Grammars of the Possible:

Moving Beyond Binaries of Representation and Non-Representation in Gallery Education

Janna Graham

It is often the case that generalised arts discourse makes broad binaries of the gradations through which practices live and breathe. One such binary is made between prac- tices dedicated to "representation" and those dedicated to what is often described as "non-" or "post-representational" work. This distinction emerges from important interven- tions about the order of knowledges privileged by repre- sentational regimes. Michel Foucault, for example, suggests that the shift from the classical age to the threshold of mo- dernity, is one in which art and knowledge converge to be- come "post-representational" (cited in Tanke 2009: 50), that is moving from a mode of ordering that seeks resemblance, towards one that seeks to break and re-order knowledge. Others (Lippard 1973) have described the "de-materialisation" of the representational and spectacular regimes of the art world in the artistic practices of the 1960s and 1970s which sought to politically challenge the representational and fi- nancial regimes of the art world and its forms. The turn to "relational" (Bourriaud 2002) and "dialogical" art works of the 1990s and early 2000s challenged the idea of art as a "mere representation" "insulating" the viewer from direct experience of it and rendering them subject to the "tran- scendence effect" (Kester 1999/2000).

More recently the move to a "post-representational" land- scape has been thought in terms of its impact on curatorial practice, suggesting that curators move beyond exhibitions and displays that "represent objective values" and towards questions of "curatorial action", "education" and the "un- plannable" (Sternfeld/Ziaja 2012: 62–64). Accounts of curat- ing in the post-representational have tended to emphasise questions of time over space. Pablo Helguera (2010), for ex- ample, suggests that "today, time is our real estate, and learn- ing how to use it productively is as important, and perhaps even more important, than how we use the four walls of a gallery", where Adrian Heathfield (2014) poses a "durational aesthetics" against spatial orders of representation asking rather than focusing on art's representational orders, its for- mation of subjects, and relations or use of space, what might be gained by thinking through its manifestation in time? Here traditional curatorial concerns with "arrangement", "visual display" and "authoritative historical narration" are aligned with regimes of representation, where the ephem- eral, the durational and the unplanned are aligned with the possibilities of post-representational.

As a practitioner engaged in radical pedagogy, research and activist projects that bridge galleries and communities, I have often affiliated the stakes of my work within this post-representational terrain. Rather than constantly asking

that education work be held subservient to or desiring of the esteemed realm of exhibition and display, the call to the post-representational has offered gallery educators and ped- agogically engaged curators like myself a position of agency, autonomy, and given us the right to *look away* from tradi- tional forms of knowledge production in galleries. But over the years I have also observed that the tendency (my own included) to pit the one (representational practices) against the other (non-post representational) can sometimes miss the subtlety of movements between representational and non-representational paradigms within sustained politically and pedagogically engaged work attached to art galleries. Strangely, this can have the effect of re-inscribing the hege- mony of exhibition and spectacle-based understandings of representation, erasing the myriad of other representational forms that surround resistant cultural production. This poses a problem for two reasons: one, it aggregates (and segre- gates) around questions of display/non-display what might be more effectively organised around questions of political affinity/antagonism; two, it sweeps away the complex field of micro-politics, those lesser seen and becoming represen- tations that occur beneath, above and around the main show.

This contribution seeks to complicate these distinctions using examples from my work with research collectives through the *Edgware Road Project* in London from 2008 to the present and by offering a number of avenues for de-cen- tring binary logics. Referring to theorists including Gayatri Spivak, Henri Lefebvre, Paulo Freire and Suely Rolnik, I do this to offer a picture of the resistant work of education in art galleries that includes their various mechanisms of pro- duction, and therefore their various regimes of representa- tion and non-representation – those that exist in front of publics and those that take place behind the scenes, those that are residues of emancipatory processes and those that are in direct conflict with them. If we dislodge our under- standing of gallery pedagogy from the images and represen- tations we are meant to see, and from the binaries which we have assigned them, what is the field that emerges? I argue that it is important to look across these registers to see the way in which regimes of governance – including market- ing, fundraising, but also modes of subjectivation of work- ers and audiences in galleries – are currently organised to include both representational and non-representational as- pects of the work of gallery educators. I suggest that radical pedagogy in gallery education requires that we transform the use of both representational and non-representational practices. I invoke a *grammar of the possible* to suggest that radical pedagogy in galleries requires a new lexicon and a new *grammar of life* through which to think these questions.

Representation is dead! Long live representation...

In her text *Can the Subaltern Speak?*, Gayatri Spivak (1988: 271–277) warned of the danger of a tendency she read in the conversation between two French philosophers in which the euphoric declaration that “There is no more represen- tation; there’s nothing but action” was made (ibid.: 275). She suggested that provoking such absolutes in the field of representation stabilises an invisible *I*, that of Euro Western subject-hood, that of the intellectual that requires

no rep- resentation, remaining unquestioned and unquestionable. She argues that what is conflated in this assertion are two forms of representation: the re-presentation of artists and philosophers, that is, the making of the artifice, the artists's presentation and portrayal of the world, and representation in politics and the law, as the ability of people to speak, be seen and be heard by those in power through a represen- tative or a forum for self-representation.

These two sides of representational practice – re-presenta- tion and representation – though contingent, Spivak argues, speak to different political questions.[1] In discussions around critical art and gallery practices, for different reasons, it is not uncommon to hear a related set of distinctions made: be- tween questions of presentation and questions of politics and the political. To critical agents, those concerned with artifice, the presentation of subjects and subject matter (what Spivak describes as re-presentation) are often assigned to the realm of old-fashioned commitments to craft and display or to the vacuous world of the market. Those on the side of non-rep- resentation (what Spivak describes as representational), in- terested in the people, the distribution of power, vocality and access, are often accused of lacking an interest in aesthetics.

I bring this up here to suggest that calls for the non-repre- sentational (my own included), though liberating for gallery educators in suggesting forms of articulation and valorisa- tion that acknowledge and celebrate their long over-looked and under-valued practices of knowledge production, do not do away with either the violence or the possibility of the representational realm as they exist on both sides of this di- vide. Spivak (1984/1985) suggests a "strategic" use of certain representational practices that she describes as "essentialist",

1 This is an abbreviated discussion. For further details of repre- sentation in Spivak's understanding, see the contribution *Showing each other something that does not exist yet. Thoughts on the representa- tion practice of Büro trafo.K* by Nora Sternfeld in this volume. to always maintain a friction between the call to represen- tation of marginalised groups and the desire to dismantle the regimes that necessitate this call (and that always ren- der it unanswerable). In thinking the question of represent- ing gallery education within a practice of radical pedagogy that attempts to de-centre Eurocentric subject-hood, I sug- gest that such a "strategic" use of representational regimes might still be necessary both in analysing the violence of the unacknowledged *I* and in thinking about alternative con- figurations of the relationship between representational and non-representational elements.

