

a discursive site for negotiating more or less subversive identity constructs, literature becomes an abstruse and recalcitrant non-human actor that can never be fully known. Thinking of "seemingly and obviously immaterial events such as a reading of a text" as in fact deeply entangled with complex material forces, Claire Colebrook claims, seems to return "us to what Derrida referred to as undecidability. There is no way of knowing the proper sense of a text" (Colebrook, 2011, p. 12, 19).

While this way of recasting the materiality of the signifier as the materiality of the object has been quite popular in literary theory informed by speculative realism (Harman, 2012 and Joy, 2013), such explanations are not adequate for Bennett's engagement with Kafka nor the majority of new materialist involvements with literary texts. In fact, these involvements seem to enact a quite different approach, highlighting literature's ability to, not withdraw from the reader, but cultivate more matter-attuned and fine-grained sensibilities. Rather than stipulating an epistemological aporia of matter (instead of signs), several key figures construe literature as a privileged site for affectively and imaginatively exploring the world of material forces. "Poetry," Bennett writes, "can help us feel more of the liveliness hidden in such things and reveal more of the threads of connection binding our fate to theirs" (Bennett, 2012, p. 232). Similarly, Stacy Alaimo claims that "producers of various works of literature, art, and activism may themselves grapple with ways to render murky material forces palpable" (Alaimo, 2010, p. 9). Studying the affective enfleshments in postcolonial writings, Mayra Rivera too maintains that "literary language, such as [Frantz] Fanon's, engages our imaginations at a visceral level, to help us feel what cannot be seen" (Rivera, 2015, p. 141). Here, literature becomes a privileged site for rendering the somewhat abstract notions of new materialism palpable, sensible, and felt.

Adopting Bruno Latour's phrase (Latour, 2004, p. 29), we might expand this line of reasoning and conceptualize literature as a technology for "learning to be affected" by life beyond the Human. By facilitating aesthetic encounters with fictional worldings, it enhances the receptivity of the sensory apparatus and develops a sensibility to a world that, in turn, becomes further differentiated, in the sense that these differences now become able to affect the body (see also Skiveren, 2019). Reading fiction, in these terms, is no longer just about the transfer of information or the circulation of

semiotics. Nor does is it about the actualization of stored sensations from the past. In reverse, literature changes future sensations by opening a corporeal sensitivity to what had hitherto been beyond our perceptual horizon. Who can look at a spool of thread in the same way after reading Kafka's story? Drawing on such affective pedagogies, the many references to literature in new materialist theory seem to aim at teaching us to perceive the imperceptible, to feel, hear, see or sense the vibrancy of matter unfolding within and around us.

Although new materialism has not yet fully consolidated itself as a distinct approach within the field of literary studies, this way of approaching literature seems to resonate with a number of studies generated in recent years within the subdisciplines of ecocriticism (see Oppermann & Iovino, 2014; Ivonio, 2018a, 2018b; Oppermann 2018; and Trumpeter, 2015), posthuman literary studies (see Thomsen 2013; Dinello 2005; Squier 2004, Lau 2018 and Snaza 2019) and feminist literary criticism (see Yi Sencindiver, 2014, Skiveren, 2018, and Ryan, 2013). While these disciplines take the non-human agency of nature, technology, and corporeality as their respective points of departure, they all utilize literature as a fictional site of figur(at)ing out what a world of vibrant matter, trans-corporal flows, intra-active entanglements, and in-corporeal materialities might look and feel like. We are not the same as a spool of thread, and a spool of thread is not the same as us; and yet, these studies demonstrate, Kafka's short story might help us sense (and make sense of) the idea that these differences are differences of degree rather than kind.

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Almanac: Chimeric Assemblages

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Almanacs are hybrid instruments, assemblages that are hard to define and whose varied uses are ultimately difficult to isolate and circumscribe. They enable the movement of things from one place to another, recombining the world, and have taken on various functions through history, mixing different fields and uses. In this sense, we can consider almanacs as assemblages or “patchworks”.

