

Material Acts of Thinking and Learning in the Art Museum:
Embodied Encounters and the Agency of the Pedagogical Art Object.

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Thesis submitted for the degree of Doctor of Philosophy

Declaration of Authorship

I, Kimberley Foster, hereby declare that this thesis and the work presented is entirely my own.

Where I have consulted with others, this is always clearly stated.

Signed:

Date: 21.11.23

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Abstract

This practice research explores material acts of thinking and learning in the art museum, questioning how art objects made specifically for learning can open up a creative and critical space for rich and subjective encounters. These *Pedagogical Art Objects* emerged through a relationship with two groups of participants engaged in dialogue with artworks at Tate Modern and the Sainsbury Centre for Visual Arts, University of East Anglia.

Theoretically informed by Charles Garoian's prosthetic pedagogy, I explore the importance of extending and exceeding habitual approaches to encountering artworks. I critically consider how a material prosthetic pedagogy might precipitate an embodied encounter in the art museum. This more subjective, bodily, and performative way of knowing presents challenges to established institutional knowledge hierarchies. The objects of this practice research introduce a new physical relationship with exhibits through both tangible and intangible touch (Barad., Manning., Springgay). Handling *Pedagogical Art Objects* in close proximity to exhibits activates differently, introducing a *reach-ability*; a reach towards new, personalised, and autobiographical encounters, where participants' intentions provide a conscious projective force through which subjective ontologies connect and enmesh.

Drawing from a phenomenological notion of the 'maximal grip' (Merleau-Ponty., Dreyfus), I question if literally *holding* and *gripping* objects has the potential to radically alter the way that ideas are *metaphorically* grasped. This process positions the *Pedagogical Art Objects* as prosthetics, which have the propensity to form new correspondences through multiple disruptive entanglements. This practice research evidences the significance of agency, modal approaches, speculative acts, and impractical outcomes to a materially orientated pedagogy. Research findings suggest that disobedient, challenging, performative engagements with such objects offer new critical ways of extending the art museum experience. I propose that they create new spaces for more marginalised knowledges and for reciprocal relationships between viewers, bodies, and exhibited artworks to emerge.

Table of Contents

- pg.2: Declaration of Authorship.
- pg.3: Acknowledgments.
- pg.4: Abstract.
- pg.9: List of Figures.
- pg.15: Introduction and Research Question.
- pg.20: Structure – Double Thesis.
- pg.22: Written Thesis – Breakdown of Chapters.
- pg.25: Background Practice.
- pg.30: Becoming Researcher.

PART 1

- pg.33: **Chapter 1: Prosthetic Beginnings- Transplantation to Transformation.**
- pg.34: Post-Transplant.
- pg.36: Incision - Cut – Rupture.

- pg.41: **Chapter 2: Practical Methodologies.**
- pg.43: Practical Starting Points.
- pg.44: Sites.
- pg.45: Preliminary Workshops– A Method of Initial Engagement.
- pg.46: Research Participants.
- pg.47: Ethics and Permissions, Methods of Caring and of Being Careful - Identities.
- pg.48: Practice – Object Making.
- pg.49: Selecting Material.
- pg.50: Ethics approval.
- pg.51: Chronology of the Sessions.
- pg.52: Observation and Attention – Looking and Caring.
- pg.54: Blog as Reflective Journal – A Method of Less-Structured Documentation.
- pg.55: Documentation.
- pg.56: Correspondence with Charles Garoian.

- pg.58: **Chapter 3: Almost Impractical Anti-Methodologies.**
- pg.58: Research-Creation – From Method to Mode.

- pg.61: 'A cut that stills'.
pg.63: New Mentality.
pg.69: Summary.
- pg.71: **Chapter 4: Underpinning a Prosthetic Pedagogy.**
pg.71: Prosthesis
pg.73: Garoian and Atkinson – Differing and Overlapping Joins
pg.74: Immanence - Beginning the Adventure
pg.75: Pre-positional Modes of Attention
pg.76: Occasionally Drowning – Undermining Learning Habits
pg.77: Counterbalancing Immanence with a Guiding Hand
pg.78: Potentiality
pg.82: Joining – Building Together
pg.83: A Different Kind of Participation
pg.85: Subjective Truths
pg.86: Disobedience and Messiness
pg.87: Corporeality, Materiality, and Materialisations of Pedagogy
pg.88: A Pedagogy of Touch
pg.91: Intentional Arc and the Maximal Grip
pg.95: Summary

PART 2

- pg.97: **Chapter 5: The First Encounters and Research Objects.**
pg.97: Introduction to the Research Group 1. Sainsbury Centre for Visual Arts
pg.102: The Preliminary PAOs
pg.103: Object Overview
- pg.111: **Chapter 6: Activating**
pg.113: The First Tate Session
pg.116: Introducing Bodies to Objects
pg.122: Handholding
pg.125: Finding a Match – From Probe to Plug-in
pg.132: Embedding and Independence.
pg.145: Ribbon

pg.147:	Contested Territories and Yellow Lines
pg.152:	Chapter 7: Performativity
pg.152:	A Form of Performativity
pg.156:	Performative Defamiliarization
pg.159:	A Performative Role
pg.166:	Summary
pg.167:	Chapter 8: Individual PAO - The Bespoke Objects
pg.167:	Introduction to the Process
pg.170:	Jo's Object
pg.172:	Laura's Object
pg.174:	Marks Object
pg.176:	Sophie's Object
pg.178:	Lloyds Object
pg.180:	Chapter 9: Boundary Crossing
pg.180:	Forces in the Gallery – Pulling-In.
pg.185:	Tate Modern – Interpellation
pg.187:	Disobedience
pg.197:	Going Beyond the Barriers
pg.204:	Summary
pg.205:	Chapter 10: A Puncturing Device
pg.205:	Beyond the Art Museum
pg.212:	The Emergence of Subjectivity and Agency
pg.214:	Conclusion Before Returning to Tate
pg.216:	A Return to Tate Modern
pg.216:	The Yellow Paddle as Incendiary Device
pg.221:	Who is Leading Whom – Becoming Mobilised?
pg.224:	Summary
pg.227:	Chapter 11: Gripping and Taking Hold.
pg.228:	The Groups
pg.231:	Introduction to Research Group 2 -