I argue this because though recent readings taken up in the sphere of art, such as those of philosophers like Jacques Rancière (2010), bring questions of aesthetics and politics into closer proximity, in the operational discourses of cul- tural institutions there is often very little conscious recogni- tion of the relation between the two. Representation is seen to be the role of the exhibition curator who is bound by questions of display, spectacle and hierarchical relations of connoisseurship, where the gallery educator is bound with questions of the people, their marginalisation and their abil- ity to speak. There are a number of blind spots in making this discursive separation, whether it is made by the hands of those who uphold the dominance of cultures of spectacle and display or those who argue against it. The most blatant of these is that aesthetic operations and representational concerns are always at play in pedagogical work, as are po- litical concerns and the question of *voice* in the production of display. Of more pressing concern, however, is the way in which this dichotomy is routinely operationalised to up- hold social hierarchy, segregation and the continuous seep of global, hegemonic corporate interests.

Take for example image 1, which appeared as part of a 2015 combined campaign for *Beyond Petroleum* (BP) corpo- rate sponsorship and the art gallery *Tate Britain*. The ad was opportunistically placed in, among other sites, the 2015 an- nual programme guide for the nationally revered *BBC Proms musical festival*.[2] Viewed by upwards of 300 000 people annu- ally the *Proms* are cloaked in British national iconography and espouse to amplify high British culture to the masses through cheap ticket prices. In the ad, a young woman of colour gazes up at images in *Tate Britain's* collection with the hashtag OMG (short for Oh My God!), suggesting (not our horror but) her wonder at what appears to be an educational experience she is having at one of Britain's most renowned national galleries. A neo-liberal redo of the *Paris Match* im- age (image 2) was made emblematic by Roland Barthes in his text *Mythologies* (1957: 115).

2 See online: https://www.bbc.co.uk/proms (last access: 25.09.2017).

Image 1: Back cover of the Programme Guide BBC Proms musical festival (2015), #OMG, London: BBC, © BP, online: https://www.amazon.co.uk/ BBC-Proms-2015-Official-Guides/dp/1849909792 (last access: 25.09.2017).

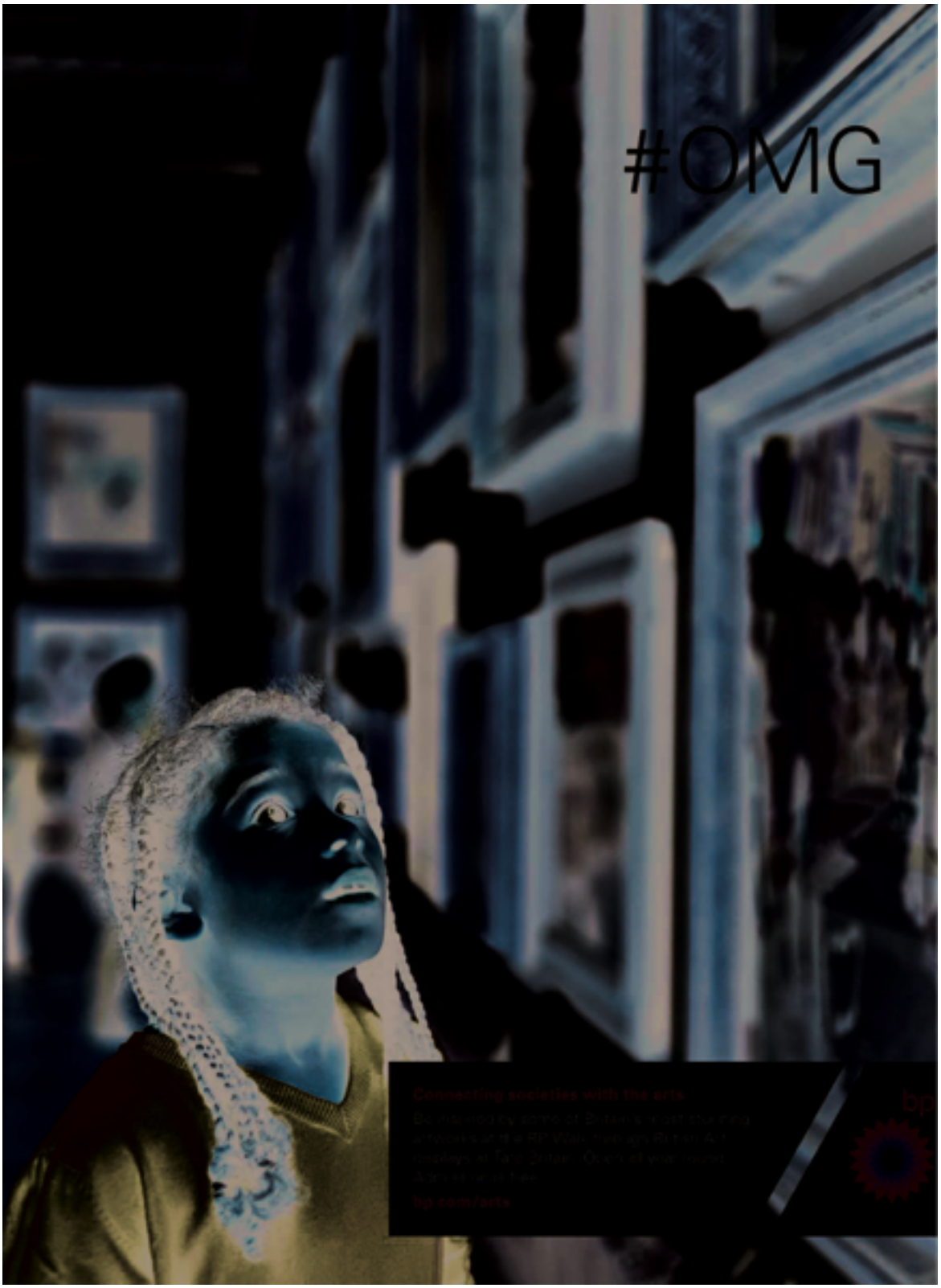


Image 2: Front Cover of Paris Match 326 (1955): *Les nuits de l'armée*, Paris: Paris Match, © Paris Match.