“Assemblage theory” was introduced in Deleuze and Guattari’s A Thousand Plateaus (Deleuze and Guattari, 1980) and has been explored further by contemporary philosophers such as Rosi Braidotti (Braidotti, 1994, 2013) and Manuel DeLanda (DeLanda, 2016). This philosophical framework is inspired by the artistic technique of assemblage, which consists of blending different objects and elements that are not commonly associated, to create new emergent patterns. The main claim of assemblage theory is to provide a relational account to ontology, highlighting the fluidity and connectivity of the Real, while showing equally its processual dimension, which is always in the making and becoming.

Almanacs as assemblages are double and plural entities, characterized by a systemic and interdisciplinary openness, liable to continuous reconfigurations and risemantisations, articulations and disarticulations that are heterogeneous in their variability and lead to a plurality of displacement as well as of replacements. Simultaneously, almanacs strip away any form of residual essentialism and reification through their continual evolution. And although in one sense they have been used as tools of systematization, for record and prediction, almanacs can also be rethought as instruments that allow one to see the world in its kaleidoscopic polivocity, welding together different elements.

Consequently, almanacs have the potential to mix up science and popular narratives, proposing a topological image of relationships, influences and occult forces, (astrological, nautical, geographic, meteorological and…and…and…). Historically, they have mapped the dynamics of planets and constellations, predicted atmospheric phenomena and lunar phases, and provided useful coordinates for sailors and farmers. After the Middle Ages, they held additional functions including news and information related to the medical field, world events, as well as recording the deaths and births of kings and sovereigns.

This structural power of assembling different elements, creating a patchwork-movement is also reflected in the etymology of the word almanac that suggests a dimension of opacity in which intertwined and composite stratifications coexist: the origin of the word is suspended between Greek (the vocabulary in question is almenichiaká, which at the time defined astrological charts) and Latin, with possible Arab-Spanish mediations (the word used was al-manākh and it possibly stood for astronomical tables). An early paradigmatic example of the word almanac is found in the work of the philosopher Roger Bacon, in 1267, in reference to an astronomical calendar, but once again its function seems foggy and nebulous, constitutionally hybrid (Weekley, 1921).

It is perhaps also interesting to consider almanacs as a form of minor literature (Deleuze and Guattari, 1986) which force language and play amongst its interstices and gaps, assembling a “chimeric” product that has many uses and functions, which are not eminently logocentric, but composed of images, indications and suggestions on how to navigate between relations. Almanacs are tools that can help us to orient ourselves within the folds of the affective and polyvocal forces of the Real rather than a vehicle for a major language that blocks the road of becoming and inter-disciplinary hybridation.

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Towards a feminist politics of desire: Caring, resisting, and becoming. Review of the book *Feminism and vital politics of depression and recovery* (Simone Fullagar, Wendy O'Brien & Adele Pavlidis, 2019)

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Biomedical imaginaries on mental disorders are generally based on linear structures of causal connections focused on the individual agency of recovery. Those usually don't include the critical contributions by feminist researchers that have largely proposed different connections between women's social and emotional lives, mental health diagnosis and forms of gender discrimination, inequality, violence and abuse suffered by women in both public and private spheres (Appignanesi, 2011; Chandler, 2016; McDermott & Roen, 2016; Stone & Kokanovic, 2016; Stoppard, 2000; Ussher, 1991; Wiener, 2005 in Fullagar, O'Brien & Pavlidis, 2019). *Feminism and vital politics of depression and recovery* by Simone Fullagar, Wendy O'Brien and Adele Pavlidis (2019) is an invitation to reconfigure discourses, imaginaries and narratives on mental health from a new materialist approach, by moving beyond individual problems to collective experiences that shape a feminist ethos. The authors invite readers "to engage with this book as a co-constituted process of reading-writing through visceral connections—guts, brains, hearts, skin, words, images, surfaces—to explore how gender matters" (Fullagar, O'Brien & Pavlidis, 2019, p. 1).