pg.235:	Gift and Responsibility- Introducing the New Grips.
pg.240:	Match-Finding - Another Plugging-in Process
pg.246:	Grips and Sleeves at Tate Modern
pg.255:	Thread and Punctures
pg.256:	Participant Reflection and Evidence of Impact
pg.260:	Summary
pg.263:	In Addition to...Objects for Charles Garoian
pg.266:	Chapter 12: A Return to the Research Questions
pg.266:	Q.1 In what ways does a prosthetic pedagogy materialise through embodied encounters with PAOs?
pg.269:	Q.2 How do PAOs maximalise learner agency in encounters with artwork
pg.272:	Q.3 How can an attentive material pedagogy create a creative-critical space for subjectivity in the art museum?
pg.276:	Chapter 13: A Return to the Transplant
pg.276:	Body Without Organs - Organ Without Body
pg.281:	Chapter 14: Challenges, and Contributions to Knowledge(s)
pg.262:	Challenge
pg.283:	Contribution
pg.285:	Manifesto and Guide
pg.287:	Final Thoughts
pg.289:	Bibliography
pg.312:	Appendix
pg.312:	1. Consent Form Example
pg.313:	2. Prosthetic Pedagogy – A Guide
pg.315:	3. Methods Timeline
pg.317:	4. Projects and Conference Papers Undertaken During my PhD Research
pg.319:	5. Image permissions

List of Figures

- Fig 1: Foster, K. (2018) Research workshop with Sheela Gowda's *Beyond 2009*. Tate Modern. **pg.15**
- Fig 2: sorhed (2011) Point. (Fencing foil). Imperial War Museum. **pg.25**
- Fig 3: sorhed (2005) Object dialogue Box. Manchester art Gallery. **pg.26**
- Fig 4: sorhed (2010) Object for Sainsbury Centre for Visual Arts. **pg.27**
- Fig 5: sorhed (2010) Object for Sainsbury Centre for Visual Arts. **pg.29**
- Fig 6: sorhed (2005) Object. Manchester art Gallery. **pg.30**
- Fig 7: Kuznecova, A (2018) Surgeon and Kidney. **pg.33**
- Fig 8: Foster, K. (2017) Potato organ **pg.35**
- Fig 9: Van Hemessen, J.S. (1550) *The Extraction of the Stone of Madness*. ©Photographic Archive Museo Nacional del Prado. **pg.36**
- Fig 10: Foster, K. (2020) Body Object diagram. **pg.38**
- Fig 11: Foster, K. (2017) Lloyd and Mark and PAO. Tate Modern. **p.41**
- Fig 12: Foster, K. (2017) Research introduction to Tate Staff. **pg.44**
- Fig 13: Foster, K. (2017) Research introduction to Tate Staff. **pg.44**
- Fig 14: Foster, K. (2018) Physicality of Research Symposium. Tate Modern. **pg.51**
- Fig 15: Foster, K. (2018) Conversation Kimberley and Caroline. Goldsmiths. **pg.52**
- Fig 16: Foster, K. (2020) Screenshot of blog page. **pg.54**
- Fig 17: Foster, K. (2017) Method Drawing. **pg.58**
- Fig 18: Foster, K. (2022) *Still*. Method object. **pg.61**
- Fig 19: Foster, K. (2017) Method Object. **pg.63**
- Fig 20: Foster, K. (2022) Method Object. **pg.67**
- Fig 21: Foster, K. (2017) *Grasping custard*. Method image. **pg.69**
- Fig 22: Foster, K. (2017) Plasticine balls. **pg.98**
- Fig 23: Foster, K. (2017) Plasticine balls (used). **pg.99**
- Fig 24: Foster, K. (2017) sorhed objects Sainsbury Centre for Visual Arts. **pg.100**
- Fig 25: Foster, K. (2017) Boxed sorhed objects Sainsbury Centre for Visual Arts. **pg.100**
- Fig 26: Foster, K. (2017) sorhed objects and 'Hunting Hat' Alaska (late 18th/19th century) Sainsbury Centre for Visual Arts. **pg.101**
- Fig 27: Foster, K. (2017) Adjusted plasticine balls. **pg.103**