The subject of the image conveyed by BP, here not a young man but a young woman, lifts her eyes upwards in a kind of awe at the seeming greatness of the nation as it is rep- resented here not by the military (as indicated by the beret and salute in *Paris Match)* but by an arts educational experi- ence (she is wearing what appears to be a school uniform) at the hands of a national cultural institution and the cor- poration *Beyond Petroleum,* re-branded in 2000 from *British Petroleum,* when its logo, incidentally, turned from a shield to a flower. The image caption reads: "Connecting societies with the arts. Be inspired by some of Britain's most stun- ning artworks at the BP Walk through British Art displays at Tate Britain. Open all year round. Admission is free."

It makes clear that the relationship between art and the social, in its widest, most inclusive definition, is made through a public private partnership that renders inextri- cable the interweaving of gallery education, national pride and colonial concepts such as "integration" and corporate ownership. Much has been made of BP's use of arts institu- tions to *greenwash* its corporate image, otherwise tarnished by its devastation of massive natural resources like the Gulf of Mexico and the colonial violence it wreaks on commu- nities of

colour around the world. Campaigning groups like *Liberate Tate* have pledged hundreds of hours to direct action against BP sponsorship of *Tate* displays, and indeed were re- cently successful in having them withdraw.[3]

I bring image 1 into the conversation as a call for new as- sembling practices. Rather than concentrating on attributes associated with particular professional practices in galler- ies, we might more usefully congregate representational and non-representational concerns around pertinent social ques- tions: in this case, the long history of colonialism in galleries that have used both cultures of spectacle and display and of durational, social and educational practices to enact colonial violence. From this perspective, it is important to note that the hashtag OMG BP ad was not placed on banners that one encounters when entering the *Tate* where the brand must critically negotiate art-informed and engaged visitors. Rather, it is placed in the *BBC Proms* guide, where the contradictions between the gallery's attempts to be self-critical and cre- ate *access* and its alignment with the interests and power of global, ruling elites might not seem as prescient. Placing this image elsewhere (not at *Tate*) neutralises this contradiction. Here we see an example of the way in which galleries oper- ationalise binaries like representation/non-representation to strategically distract from their complicity in the exploitative relationships of global capital. The so-called processual, edu- cative experiences of galleries often seen to be without rep- resentation and rather providing access to art or politics via cultural experience, can be read here as a powerful represen- tational force, just as lesser represented modes of production around cultures of exhibition display, i.e. their sponsorship and working conditions, are often muted.

The so-called "non-representational", engaged work of gallery education is used to uphold the making of national subjects as obedient, brown bodies within the neoliberal entanglement of regimes of national and corporate repre- sentation. The combination of the wonder of the student photographed and the text accompanying the image makes clear that her appearance in the image is the outcome of ac- cess enabled by BP, re-instating regimes of segregation (some bodies *require access)*. The hashtag OMG and the launching of the image within the language of social media also sug- gests the degree to which our understanding of the repre- sentational regimes of art (as spatial, authoritative, top down, display-oriented) are complicated by the social circulation of imagery that oscillates between

3 More can be read about this story at *Liberate Tate,* online: http:// www.liberatetate.org.uk/ tate-and-bp-2/ (last access: 25.09.2017). regimes of representation and those described as non- or post-representational. Hito Steyerl (2014) has noted the degree to which non- or post-representational aspects of art and curatorial practice align with neoliberal processes of ordering and imaging, suggest- ing that social media "makes the shift from representation to participation" in which dominant image and ordering re- gimes are directed by "popular energy" but no less attached to hierarchical relations of power.

The BP ad makes clear the stakes in claiming back the representational terrain of gallery education as a site of con- tradiction and struggle, even if the aim is to work towards a field of practice that attends to the durational, organisational, unplannable and invisible aspects of our work.

Towards another lexicon

Spivak's distinction between notions of representation, be- tween the making of subjects (through artifice and display) and their political agency can be further complicated by Henri Lefebvre's more spatialised distinction. He describes two kinds of representational practice in the production of space: "representations of space" – those spaces which "find themselves aligned with the relations of production and the 'order' that they impose" and are perhaps the most obvious to us, i.e. in state planning and architecture – and "represen- tational spaces" – those which may operate through images and symbols or not, but are linked to the "under-ground side of social life" and in the everyday experience of users and inhabitants (Lefebvre 1974: 33). Here, the side of expe- rience, use and process is not seen as non-representational but as the terrain of a different set of representations that both inform and struggle against the dominant spatial or- der. This dialectical relationship in space is the dynamic of its production.

These more complex notions of representation (though by now quite dated) point to the need for a more nuanced and expanded understanding in the practice of gallery edu- cation, one that can account for the scales at which a wider variety of representational practices operate.

This re-orientation was something that myself and artists, researchers and community groups grappled with in our work to invent a neighbourhood art and research project in London's *Edgware Road Project* titled the *Centre for Possible Studies* (Graham et al. 2012). The project, which has taken the form of a space, an archive, a series of research proj- ects and publications, in addition to exhibitions and perfor- mances, was set up through the Projects strand of *Serpentine Gallery*[4] in 2008. Where the gallery sits in a park surrounded by some of the most expensive real estate in the world, the *Centre for Possible Studies* sits in the context of a neighbour- hood undergoing three distinct and equally violent forms of gentrification. Here, migrant communities – predominantly, though not exclusively from the Middle East – have built the "representational spaces" of the road since the 1970s, making it an important site of reception and cultural articulation for people arriving to London from the region.

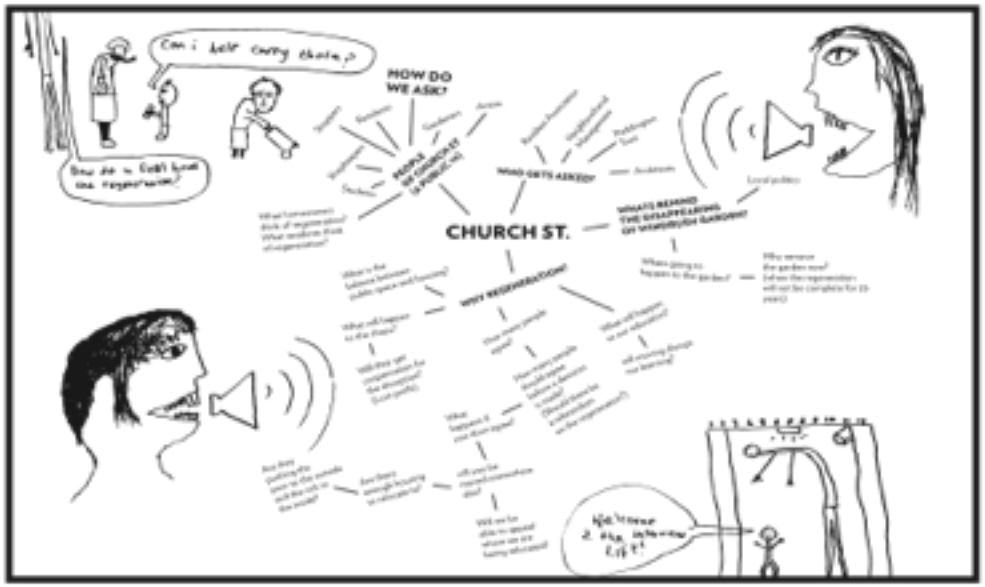
4 Online: https://centreforpossiblestudies.wordpress.com (last access: 25.09.2017).