The 80 in-depth interviews presented in this research are not analysed by the authors from an interpretative perspective, by producing unequal relations between expert knowledge/situated knowledges, researchers/researched. Rather, their analysis produces creative, generative and relational dialogues with the women interviewed, by disclosing the subjectivity of the researchers and entangling it in intra-active and dialogical ways with other voices. This gesture responds to the challenges of extending poststructuralist critiques of discursive formats towards a *new materialist*

ontology (Barad, 2003; Hinton, 2013; St. Pierre, Jackson & Mazzei, 2016), by opening up the possibilities of a performative, affective and relational understanding of discourses. To this purpose, Fullagar et al.'s generative analysis moves beyond the representationalist perspectives that prefigure static humanist subjects and objective meanings to a new materialist direction; by exploring how social practices, affective relations, infrastructures of care, power and non-human elements lively produce and constitute processes, meanings and subjects.

In the first part of the book the authors provide an epistemological framework that takes up a combination of poststructuralist and new materialist conceptual configurations in order to reconsider depression and recovery as a non-linear process, but an entanglement of rhizomatic movements powered by the agency of human and non-human elements. The figure of *the knot,* introduced by Elisabeth de Freitas (2012) and Rebecca Coleman (2016), allows the authors thinking depression and recovery rhizomatically, by adopting the very behaviour of the knot —never positioned at a fixed point, but contracting and expanding in a proliferating process (de Freitas, 2012 in Fullagar, O'Brien & Pavlidis, 2019). Besides, the configuration of *inquiry as a knotty process* brings out the possibility of understanding research beyond representationalism towards world-making, while affecting and being affected by the (re)written biographical stories of women's depression-recovery experiences. In this regard, the authors "invoke a feminist politics to understand the bodying of tensions or knots that materialise through the enfolding of gender norms and injustices into thinking-feeling habits that can capture and disrupt" (Fullagar, O'Brien & Pavlidis, 2019, p. 28).

The encounter of the authors with 80 different women self-identified as recovering or recovered from an experience of depression configures an entanglement made of imbricated fragments of interviews, conversations, story-events, theoretical frameworks, affects, poems, narratives, habits, spaces, bodies, desires and displacements. From this entanglement, emerges a sort of collective memory that gives an account of the shared experience of depression-recovery from a feminist political and ethical perspective. Along with their participants, the authors propose a collaborative critical-creative analysis of the biographical transitions that cross and affect women's life such as puberty, (heteronormative pressures of) womanhood and

motherhood, and menopause. With an entire chapter dedicated to the historical gendered knot of maternal care and love, the authors explore the affective relations that haunt depression-recovery experiences linked to motherhood, by overlaying feminist ontologies with specific embodied experiences. This chapter questions the idea of maternal *love* as an 'instinctive', 'biological' and 'natural' behaviour, by rethinking it as an element "imbricated in multiple practices from popular narratives, birthing videos, breastfeeding, alcohol and drug use, anti-depressants and multiple intersubjective relationships […] that become infrastructures of care within advanced liberalism (Butler, 2014)" (Fullagar, O'Brien & Pavlidis, 2019, p. 108).

The reflections emerging from the interviews conceptualise the configuration of subjectivities in social life and its subsequent forms of gender violence, blaming, and power relations. By doing so, the book draws lines of connection between different vital trajectories marked out by the experience of depression. In this respect, the authors move beyond the conceptualisation of illness-therapy-recovery as a linear and lonely path —subordinated to the subject's individual decisions— towards a common concern, by epitomising *the personal is political* feminist rallying slogan. Thereupon, Fullagar, O'Brien and Pavlidis (2019) refuse humanist prefigurations about individual agency "that position women who consume medication as dupes of medicalisation, or romanticise women who refuse medication as somehow liberated from biopolitical assemblages" (p. 89). Instead, therapy and the ingestion of medication becomes "a practice through which recovering subjects are produced as permeable, corporeal and ambivalent sites that are traversed by the global flows of Big Pharma capital, health services, policy apparatus and prescribing practices" (p. 97).