- Fig 28: Foster, K. (2017) Clay pebble in red tight fabric. **pg.103**
- Fig 29: Foster, K. (2017) Squeezes. **pg.104**
- Fig 30: Foster, K. (2017) Boxed PAO. **pg.105**
- Fig 31: Foster, K. (2017) Shoe last ears. (sorhed) **pg.106**
- Fig 32: Foster, K. (2017) Shoe last ears. (sorhed) **pg.107**
- Fig 33: Foster, K. (2017) Ears at Sainsbury Centre for Visual Arts. **pg.108**
- Fig 34: Foster, K. (2017) Chair back. **pg.109**
- Fig 35: Foster, K. (2017) Chair back. Goldsmiths. **pg.109**
- Fig 36: Foster, K. (2017) Tate Lockers. Tate Modern. **pg.114**
- Fig 37: Foster, K. (2017) boxed PAO in Tate Lockers. **pg.114**
- Fig 38: Foster, K. (2017) Chair back and shoe last ears. **pg.115**
- Fig 39: Foster, K. (2017) Boxed PAO. **pg.116**
- Fig 40: Foster, K. (2017) Group 1 in Turbine Hall. Tate Modern. **pg.116**
- Fig 41: Foster, K. (2017) Group 1 in Turbine Hall. Tate Modern. **pg.116**
- Fig 42: Foster, K. (2017) Red pebble. **pg.119**
- Fig 43: Foster, K. (2017) Clay grip. **pg.122**
- Fig 44: Foster, K. (2017) Lloyd with plasticine. Tate modern. **pg.124**
- Fig 45: Foster, K. (2017) Jo in Louise Bourgeois room. Tate Modern. **pg.125**
- Fig 46: Foster, K. (2017) additional PAO. **pg.126**
- Fig 47: Foster, K. (2017) additional PAO. **pg.126**
- Fig 48: Foster, K. (2017) additional PAO. **pg.126**
- Fig 49: Foster, K. (2017) Sophie and felted Plasticine. **pg.129**
- Fig 50: Foster, K. (2017) Sophie and felted Plasticine. **pg.129**
- Fig 51: Foster, K. (2017) Altered thermometer drawing. **pg.130**
- Fig 52: Foster, K. (2017) Felted plasticine and Louise Bourgeois works. **pg.130**
- Fig 53: Foster, K. (2017) Felted plasticine, drawing and Louise Bourgeois 2003, *Pregnant Woman.*, & (2004) *Femme Maison*. **pg.130**
- Fig 54: Foster, K. (2017) Diagram of process. **pg.133**
- Fig 55: Foster, K. (2017) Bourgeois, (2000) *Cell XIV (Portrait)*. (Photo @ Tate Modern). **pg.134**
- Fig 56: Foster, K. (2017) Mark, PAO, and Bourgeois, (2000) *Cell XIV (Portrait)*. **pg.135**
- Fig 57: Foster, K. (2017) Drawing of Mark, PAO, and Bourgeois, (2000) *Cell XIV (Portrait)*. **pg.136**

- Fig 58: Foster, K. (2017) Drawing of observation. **pg.138**
- Fig 59: Foster, K. (2017) Jo and Bourgeois (2000) *Cell XIV (Portrait)*. **pg.142**
- Fig 60: Foster, K. (2017) detail - Jo and Bourgeois (2000) *Cell XIV (Portrait)*. **pg.142**
- Fig 61: Foster, K. (2017) Jo in shoe last ears. Tate Modern. **pg.146**
- Fig 62: Foster, K. (2017) Satin ribbon roll. **pg.147**
- Fig 63: Foster, K. (2017) Lloyd ribbon rolling. **pg.148**
- Fig 64: Foster, K. (2017) Ribbon in Turbine Hall. Tate Modern. **pg.149**
- Fig 65: Foster, K. (2017) Salcedo, D. (2007) *Shibboleth*. @ Doris Salcedo. Tate Modern. **pg.149**
- Fig 66: Foster, K. (2017) Ribbon and Sophie in Turbine Hall. **pg.150**
- Fig 67: Bossie, B (1771) *Mascarade à la Grecque / La Vivandier à la Grecque*. (Photo @ V&A museum). **pg.160**
- Fig 68: Foster, K. (2020) 21 PAOs. **pg.162**
- Fig 69: Foster, K. (2017) Jo's PAO (yellow paddle). **pg.169**
- Fig 70: Jo's answers (2017) **pg.171**
- Fig 71: Foster, K. (2017) Laura's Object on arm. **pg.172**
- Fig 72: Foster, K. (2017) Laura's PAO. **pg.173**
- Fig 73: Foster, K. (2017) Laura's PAO. **pg.173**
- Fig 74: Laura's answers. (2017) **pg.174**
- Fig 75: Foster, K. (2017) Mark's PAO. **pg.174**
- Fig 76: Foster, K. (2017) Mark's PAO. **pg.175**
- Fig 77: Foster, K. (2017) Mark's PAO. **pg.175**
- Fig 78: Mark's answers (2017) **pg.176**
- Fig 79: Foster, K. (2017) Sophie's PAO **pg.177**
- Fig 80: Sophie's answers (2017) **pg.177**
- Fig 81: Foster, K. (2017) Lloyd's PAO **pg.178**
- Fig 82: Foster, K. (2017) Lloyd's PAO. **pg.179**
- Fig 83: Foster, K. (2017) Lloyd's PAO. **pg.179**
- Fig 84: Lloyd's answers (2017) **pg.179**
- Fig 85: Foster, K. (2017) Jo's PAO. **pg.180**
- Fig 86: Foster, K. (2017) Jo's PAO at Eduardo Chillida (1992) *London*. Sainsbury Centre for Visual Arts. **pg.181**
- Fig 87: Foster, K. (2017) Jo's PAO at Eduardo Chillida (1992) *London*). Sainsbury Centre for