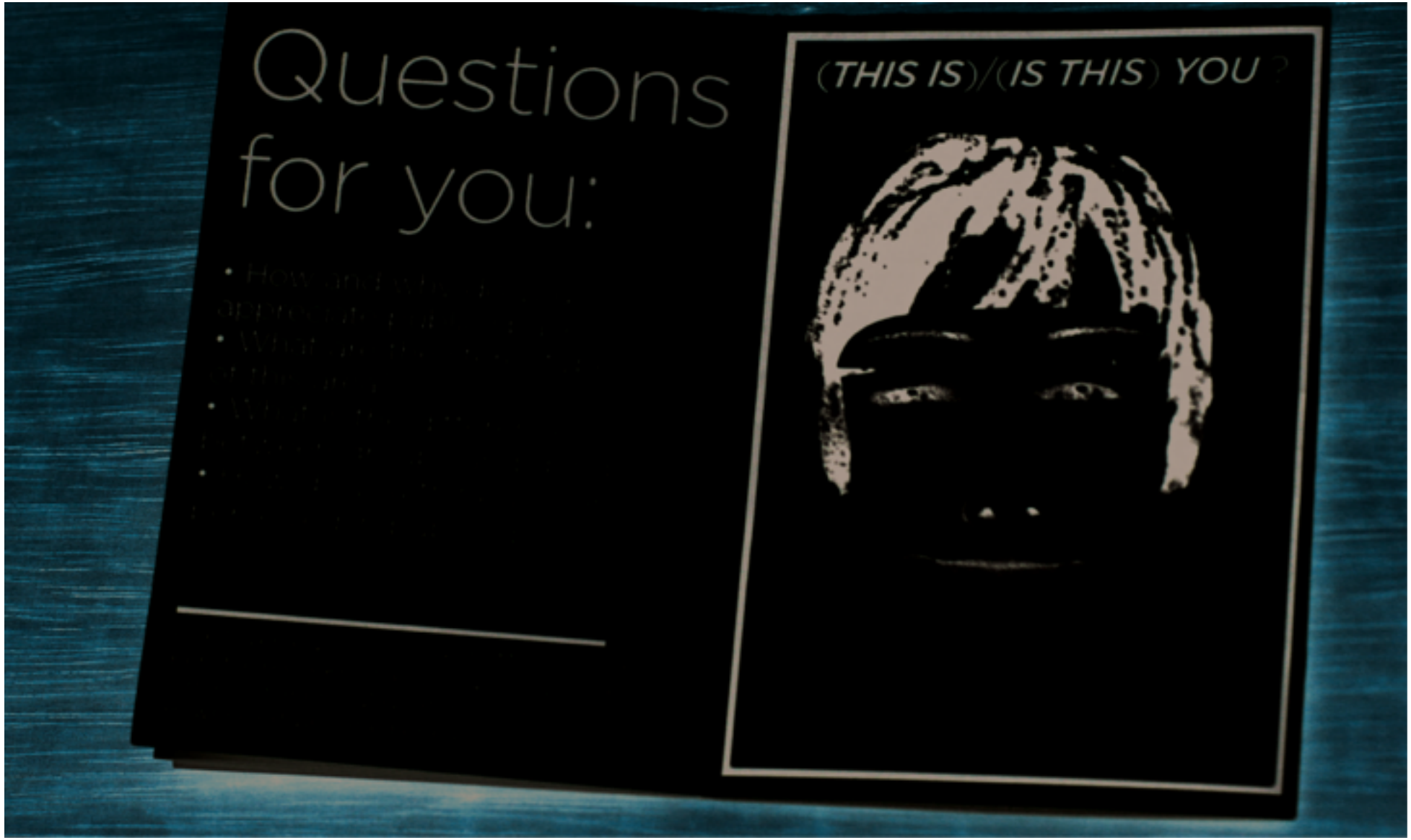
The role of gallery education and outreach activities in securing the "spaces of representation" imagined by the rul- ing elites of the projects of colonisation and gentrification was very much on our minds. The *Serpentine Gallery,* the project's host, though at a geographical distance from local gentrification projects, is nonetheless also a host to global elites. Designated a *public* institution due to its receipt of significant governmental funds, its boards of directors and patrons, who regularly attend high production parties and events at the gallery, align it very closely with the interests of the agents who are currently re-shaping the financialisa- tion of cities (the current head of the Board of Trustees be- ing former mayor of New York City, ninth richest person in the world and CEO of Bloomberg Ltd, Michael Bloomberg). Myself and others associated with the *Centre* were often in- vited to sit with developers and city planners, literally in rooms high above the neighbourhood looking down upon it, to hear about their plans, and see their future representa- tions of the neighbourhood. As a group of vastly underpaid cultural workers, aligned with those most marginalised by visions of the city made by such a global elite, how could we produce a terrain in which our work could challenge this position of the arts, and form solidarities through both the visible and less visible aspects of our work? What forms of resistant sociability could be made to confront and re-make these spaces of representation?

When I describe the multiple years that artists and com- munity groups have spent working on studies of housing, care, gentrification, education, policing and migration in the area, it is frequently asserted that the work is about *process* and not about *representation*. However, as per Lefeb- vre's distinction, many studies in the project have been as concerned with the representational processes (questions of display, visibility, etc.) as they have with the more processual and temporal elements. What distinguishes them from the spaces of representation of urban and gallery elites, is that they are produced from below and in direct response and, where possible, utility to local struggle. For example, within each study there is a deep engagement with the historical archives of those who have made use of tools of emancipa- tory pedagogy to counter colonial and paternalistic forms of education and social research. This historical material in the form of posters, photographs, workbooks and pamphlets breathes life into new imaginaries of resistance against the powerful forces of forgetting that disconnect generations of struggle from one another. The posters, photographs, work- books and pamphlets also give indications of how others have managed the processual and representational elements of social projects in the past. Less about a spectacular or nos- talgic orientation to material culture, they were still very interested in questions of display and understood the visual vocabulary that these archives provide are sites of learning and very consciously connected to action in the contem- porary context. The material was arranged, reviewed, and questioned to inform decisions on how we might address problems in the present.