The second part of the book follows the thread of the displacements experienced by women along with their recovery in order to explore the creative practices, habits, flows and rhythms that contribute to the process of *becoming healthy*. Recovery is explored as a performative process that women embody through daily routines. The authors refuse the idea of recovery as an event that emerges from a specific practice in a particular time, "by tracing the self-world entanglements that create new relationalities with materials, objects, aesthetics, spaces and modes of playfulness, experimentation and learning to do gender otherwise" (Fullagar, O'Brien & Pavlidis,

2019, p. 171). The notion of *recovery as becoming* is directly linked to creativity; writing blogs, dancing, cooking, painting, developing new skills and other creative practices emerge in the different trajectories of recovery as an opportunity for emancipation. These narratives reveal the agency of creativity as a catalyst for new possibilities that disrupt the Order of the Things. Thereupon, "the spatiotemporal assumptions that inform linear models of recovery and wellbeing are also challenged by notions of transformation that are not organised around neoliberal imperatives to improve and return to 'normal' productivity (McLeod, 2017; Swist et al., 2016)" (Fullagar, O'Brien & Pavlidis, 2019, p. 173).

The usage of poetry, metaphors and humour allows women in recovering to verbalise procedures, events, relations and affects that otherwise would stay invisible. According to the authors' analysis, these practices "*make visible* the effects and affects of gender-based violence, poor medical treatment, lack of support and exclusion, precarity in work, housing and child support and so on" (Fullagar, O'Brien & Pavlidis, 2019, p. 192, italics in original). Moreover, the book proves that cultural and visibility practices play also a role of *feminist public pedagogies*, by disclosing personal-political narratives that disrupt the discourses established by gender normativity and its immediacy with the biomedical apparatus.

The research presented in this 245 pages combines a new materialist perspective with a post-qualitative approach, moving beyond knowledge production —typically based on representing the 'truths' of phenomena, experiences and social contexts by analysing a validated data set— into what we can term *spaces for thinking* (Sheikh, 2006). According to Simon Sheikh (2006) thinking is here "meant to imply networks of indiscipline, lines of flight and utopian questionings" (p.196). This configuration produces two challenging displacements that allow the authors to open up lines of flight in multiple directions along with their inquiry: *Think through* the materiality of the mental health (Fullagar, 2019) and *think in relation with* an onto-epistemological politics and ethics of other feminist authors. Women's narratives are not considered as a static, transparent and accessible discourse that should be "given voice" by the researchers. Rather, through their critical-creative analysis, the authors produce dialogical and relational assemblages that emerge from their process of affect and being affected by the stories on mental illness experienced by women. By doing so,

the authors enact different writing formats through "the relations of depression-recovery to evoke biographical fragments, the embodied and remembered traces of gender power relations, tensions and contradictions, as well as the pleasurable and joyful moments when women recounted how things changed and what they had learnt" (Fullagar, O'Brien & Pavlidis, 2019, p. 18).

This book is configured as a radical proposal that dilutes the structures, categories and dichotomies under which biomedical and heteronormative imaginaries shape narratives and discourses around mental illness in women. This proposal unfolds an entanglement of biographical traces, personal stories, cultural practices and collective experiences from which emerge a reconceptualization of depression and recovery "as [a] gendered phenomena produced through multiple intraactions, rather than originating from singular causes be they biological, psychological or social" (Fullagar, O'Brien & Pavlidis, 2019, p. 203). Within this entanglement of trajectories, Fullagar, O'Brien and Pavlidis open up onto-epistemological proposals that contribute reconfiguring the imaginaries of depression and recovery from a feminist political and ethical logic of care, desire and resistance.

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