Visual Arts. **pg.181**

- Fig 88: Foster, K. (2017) Jo's PAO with 'Wound plug and knife' Alaska (250BC-AD100. Sainsbury's Centre for Visual Arts. **pg.182**
- Fig 89: Foster, K. (2017) 'Spoon', mid 19th Century. Tlingit/Haida. Sainsbury's Centre for Visual Arts. **pg.182**
- Fig 90: Foster, K. (2017) Sophie's PAO and 'Engraved Shell discs' AD 600-900. Sainsbury's Centre for Visual Arts. **pg.183**
- Fig 91: Foster, K. (2017) Lloyds's PAO and 'Mask', Gabon. 20th Century. Sainsbury's Centre for Visual Arts, **pg.183**
- Fig 92: Foster, K. (2017) Laura's PAO with' Francis Bacon. (1960) *Head of Man, no. 1*. Sainsbury's Centre for Visual Arts. **pg.184**
- Fig 93: Foster, K. (2018) Jo's PAO and Richard Tuttle, (2011) *System VI, White Traffic*. Tate Modern. **pg.186**
- Fig 94: Foster, K. (2018) Jo with Keith Sonnier (1969) *Red Flocked Wall*. Tate Modern **pg.188**
- Fig 95: Foster, K. (2018) A measurement - altered images - Keith Sonnier (1969) *Red Flocked Wall*, & André Cadere (1973) *Stick*. Tate Modern. **pg.188**
- Fig 96: Foster, K. (2018) A measurement - altered image- André Cadere (1973) *Stick*. Tate Modern. p.203 **pg.188**
- Fig 97: Foster, K. (2018) Jo's with sleeved object Tate Modern. **pg.190**
- Fig 98: Foster, K. (2018) extras PAOs. **pg.191**
- Fig 99: Foster, K. (2017) Jo, Lloyd, and Sophie with PAOs Tate Modern. **pg.192**
- Fig 100: Foster, K. (2018) Jo's kicking cordons at Tate Modern. Drawing. **pg.193**
- Fig 101: Foster, K. (2018) Film still -Jo at Tate Modern. **pg.194**
- Fig 102: Foster, K. (2018) Film Still. Jo and PAO and Monika Sosnowska (2016). *Pavilion*. Tate Modern.**pg.209**
- Fig 103: Foster, K. (2018) Altered photographs of PAO and André Cadere (1973) *Stick*. Tate Modern. **pg.196**
- Fig 104: Altered photographs of PAO. Tate Modern. **pg.196**
- Fig 105: Foster, K. (2018) Tony Cragg. 1975. *Stack*. (Photo ©Tate). **pg.197**
- Fig 106: Foster, K. (2018) PAO and Cragg 1975. *Stack*. **pg.198**
- Fig 107: Conway. J (2018) Drawings. **pg.201**

- Fig 108: Conway. J (2018) Images taken after the session. **pg.203**
- Fig 109: Foster, K. (2018) Altered images of Jo at Tate Modern. **pg.207**
- Fig 110: Conway. J (2018) Jo's paper head images. **pg.209**
- Fig 111: Conway. J & Foster, K. (2018) Altered images of Jo and her object. **pg.211**
- Fig 112: Foster, K. (2018) Jo's PAO on invigilators chair. Tate Modern. **pg.216**
- Fig 113: Foster, K. (2018) Jo's PAO with Cristina Iglesias, 2005, *Pavilion Suspended in a Room*. Tate Modern. **pg.217**
- Fig 114: Foster, K. (2018) recreation of label for Cristina Iglesias, 2005. **pg.218**
- Fig 115: Pull along dog toy. Internet image of Fisher Price toy. **pg.221**
- Fig 116: Conway. J (2018) Film stills of Jo's moving PAO. **pg.222**
- Fig 117: Foster, K. (2018) Jo and her PAO. Physicality of Research Day. Tate Modern **pg.223**
- Fig 118: Foster, K. (2018) Diagram of process. **pg.226**
- Fig 119: Foster, K. (2018) Clay Grip. **pg.227**
- Fig 120: Foster, K. (2017) Boxed objects at Sainsbury Centre for Visual Arts. **pg.231**
- Fig 121: Foster, K. (2017) Plasticine balls for Group 2. **pg.231**
- Fig 122: Foster, K. (2017) Amy, PAO, and 'Figure of Man'. 1-2nd century & 'Figure of Standing Woman'. 500 BC- 500 AD & 'Standing Figure'. AD 100-800. Ecuador. Sainsbury Centre for Visual Arts. **pg.232**
- Fig 123: Foster, K. (2017) Amy PAO and 'Figure of Man'. 1-2nd century & 'Figure of Standing Woman'. 500 BC- 500AD & 'Standing Figure'. AD 100-800. Ecuador. Sainsbury Centre for Visual Arts. **pg.232**
- Fig 124: Foster, K. (2017) sorhed object & Manolo Millares (1967) *Neanderthalio*. Sainsbury Centre for Visual Arts. **pg.232**
- Fig 125: Foster, K. (2017) Making grip. **pg.235**
- Fig 126: Foster, K. (2017) Boxed objects at Sainsbury Centre for Visual Arts. **pg.236**
- Fig 127: Foster, K. (2017) Grips for Group 2. **pg.237**
- Fig 128: Foster, K. (2017) Grips for Group 2. **pg.237**
- Fig 129: Foster, K. (2017) Group 2 at Sainsbury Centre for Visual Arts. **pg.238**
- Fig 130: Foster, K. (2017) Grips for Group 2. **pg.240**
- Fig 131: Foster, K. (2017) Gripping. **pg.242**
- Fig 132: Foster, K. (2017) Caroline's stone and PAO. **pg.244**