In a study undertaken by designers and young people in the local area, for example, the history of radical sociolo- gists who worked with teenagers in the 1970s to support them in taking control of the council's youth services pro- vided an important precedent for challenging the consul- tation mechanisms surrounding social change in the area, which exclude most of who live there. Very little had been done to address young people – deemed less significant on

account of their inability to vote. Here, a movement from looking at the representational spaces of the city produced by seventy young people supported the making of new representational entities, new archives and new practices. For example, students made gestural tableaux depicting their understanding of the use of public space in the area. Pho- tographic images of their tableaux were not seen as records of an art education activity but as the basis for analysing the conditions of public space (images 3, 4 & 5).


HOW DO WE ASK?
CHURCH ST.


Questions
for you:
(THIS IS)/(IS THIS) YOU ?

The City from Our Perspective

maybe something to do with the lamplights - not to increase safety, but to improve aesthetically -
at night, the lights are gloomy
different colours around the lights - ***creates an atmosphere*** and makes it nice; making it less depressing' like Oxford Street at Christmas - so nice
who would object to that? making the atmosphere more intense in a positive way
finding somewhere for gangs to hang out
if there was a place where they all actually chill and hang - social areas where they can do what they want [redacted] so they don't have to do it anywhere else

when they properly do it, it looks so amazing like Banksy.

they have battyman trousers, and they wear a hood
the difference is, ***we show our faces*** - we don't dress like that

they don't mean to look like, it's just their style
explanation of 'battyman': they're showing a symbol off, and it's not nice ***it's*** stereotypical

what if you exist between the two? friends in gangs, and not in gangs, and then there are people who look like they're in gangs... what about female gangs
they ***spike their hair up***
they have names like Shannequa - their tag names

when you think of a gang, **you think of knives and hurting people** - it's not always like that, sometimes you're just in a **group of friends** and you're not trying to hurt anyone

some gangs are not necessarily involved in criminal activities - but they've developed their own language nationality groups - populars, not populars, Kosovans, '***Neeks***', dumb bums, 'popular but not in a good way'
they're not popular because they do good in school - what are they popular for?!
what's different between me and everyone else?

Bianca did not deserve it.

how and why do you feel like it's your decision, who 'deserves it' and who doesn't, when you're in a gang?

having everything means you could lose more

if that's being popular, i'd rather be the biggest nerd ever girls get stereotyped more than boys

'we're good at cooking, good at giving babies; we're not as good drivers as men'

it's ok when they're going around, getting all they can get
girls are hypocrites at the same time
all **teenagers are kind of stereotyped,** and it's not good - it's hard being a teenager if you thought about designing a space for gangs, **you really have to know what a gang is** these are all issues that play out in space and design

postcode war is really stupid

you can't help where you live, where you get ***born***
this all comes from America - there it works; we're amateur compared to America so if you're a professional, what does that mean? You kill 15 people in one day?

in City of God - that's how gangs are - but here you know, we have welfare - they have nothing. But here they act as if it's all bad
whether you can buy guns on the street, like in America - that makes a big difference to the violence that a gang produces. if you hand in a knife in America you get a free x-box

campaign across Mexico where you'd get some appliance - a fridge, a TV set - if you hand in a gun

a man took all of the guns, and melted them down to make shovels

maybe some of them were used in guerilla gardening
if it didn't sell Weed and didn't have any weapons, i wouldn't call it a gang
inventing your own language
in Clockwork Orange, that's a gang, with their own language
but a gang could just be a group of friends - it's a word that's stereotyped
JIFFY = 'dodgy' - it's Cockney!
they have nasty earrings - I'm not trying to stereotype, just trying to say - they had a bad atmosphere around them
do you think the word gang is a naturally stereotyping word
i think of the word gang as a club
are we a gang?
they're just people that have each other's backs, if you need anything they're there
there's nothing wrong with being in a gang - ***just knowing the limitations***
there is peer pressure though
graffiti art - a way of making your pieces stand out more than anyone else's
about you, and your opinions - not about the public anyway
a gang is about you, and who you exclude completely from your world
we would have to think about not only the place, but the design of the group themselves - how that process works
if you've got that space, then the gang is going to want that as their own
you need to make a space for every single gang
what happens in the space and how people come together is a different question
it's possible, through design, to create a platform
they grow out of it eventually, i think when they're older and they're crackhead!
POSTCODE WARS
it depends on you as well, you don't have to involve yourself in it
i don't have to involve myself in it to make friends
sometimes they don't even care who you are, what you're like, but it just matters 'what endz you're from'
LGM gang: Lisson Green or Little Green? Who knows
being approached by gangs- 'is it? where you from' you're just so scared
my friend has a friend who got arrested because his sister was raped, and then he wanted to kill the person who raped his sister. he stabbed him, but the other guy didn't die, and then he was arrested he was 15/16

people get hospitalized just for being somewhere else?
do you think that it will ever be stopped?
not unless we took postcodes away
embassies are interesting places - they represent a certain country with the city?
even if you're in the embassy car, you're in that county - even though really you're here - the territory of that country

the border of a gang, and the border of a country - it's comparable

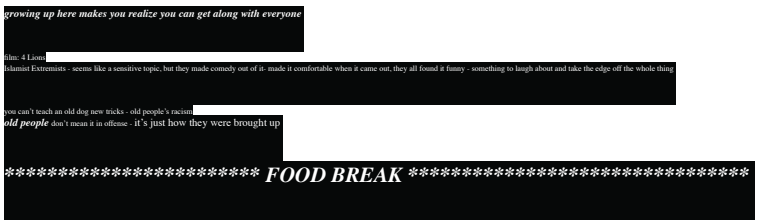
very strongly policed borders
we recreate these rigid structures from the structures that we're living in

there are people who work very hard on collective groups are these 'gangs'?

that's what i like about london, it's so mixed
community centres - places where people from one country can come together

countries like America question - 'do you have Arabs? do you have Indians?' - in London, we have everyone. you have no original people [in Australia] - or only a few left

they have a hard time in the city - it's sad because it's their own country
we grew up in it, so i can't imagine going to a place where there's just one race



Images 3, 4 & 5: Selected images of *Possible Studies Pamphlets* made by students with designer Bahbak Hashemi-Nezhad: *Studies on a Road* 1(2) (2016): *The Edgware Road Project,* London, © Edgware Road Project, online: http://www.serpentinegalleries.org/sites/default/files/downloads/ public_10_pamphlet_final.pdf (last access: 25.09.2017).