- Fig 133: Foster, K. (2017) PAO and Caroline with Eduardo Chillida (1992), *London*. Sainsbury Centre for Visual Arts. **pg.245**
- Fig 134: Foster, K. (2017) Plugging in. **pg.246**
- Fig 135: Foster, K. (2017) Sleeve connection **pg.246**
- Fig 136: Foster, K. (2018) Grips/ sleeves with James and Caroline with Magdalena Abakanowicz (1978-80). *Embryology*. Tate Modern. **pg.247**
- Fig 137: Foster, K. (2018) Grips and sleeves with Amy and Bayley with Magdalena Abakanowicz (1978-80). *Embryology*. Tate Modern. **pg.248**
- Fig 138: Foster, K. (2018) Sleeves with Amy and Agnis Tate Modern. **pg.249**
- Fig 139: Foster, K. (2018) Grips and sleeves with Amy. Tate Modern. **pg.250**
- Fig 140: Foster, K. (2018) Grips and sleeves with Bayley. Tate Modern. **pg.250**
- Fig 141: Foster, K. (2018) Caroline and Nell. Tate Modern. **pg.251**
- Fig 142: Foster, K. (2018) Caroline and Nell and Giuseppe Penone. (1978). *Breath 5*. Tate Modern. **pg.252**
- Fig 143. Giuseppe Penone. (1978). *Breath 5*. (Photo @ Tate). **pg.252**
- Fig 144: Foster, K. (2018) Image wearing PAOs. **pg.258**
- Fig 145: Inspector Gadget. (Online image). Cartoon (1983-1985). **pg.258**
- Fig 146: Wright, C. (2018) Drawing. **pg.260**
- Fig 148: Foster, K. (2019) Boxed objects for sending. **pg.263**
- Fig 149: Foster, K. (2019) Red clay grip. **pg.264**
- Fig 150: Foster, K. (2019) Box of PAOs. **p.264**
- Fig 151: Garoian, C (2019) Image of Charles Garoian holding red grip. **pg.265**
- Fig 152: Kuznecova, A (2018) Surgeon and Kidney. **pg.276**
- Fig 153: Foster, K. (2023) Gallery text. Tate Modern. **pg.281**
- Fig 154: Foster, K. (2019) Clay Grip. **pg.281**
- Fig 155: Foster, K. (2023) A Manifesto for the Pedagogical Art Object. **pg.286**
- Fig 156: Foster, K. (2023) Prosthetic Pedagogy - a guide. **pg.287**



Fig 1: Foster, K. (2018). Research workshop in front of Sheela Gowda, *Beyond* (2009). Tate Modern.

Introduction

Research Questions

The research questions are:

In what ways does a prosthetic pedagogy materialise through embodied encounters with *Pedagogical Art Objects*?

How do *Pedagogical Art Objects* maximalise learner agency in encounters with artworks?

How can an attentive material pedagogy create a creative-critical space for subjectivity?

This practice research explores approaches to learning experiences in the art museum that are predicated on embodied encounters with *Pedagogical Art Objects*¹. These objects have developed from my sculptural practice (www.sorhed.com) and are made to be handled and physically encountered, with the specific intent of disrupting conventional ways of knowing. The objects' provocation is to find new material points of entry into a dialogue with collections and exhibits, to '[...] learn from the museum beyond what it sets out to teach us [...]' (Rogoff, 2008, p.2), beyond what we *should* know and towards what we might want to find out or imagine. Held in our hands, the matter, form, and weight of these *Pedagogical Art Objects* can interrupt habitual perception and present challenges to established institutional knowledge hierarchies. I question how this material approach, tethered to a specifically tuned art object, can engage subjective voices, extend, and disrupt the experience of encountering artworks within the art museum.

I focus on the site of the museum as a place in which new knowledges can be constructed by the visitor / learner, a space where matter is both sedimented and known, and yet has the potential to be levered open and mobilised for those who connect to it (Barad, 2007). I question how the enactment of educational research, through art practice can provide different engagements with the museum ingredients through an approach that runs in parallel, and in addition to, the historical, cultural, and factual knowledges embedded within the institution's collections and exhibits.

Responding to Merleau-Ponty's (2012) ideas of how we can intensify our ways of perceiving in the particular spaces of the (art) museum, Hubert Dreyfus suggests that 'without our embodied ability to grasp meaning, relevance slips through our non-existent fingers' (1998, p.11). Through this research my intention is to explore how, with specifically crafted *Pedagogical Art Objects* in our hands, new modes of critical engagement in the art museum can materialise. If we literally hold onto ideas through an alternative interpretative engagement (with existent fingers), can the matter of these objects (when considered in proximity to exhibited artworks) potentially interrupt habitual perception and extend visual literacies? A move away from familiar trajectories of understanding

¹ *Pedagogical Art Object* is a term developed through my collaborative practice (www.sorhed.com)

towards less stable and more subjective diverse ways of knowing. These material engagements see new knowledges as vital, subjective, and in excess of what is already accessible and provided. My interest is in how this excess or extension of knowledge creates an additional space for differing voices, potentially bringing the lived experience of those using these new *Pedagogical Art Objects* into the language of the art museum. My intentions are to explore how perceptions can be disrupted by epistemologies taking form and by acknowledging the value of the learners autobiographical positioning within the art museum. I wanted to discover if this complex, and diverse multiplicity of perspectives could become visible and viable.

I argue that the utilisation of specifically tuned *Pedagogical Art Objects* within the museum (and the methods that they emerge from) presents an intimate and personalised learning experience within the more authoritative dialectics around the objects and exhibits that are often associated with these institutional spaces. I argue that this physical engagement with differing forms of artworks can enable a discordance with the expected approaches to looking and understanding, alongside a new way to literally grasp at the art museum and find our own place within its abundant materiality. By introducing *Pedagogical Art Objects* into the art museum, I question how they could provide new ways of looking informed by new forms of *reach-ability*.

These pedagogical objects might act as material compasses enabling subjective, thoughtful, and empathetic possibilities, a metaphorical and material plugging-in through differing forms of touch. Whilst deliberate touch is more generally associated with our hands and our fingers, I consider how reaching-out towards an exhibited work (metaphorically and by handling other objects) can be consciously seeking-out a new form of engagement, an alternative way of experiencing and touching the museum. I question how aspects of intangible touch (Springgay, 2008, p.29), where we are physically distanced from the exhibit's materiality, has the potential to become tangible through a 'prosthetic' encounter with art (Garoian, 2013).

Charles Garoian locates the idea of prosthesis at the end of a progressive 'Hegelian dialectic of thesis, antithesis, and synthesis' (2013, p.32). In this sequence, prosthesis works as a destabilising thinking force to counter the resolved closure of synthesis, becoming an opening for the potential excess of alternative knowledges. Garoian's contribution to the sequence is to identify the

significance and use of materials as being crucial to prosthetic thinking that can happen from an art practitioner's perspective. Brian Massumi (2002) previously introduced the term prosthetic in relation to philosophic thinking inextricably tied to materiality, locating the act of thinking as happening between perceiving bodies and things, suggesting that '[b]ody and thing are extensions of each other' (2002, p.95). This conceptually indeterminate corporeal relationship of between-ness extends thought and the interpretative act from the mind, through and throughout the body, and into the material being used prosthetically. The potential for this between-ness and potentially alternative reach-ability is at the core of my practice research. However, it is critical that my interest in a 'prosthetic pedagogy' is understood as something in excess of what already exists², and that as an approach it extends beyond the more recognisable use of 'prosthesis'³ as it explores a temporary, repeatable, disruptive, and unstable act of additional reach or extension between bodies, matter, thought, and artworks. Within an intentionally prosthetic pedagogy these meeting points are layered with potentialities, where touch becomes like flicking a switch to complete an electrical circuit, potentially plugging-into the agential matter (Barad, 2007) of exhibits. This circuit is tuned into a new material experience - held in the hand and felt in the body - as it potentially transgresses or breaches normative systems of knowledge in the art museum.

The potential of a prosthetic pedagogy as an approach to research drives the learner beyond the conventions of dialectic thinking towards a disequilibrium, in which messy entanglements with materiality create an extension to the habitual ways of knowing or encountering learning. My research considers how a prosthetic pedagogy might constitute an embodied encounter in the art museum, exploring the possibility that conventions and habits of art interpretation can be dislocated through the shifting and reframing of usual parameters that occur through this material

² Garoian references Harry Berger (2000) to give clarity to this key element and defines the prosthetic as additive rather than compensatory (2013, p.85).

³ Therefore, not as a prosthetic appendage for loss of limb or absence within the body. It is relevant to see the use in relation to Tim Ingold's correspondences of bodies, object, matter. He states that, 'They are not 'and . . . and . . . and' but 'with . . . with . . . with', not additive but contrapuntal.' (2017, p.6). Contrapuntal defined as 'of or in counterpart' (online dictionary, 2022)

and performative approach to learning. Garoian suggests that the major shift is in the creation of a new space, part mental and part physical, within which the art practitioner/researcher can assemble lived experiences: ideas, theory, bodily sensations, makings, dialogues that have correspondences with each other. This mixed proximity helps to form contiguous assembly with the potential for investigation and experimentation to gain greater significance. This space is seen as prosthetic due to the corresponding nature of the components which enables co-extension between and amongst them, augmenting each other to create new, differing, and unexpected relations for the learner who assembles them. I hoped to transpose this prosthetic space to the site of the art museum, to refine the modes of prosthetic pedagogy, and to enact them materially with participants as an embodied visual experience – an experience that is intensified by the *Pedagogical Art Objects* in their hands.

As a way of refining the process of this potential pedagogical approach, I use Maurice Merleau-Ponty's phenomenological term 'the intentional arc' (2012, p.137) and Rufus Dreyfus' 'maximal grip' (2002, p.367) as critical anchor points throughout the thesis. The terms relate to the way that the viewer is positioned to see and perceive artwork - the arc of our intention in relation to phenomena we experience, and the grip we might have on an experience of them.⁴ When paired as potential ingredients of an prosthetic encounter in the art museum, Merleau-Ponty's ideas suggest that there is an experiential sequence of perception at play, and I have questioned how this can be extended or realised through a closer material engagement with art objects made specifically for learning.

I will discuss that, when considered in relation to Garoian's and Massumi's ideas about prosthesis, there seems to be a significant correspondence between thought, body, vision, intention, material, optimal position, grasp, grip, and learner agency. In relation to this I have considered if an extended and differentiated range of processes can be mapped against the body/material prosthetic relationship in the learning encounter. My intention was not to attempt to draw out a

⁴ Importantly for this research, there is little evidence of these terms being used in art practice research and less evidence of use within practice research that is intentionally pedagogical.

singular generic prosthetic pedagogy as a method for all learning in the art museum, as this would be contradictory to the principles and ethos laid out above. However, I was interested if there were key components of a prosthetic that could form an adaptable collection of material methodologies as a guide. Could my own process of prosthetic pedagogy find material form in specifically refined *Pedagogical Art Objects* (PAOs) that both embody and provoke learning simultaneously? I question if PAOs could catalyse prosthetic potential by being brought into proximity to both the learner and the artwork.

My intention is to explore an embodied material practice that enables a closer engagement with artworks. Through this exploration, I want to explore if a speculative pedagogy of material engagements could exemplify ways in which learners might be able to fully situate themselves in relation to these artworks. Through new object encounters, I question how material acts of thinking and learning within the art museum might challenge the hierarchies of knowledge through new material points of entry.

Structure - Double Thesis

My practice research has been explored through two documents: a written thesis, and a visual thesis. Whilst the conventions of a PhD thesis may still prioritise text over image, the reality of this practice research is that there was an equal emphasis. In my prioritising of a materialised pedagogy, it was critical that the physicality of the research process remained at the centre of these documents. Therefore, images that appear within this written document should not be seen as illustrations of what is written, or simply evidence of the research - they are also the research.

Images are the fabric of a visual thesis, that is without words, and should be read as extralinguistic research material. It is as vital and valuable as the written text. Whilst this written thesis has all the expected ingredients of the conventional PhD, there is a strategic re-alignment or inversion of the hierarchy that prioritises rational objectivity over the subjective or autobiographical in practice research. My intention is to argue for a balanced approach that gives materiality, subjectivity, and the autobiographical its due. The stories that unfold are fundamental to this research; they are a way of getting closer to the subjective encounters that were experienced.