As such they were important to circulate, to be seen and heard in the area. Young people, themselves dis-satisfied with processes that had no visual or display outcome, worked with designers to produce posters of the various discussions they had about the area, to pack the language that is used to describe it and the vilification of young people as "gangs". These posters, visual registers of their ongoing analysis, and the production of a representational imaginary that included their voices, were later shown at *Serpentine Galleries,* and provided the basis for producing the project's key areas of research – including local actions in which they conducted their own consultations around change in the local area, with, unsurprisingly, very different results than those undertaken by the local government Council, responsible for the gentrification process.

This relationship between historical representations, rep- resentations produced in the project, and associated actions and communication with the world beyond the project was something we grappled with in the early days of the *Centre for Possible Studies*. We were very conscious of wanting a re- cord of the various kinds of representations, ephemera and documentation that were associated with the project but also of the need to combine these materials in ways that might respond to the changing situation on the road. Bombay- based media artists and activists CAMP[5] joined the project early on and worked with various groups involved to build an online archive and distribution platform[6] to be used and owned by the people in the area.

6 The online platform can be seen at http://www.edgwareroad.org/ (last access: 11.09.2017).

[1]

Image 6: Front cover to *A Better Way* (2013). *Edgware Road Partnership,* London, © Edgware Road Partnership.

Working first with the shop owners and workers who were threatened by the new plans for a "cleaned up" and "bettered"[7] Edgware Road (image 6), CAMP built the plat- form for digitising and housing the personal archives held by owners and workers in the area so that there would be a record of their contribution to use in future negotiations with the Council on their right to remain.

The shop owners were also very interested that these his- tories, alongside local plans rarely publicised for the area, be made public through various practices of display and repre- sentation to galvanise support for their campaigns, through the simplest means of distribution available to them: ta- ble mats to be put out in the restaurants (image 7). CAMP built into the platform the ability to drag and drop content from the archive into the table mat and other formats use- ful on the street, to enable rapid production of print mate- rials (image 8). However, the group was also interested in higher profile exhibition held at the gallery as an oppor- tunity to galvanise public support for their ability to stay. Here again, the direct relationship between the represented

7 The most recent plan for the Edgware Road called A Better Way can be found online: http:// www.edgwareroadpartnership. co.uk/_downloads/ERP__BROCHURE_MAY2013.pdf (last access: 25.09.2017). The process of "cleaning up", "bettering" or regener- ating areas of London has been described by housing activist and researcher Anna Minton as "social cleaning" (Minton 2009: xxix). Using areas like Paddington Basin (in the Edgware Road neigh- bourhood) as case studies, she describes the way that agents in neighbourhoods, including sex workers, street beggars and low income housing residents, are displaced by the demolition and selling off of public housing assets in the city. This social cleans- ing is accompanied by a cultural dimension that vilifies these same agents in order to legitimise the financialisation process. Minton has also suggested (2017) that now such groups are not only vilified in this process but actively removed by Councils who buy housing stock in other parts of the city and sometimes other cities altogether. aspects of the project and the actions undertaken in the less visible realm of political organisation and campaigning can be thought in terms of the production of representational space. Working across these registers attempted to counter the tendency in what has become a small industry of gen- trification art projects, which routinely separate the memo- rialisation of the contribution of various communities from their acts of resisting the gentrification process. This was at odds with the *spaces of representation* produced by the *Serpen- tine* and the art world more generally, with its tendency to render the projects under the authorship of CAMP as art- ists' projects. Regularly negotiating these different represen- tational domains produced a difficult and conflictual set of problematics for the project.

Moving through cycles of archiving, acting and reflecting upon actions the *edgwareroad.org* archive has then produced many generations of material, including, most recently, a pamphlet series reflecting on the first six years of the proj- ect and a shelf in the local library in which these early and various other studies are housed along with those produced by agents not related to the project. While these practices might be described only as *durational* or *post-representational,* such characterisations would miss out on the importance of engaging directly with the logics of display and presentation that countered the image of the neighbourhood from above and that conflicted directly with the spaces of representa- tion of the contemporary art field. Here representational practices attempted to produce a radical political imaginary that could galvanise people to fight precisely in the arena of representation.

Conjugating otherwise

In light of this and in order to claim a space that could be both representational and processual, we often made use of Paulo Freire's articulation of the "investigation". Outlined in chapter 3 of *Pedagogy of the Oppressed* (1996[1969]), Freire understands the "investigation" to be a process through which those internal and external to a problem or "limit- situation" come together to produce an analysis of it based on their experiences. This process oscillates between the creation of synthetic representations of a problem (what Freire describes as "codifications") and convivial and di- alogic forms of encounter – looking together, describing what is seen, honing in on particular analyses and suggest- ing forms of collective action (what is described by Freire as "de-codification"). Codifications of the problems (or limit- situations) in Freire's practice with groups engaged in lit- eracy programmes often included visual art works such as those produced by Brazilian artist Francisco Brennand for national literacy campaigns in Brazil (PNA).[8] De-codifica- tions, though largely discursive, durational and attendant to questions of the organisation of knowledge and the making of groups also produced visual remnants, such as the writ- ing of text on flip chart pages, doodling, tea stains, plans – but as by-products.

Codifications, however, are consciously designed for participants in the investigation to reflect upon and are generated through the identification of key themes. In cod- ifying images of oppression, questions of how represen- tational material is displayed and organised and to whom it is presented are paramount. This process of codification and de-codification is cyclical, representational and dura- tional. Through it, groups analyse the various dimensions of a problem, moving swiftly between questions of display and presentation and practices of discourse and group-building. It continues even after an action is taken on the problem and exists until it is no longer necessary. It is used within a group for its own purpose, but can also be extended to a broader public, at which point a codification might be ex- hibited as the basis for analysis by a wider circle of partic- ipants and publics to gain their perspectives and think of actions on an issue.