Garoian's (2013) prosthetic art pedagogy has been critical as a strong point of practical, methodological, and theoretical orientation for my research. However, following a process that seeks to exceed the conventions of knowing and learning equally meant pushing beyond what is familiar and expected in my own approaches to practice research. Therefore, my research questions acted as guides rather than producing a definitive set of responses in a linear timeline. They may not align with specific chapters but rather thread through the entirety of the text. Therefore, reflection and analysis emerge throughout, chapters breach the expected lengths, and evidence seeps and overlaps. At times the description of encounters may seem overly detailed or full of conjecture but, through these narratives, the physicality of the research is hopefully more present and tangible.

I question the participants' **maximalisation** by experiencing and reflecting its excess, I evidence how a **prosthetic pedagogy materialises through embodied encounters with PAOs** by responding to unfolding individual interventions, and I explore the ways in which **attentive material pedagogy creates a creative-critical space for subjectivity** by giving substantial attention to the subjectivities of the participants. Therefore, giving due emphasis to subjectivity, to matter, to materiality, and to the relational aspects of art practice and learning within the research was inevitably an overly productive process. This unfolds within the writing, within the development of the PAOs, through the activity of my research participants, through the dialogue, and through the live and embodied encounters in the art museum. Therefore, the written and visual thesis are non-hierarchical and simultaneously explore the complexities of the experiences of this practice research. They are partners and it is critical that one is not prioritised over the other.

Structure of the Written thesis

Part 1 anchors the practical, impractical methodological approaches of the research and introduces the theoretical framework that underpins the embodied encounters within the art museum. This first part of the thesis provides a lens with which to read the second part of the written thesis. It frames the prosthetic and material landscape of the research process rather than detailing the object encounters in the art museum.

Part 2 focusses on the encounters themselves, the material explorations, relational experiences, and object dialogues. Each chapter evidences how the ideas materialised through the use of the PAO within and extended from the research sessions.

Structure of the Visual Thesis

The visual thesis is without text but is broken up into a series of visual chapters. This visual document extends the imagery within the written thesis and presents the wider range of objects and images that were created during the research process. It is chronological and evidences the practice and the associated actions that unfolded. There is an intended visual rhythm to the visual thesis, with materials overlapping and objects repeating as I sought to find ways of materialising the pedagogical preoccupations of this research.

Written Thesis – Chapter Breakdown

PART 1

Chapter 1: Prosthetic Beginnings. Transplantation to Transformation. This initial section acts as a prologue to the research and introduces the idea of a transplant between bodies as a potential metaphorical act of pedagogy, attention, and care. Whilst this section is important for the development of the material relationships within the research process, it is seen as a provocation. It offers the possibility of a different way to encounter the very visceral and complex bodily and emotional transference of an organ. Introducing a family narrative and aligning it with a potential pedagogical lens enables an introduction to correspondences with Deleuze and Guatarri's notion of the 'Body without Organs' (1987) and the potential of my proposition of an Organ without Body. This is explored through the following chapters.

Chapter 2: Practical Methodologies identifies and details the practical breakdown of the research, participants, and the sessions rather than the theoretical concerns which are evidenced in Chapter 3. It also outlines the approaches that were undertaken within the practice research, who was involved, and how the research sessions and object making developed.

Chapter 3: Almost Impractical - Anti-Methodologies outlines the approaches to practice research that are speculative, material, and subjective. Focussing on Erin Manning's relationship with non-methods or 'against methods' (2016, p.26), this chapter looks at how practical approaches to research shift habitual evidence gathering and are less likely to fit conventional ways of knowing and understanding. The chapter introduces 'research-creation' as a way of experiencing art-based research as a mode of operation more aligned to practice.

Chapter 4: Underpinning a Prosthetic pedagogy, centres on unpacking the potential ingredients of a prosthetic pedagogy (Garoian, 2013) and what that means for this research process as a methodological approach. Acting as a form of theoretical framework, it identifies key areas that can potentially unpack a prosthetic pedagogy and the contributing processes involved through; Charles Garoian, 2013., Dennis Atkinson, 2018., Brian Massumi, 2002., Maurice Merleau-Ponty, 2012., Stephanie Springgay, 2008., and Karen Barad, 2007. This provides a potential guide to using a prosthetic pedagogy that materialises in the research encounters evidenced in Part 2 of the written thesis.

PART 2

Chapter 5: Pedagogical Art Objects (PAO) Set 1. This outlines the first iteration of PAO and the introduction to the research for Group 1.

Chapter 6: Activating introduces the initial research session and the first encounters with the pedagogical objects at Tate Modern. It explores how the participants in Group 1 explored the first objects they were given and how differing ways of operating within the galleries emerged.

Chapter 7: Performativity focusses on the performative encounters within the research, identifying how Peter McLaren's 'Liminal servant' (1988) corresponds with a material and attentive pedagogy. The chapter looks at how the materials of the research became part of a shared burden of reciprocity, acted out performatively through my actions and the participants encounters with the PAOs.

Chapter 8: Pedagogical Art Objects Set 2. This provides an overview of the objects that were made for each participant in Group 1.

Chapter 9: Boundary Crossing questions how the use of 2nd set of PAOs can enable a disobedience within the art museum. Focussing on Jo (participant Group 1), I consider how the participants irritated the boundaries within the galleries in order to be physically closer and materially entangled with the exhibits. Through the emergence of material interventions, I discuss how the PAOs enabled a different form of engagement.

Chapter 10: Puncturing Device focusses on how Jo extended her relationship with her PAO outside of the research sessions. It details our ongoing material correspondence and how it enabled Jo to have an increased authority when returning to Tate.

Chapter 11: Gripping and Taking Hold discusses the development of the handheld clay PAO and the potential for making Hubert Dreyfuss's 'maximal grip' (2002) (in response to Merleau-Ponty) materially manifest. I consider how using the PAO enables the participant to physically engage with the artwork through a closer subjective encounter. I question the potential to move from intangible touch (Springgay, 2008, p.29) to tangible touch.