On the Edgware Road we used the language of the inves- tigation or "possible study" to allow for a montage of knowl- edge forms that has thus been frequently adopted by artists and resistance movements, to produce cuts with established knowledge forms and part with the aura associated with single texts and objects. This sense of montage was impor- tant as in early conversations with local residents and us- ers of the area, a concern was expressed about how studies operate in the procedures of gentrification, through which the local government Council and developers portray the images of an area as deficient and a picture of the future as ameliorated by way of the "necessary" privatisation of pub- lic assets or the removal of unruly elements. The *studies* of the local government Council and the devel- opers, peppered with images of new green spaces and clean streets, and smiling people engaged in pseudo-consultations, often covered over the various kinds of manipulation that take place in the spaces of representation

8 Brennand's codifications for the distinction between nature and culture used to instigate conversations with groups about their agency in the world, online: http://vifalahomenageiapaulofreire. blogspot.co.uk/p/dilalogos-com-brennand.html (last access: 25. 09. 2017).

rendered invisible by top down neighbourhood change. As such, practices like intentional neglect and "clean up" campaigns that displace people who have made homes and lives in an area are not part of the representational imaginary. Unlike the studies of the Council and developers we felt it important that our studies be poly-vocal, and look both outwardly, focused on the various questions and problematics visible and articu- lable in the arena of development, and inwardly, at the pro- cesses of organisation and emergent representational forms that were being enacted within the groups involved in the project.

An early experiment at the *Centre for Possible Studies* at- tempted to mobilise this process. Through it, and in col- laboration with the experimental film collective *no.w.here,*[9] we invited residents, historians of gentrification in the area, sex workers, students, etc. to make short films and still im- ages in response to the neighbourhood. Montage as a form allowed for these various movements to engage with each other, in the form of one polyphonous study. It produced a significant analysis of the local area by presenting images of the various kinds of surveillance, policing and responses that had been generated by the development process, and gave a much wider perspective on the issues to be addressed than either the Council or resistant groups could have done on their own. Our attention was equally focused on the invis- ible mechanics of production and more visible outcomes. For example, we were drawn to the fact that the process of editing such a montage was initiating new hierarchies in the project, which in itself became the topic for investigation as much as the question of how the neighbourhood and these lesser seen dynamics were visibly represented. This catalysed a number of seminars and subsequent encounters around less hierarchical modes of research and representation, in- cluding historical enquiries into movements such as *Free Cinema,*[10] *Mass Observation* (Mass Observation 1939), didactic films created by trade unions, anti-racism groups and social movements in the 1970s, among others.

The function of representational work, of the codifica- tion of aspects of the neighbourhood within the investiga- tion, was to support deeper and wider analysis of a problem, to support participants in a group to take action upon that problem and to be part of the process of reflection. Freire's problem-posing form of education works against what has been prevalent in gallery and other forms of commu- nity-oriented arts education (and is currently valorised by funders), that is the notion that a problem can be defined by those outside the experience of it, i.e. the state's ideas of the problems of the poor or of young people, to be amelio- rated through an experience of art. With collective analysis and action rather than improvement at stake, resulting rep- resentations are not produced as complete narratives, nor as testaments to the power of arts experiences. They are pre- sented as fragments and abstractions, activated through dis- cursive and de-codifying procedures.

Our use of the practice and aesthetics of the study/inves- tigation at the *Centre* again proved to be a tension-inducing provocation to the regimes of communication in operation at our host, *Serpentine Gallery*. On numerous occasions, the visual vocabulary produced by the project was deemed to be "abstract" or "confusing" for the institution's senior managers.

9 See online: http://www.no-w-here.org.uk (last access: 25.09.2017).

10 Christophe Dupin: A History of Free Cinema, online: http:// www.screenonline.org.uk/film/id/592919/ index.html (last access: 25.09.2017).

Falling neither into the field of discrete marketable art images by individual signature artists (for whom obscurity and abstraction are rarely questioned) nor into the images of people enlightened through the experience of art such as the OMG! image with which I began (image 1), visual repre- sentations of the *Centre for Possible Studies* projects fell out- side of the usual visual registers.

On one occasion, tense negotiations ensued when, on its exhibition invite card, we decided to forgo an image created by an artist in favour of the publication of the two hundred participants of a school's project. Here, the presentation of a single artist recognisable to an arts audience was seen to be more valuable than crediting the hundreds of people par- ticipating in the project, for whom the visiting artist rep- resented only a very small portion of their larger process of neighbourhood analysis. Though worked through, it was clear that this orientation towards a self-articulated prob- lem (in this case, the issues faced by young people of colour in the area) and not around the signature of an artist was at odds with the regimes of representation of the gallery.

On another occasion the image of a file folder with the word "Gentrification" written in marker pen was eliminated from a gallery publication about the *Edgware Road Project* for being "hard to understand". It is hard to imagine how the term Gentrification, a key word for project participants but also in wider circulation, and the file folder, an image very regular to those involved in studies at the *Centre* and to any- one involved in administrative work, would be difficult to understand. The tension around this image was rather that it stood in for a different form of representational practice, through which participants posed the problems of the area in their terms, in this case jarring with kinds of communica- tion accustomed to buffering the tensions between the poor *participants* and those who create the conditions of poverty and expropriation. This visual register of "the study" sat in direct opposition to requests for either single authored ar- tistic work on the one hand or happy images of children on the other.

Grammars of the visible and invisible

Situations like the one that I have just described, small in- cidents around representational issues that are themselves rendered invisible with the cultures of display in art galler- ies, are nonetheless important. It is around many such in- cidents that we can read the political landscape of cultural work. Rolnik (2007) describes this wider spectrum in the field of politics, as a difference between macro-politics – visible and utterable aspects of reality, and micro-politics – those less visible "forces that shake realities". Each of these fields includes representational and non-representational practices. Under current experiences of neoliberalisation however, Rolnik finds that the "perverse logics" of colo- nial and economic domination subsume the representa- tional forms that emerge from the realm of micro-politics into the macro-political realm where the logic of the me- diatised image (think hashtag OMG, image 1) dominates. Here cultures of display and spectacle are assumed to be the field of representation, as they are in a constant state of spectacularising micro-political experience in order to dissociate and de-politicise resistant forms of social life. Rolnik suggests that it is only in bringing together resis- tance in both of these scales, the micro and the macro, that we can awaken our "resonant capacity from its long-suf- fering hibernation". When resistance in the field of macro-politics, i.e. in activist practices pitted against dominant images, laws and narrations, is met

with the invention of less visible and representable dimensions of resistant so- cial life, we begin to overcome this constant sensationali- sation of experience.

Felix Guattari's term "semiotization" (Guattari 2013: 51f.) is useful here to describe the understanding of representation in which Rolnik is operating. He uses it to indicate a more fluid and mobile sense of practices through which mean- ing is made, allowing micro- and macro-political entities, things which are more and less visible, human and non- human, perceptual and sensible things, into new collectivi- ties of meaning-making. A notion of semiotisation attempts to move us towards a re-negotiation of the representational field in which logics and lexicons are not a given, but mal- leable and shaped by provocations from the less visible and more experiential aspects of life. Semiotisation understands the emergent grammars that ensue as existential, where rep- resentations are understood in direct correlation with attri- butes of life worlds.

Gilles Deleuze (1994: 23, 165) describes this vividly in his account of the process of learning experienced by a swim- mer, who at first senses the water and their own buoyancy, conjugating points of alliance between their singularities and those of the sea (what he describes as the problem), while at the same time encountering the actual need to move, by ac- knowledging the objective ideas of the body, the sea and the movement of the waves (what he describes as the solution to the problem). The oscillating relationship between registers of the perceptible and the sensible, the micro and macro is therefore an interplay, not teleological, not a before and af- ter, but transversal, retaining the tensions and problematics of two different registers while allowing for the ignition of encounters between them.

Crucial in Rolnik's suggestion is that what is deemed sig- nificant or insignificant to questions of representation can be re-composed around other oppositions – oppositions that resist the dominant field of images and their associated re- lations of production, and convene around shared sensa- tions of discomfort with current modes of exploitation and shared commitments to ending them. In this new lexicon of perceptible and sensible practices, the BP image (image 1) could, for example, sit alongside the pay-cheques of clean- ers who work at the *Tate*, the counter-colonial symbolism produced by artist activists in the *Liberate Tate* Collective, the sponsorship agreement and transcripts of the discussions of students about corporate greed. Questions of form (represen- tational vs non- or post-representational) could be turned to the question of how to end the relationship between cultural institutions, corporations and colonial violence.

Here I am not attempting to outline the contours of a new curatorial practice, in which displays are made of the invisi- ble contradictory endeavours of art galleries (though this also might be useful). I am rather hoping to imagine a different cultural orientation and a different set of representational cartographies, where what we look at has everything to do with what we want to change, and how we look at aligns it- self with our commitments to making this change happen.

A final mechanism for attending to both micro- and macro-political registers of our work relates to the question of how and when aspects of the study become visible. The question of visibility was brought up very early on by one of the study groups at the *Centre for Possible Studies. x:talk,* a sex worker-led collective providing free english/know your rights-classes

and producing research from a sex worker per- spective, had an important critique of the role of visual repre- sentation in the marginalisation of the voices of sex workers. Exposure, for them, was a complicated task, as the gaze on the body of the sex worker is such a long and established trope. A condition of their work with the *Centre* was that they not have to engage with artists or the processes of visuali- sation of their work or experience. Rather, they were inter- ested in how they could use the *Centre* to produce statements and data about the area from a sex worker perspective. They were then less interested in the processes of visualisation of the arts and more in the administrative infrastructures and invisible aspects such as the cultural capital of the *Serpen- tine Gallery,* which they used to gain additional funding and increased credibility when producing their own reports on the issues facing sex workers against the dominant narratives perpetuated by the police and the rescue industry.

Attention to the registers of visibility and invisibility was also very present in a study of solidarity between migrant and non-migrant precarious workers which now takes the form of a theatre group. This group, working to interrogate the term "Implicated", i.e. the complicated chains of re- sponsibility and oppression within neoliberal working con- ditions, make the micro- and macro-political situations of precarious work visible through methods including *Forum Theatre,*[11] drawing heavily from the writings of both Freire and theatre director Augusto Boal.

While the focus in the early days of this study was the making-visible of experiences of exploitative work and so- cial experiences across arts and service sectors, and bring- ing them to wider and larger publics through theatre events, as time went on the group has become equally focused on internal relationships of power. Here questions of what is visible and is not visible have become crucially important. How, for example, could the administrative conditions un- der which they came together through a programme funded by *Serpentine Gallery* become part of the process of making things visible and audible?

Here, a budget fragment, detailing how money was dis- tributed from the gallery to the group became an impor- tant visualisation of power relations, which a smaller group decided to focus on. Their attention to the distribution of funds, which at the time were much more heavily weighted towards the reputed artists in the project ("artist" facilitation fees, production) than to "participants" who were generally unpaid, opened up a difficult but important process of re- distribution of power in the group, initiating a process of co-facilitation, payment for actors and solidarity funds for those in the group when at their most precarious.

This performative relationship with the making-visible of administration extended into other areas of the project, in- cluding the relationship with the projects' overall funders. With the group, we examined the language of the grants that frame arts participation projects with "migrant" and so-called "vulnerable" communities.

11 Forum Theatre is a practice developed by Augusto Boal in which groups make body images of moments of oppression in their lives, inviting the audience to play an active role in addressing issues and re-configuring relations of power (Boal 1992: 18–23).

Group members were critical though also savvy to the conditions of funding and, for a time, decided to take aspects of the documentation of the project into their own hands (and out of those of the *Serpentine's* documentation procedures), making a video for funders with their own ideas of how the group should be represented and what language could be appropriately used. In this constellation, a budget fragment sits beside a per- formance image and the notes of our discussions of re-for- mulating power relations to produce a study of the various registers around the term "Implicated".

This making visible of the often-hidden conditions that underpin arts education or community projects was a cru- cial shift, one that turned the gaze once again onto the power configurations and towards our own resistant forms of en- gagement with one another, but also liberating the respon- sibility for these aspects of the project from "the institution" to those of the common interest. This is now something very important across the various groups involved in the work of the *Centre,* to think through how studies are narrated to the various publics with whom they intersect, not just the more spectacularised moments of visible enactment.

Other worlds

Returning to Lefebvre's description of the dialectic inter- play between relations of representation, it is important to underline that shifts toward a different conjugation of represented and non-represented entities must be equated with correlating shifts in the relations of production. Put in another way, practices of assembling the materials of our work otherwise must be held closely to practices of doing our work otherwise. Re-aligning around concrete problem- posing questions that are developed and analysed by those most effected by an issue, finding ways in which to gather solidarities of action and change around these questions, and enabling concrete engagements with the less visible conditions of production are tangible re-orientations away from representational practices in arts education that up- hold the dominant neoliberal cultural order.

As such they cannot occur without an understanding of the field of gallery education as one of struggle and conflict whose stakes are the wrenching away of resources from cul- tural frameworks dominated by the ruling elites, be they in government, in corporations or on the boards of trustees of contemporary art galleries. At the *Centre for Possible Stud- ies* this way of working at times meant sacrificing funding, popularity, institutional visibility, but equally has resulted in important practices of intervention into the various prob- lematics of the area. This has implications for the field of gallery education but, most importantly, for the world in which gallery education is situated.

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