Chapter 12: A return to the Research Questions.

This section highlights how the research questions were successfully explored through the material encounters that took place.

Chapter 13: A Return to the Transplant, Body Without Organs to An Organ Without Body. This presents a return to the transplant and questions a material and transformative shift theoretically. Questioning a possible upending of Deleuze and Guatarri's 'Body without Organs' (1987) to an Organ without Body as a potential definition of the PAO.

Chapter 14: Challenges, Implications, and Contributions to Knowledge(s). This final concluding section looks at the next steps for this research – creation. It also provides a potential guide for a prosthetic pedagogy and a manifesto that developed through the PhD process.

Background Practice



Fig 2: sorhed object (2011), *Point*. Imperial War Museum.

This PHD research is informed by my sculptural practice and collaborative and participatory approach to learning, within galleries, and museums. Following my MA in Fine Art sculpture at Chelsea College of Art, I have spent over twenty-five years working in art education, as one half of a collaborative art practice *sorhed*, as a senior lecturer in Visual Studies and Fine Art, and now as Head of Programme for MA Arts and Learning at Goldsmiths University of London.

My teaching has been integral to and completely embedded within my practice; I see teaching and learning, making, and meaning, entangled as equal factors that are fused to form an intentionally pedagogical art practice. This approach has enabled me to conceptualise and activate a practice that dissolved the dichotomies of art and learning through a relational, collaborative, and socially engaged learning process.

I have worked extensively across the UK, running projects in galleries, museums, archives, libraries, stately homes, universities, schools, hospitals, airports, community centres, businesses, basements, and botanical gardens. Through these projects I was able to work with children, teenagers, pensioners, refugees, patients, philosophers, heads of school, curators, artists, learning teams, front of house staff, councillors, doctors, bank managers, librarians, archivists, teachers,

invigilators, writers, poets, members of the Women's Institute, students, and parents. My experiences of working with these groups in varying institutional settings enabled an ongoing questioning of how I could enable a more vital, materialised, and accessible approach to looking at and understanding art.

Object Dialogue Boxes and the Emergence of Pedagogical Art Objects

In 2002, I formed a collaborative practice called sorhed.⁵ Whilst I am not unpacking the complexities of sorhed's practice, this brief introduction identifies the connection to my PhD enquiry and why an object orientated process underlines my approach and process.



Fig 3: sorhed (2005), Object Dialogue Box. Manchester Art Gallery.

⁵ www.sorhed.com



Fig 4: sorhed object (2010). Sainsbury Centre for Visual Arts.

As sorhed we were commissioned by creative institutions to make collections of objects to be used by groups as interpretative tools.⁶ These objects were made intentionally to be used within learning, and we called them *Pedagogical Art Objects*.⁷ The object collections were housed within varying containers that we made or adapted often linking to the institution we were making the commission for. We named them Object Dialogue Boxes, as the objects were created with the

⁶ Commissioning institutions included; Manchester Art Gallery, Turner Contemporary, The British Library, Imperial War Museum, Millennium Galleries Sheffield, Museum of London, Harewood House, Rochester Cathedral.

⁷ I use this term throughout the thesis in relation to the objects that I made through the research, but they will be abbreviated to as PAOs.

intention of encouraging or provoking conversations via the object encounters that took place in relation to an exhibition, a collection, or an institutional theme.⁸ Therefore the objects we made were directly connected to the commissioning institutions remit and brief.

A key aspect of our approach to this form of art pedagogy was that the objects we made had to be both familiar and unfamiliar simultaneously. The deliberate integration of two discreet and everyday objects into one unfamiliar object created a kind of cognitive dissonance – a recognition of familiar aspects of everyday objects confounded by an un-recognition. These objects were simultaneously recognisable and strange, or ‘uncanny’ (Freud,1919). Therefore, the learners who were invited to handle these objects could potentially find a comfortable reference point and name parts of the object, but the objects would often exceed conventional naming and categorisation processes.

Visitors are invited to use the strange things as props, or navigational compasses which allow for playful or empathetic connections to be made between this thing in their hand, and the art gallery or museum’s collections on display. (Woodall, 2018 p. 5)⁹

We were endeavouring to move away from traditional approaches to learning and interpretation by embedding objects that one could handle at the centre of the participatory process. Writing about our objects, Escott et al described learners as ‘engaging ‘remixed’ or ‘hacked’ everyday artefacts, ‘in order to think about how they see the world and their position in it’ (2021. p.17). We were interested in how this *hacking* could break the everyday order of things, and how the resultant unfamiliar hybrid objects and accompanying processes could potentially encourage learners towards a questioning position, an open enquiry. It was a conscious attempt on our parts to defamiliarize, ‘[...] to remove[s] from the automatism of perception [...]’ (Scklovsky, 1917. In: Harrison and Wood, 2003, p.280), so that the learner could simultaneously *know something and*

⁸ Sophie Weeks, a museum professional (at that time working at the British Library) first called these boxes of objects ‘Object Dialogue Boxes’. They were then always referenced as Object dialogue Boxes when commissioned and written about by us and more extensively by other researchers.

⁹ Dr Alex Woodall commissioned an Object Dialogue box, for Manchester Art Gallery, she also worked extensively with sorted objects focussing part of her PhD work on sorted’s practice.

open up a space of *not knowing*. The intention was that our objects offered a visual and material experience that introduced questioning and dialogue.



Fig 5: sorhed (2010). Object for Sainsbury Centre for Visual Arts.

Whilst commissioned by many institutions to make Object Dialogue Boxes, the implications of the learning that might ensue as part of sorhed's approach would often entail potential challenges to existing learning practices. There was an institutional contradiction in wanting to introduce new learning approaches whilst institutions also being anxious about what they might do, uncover, or produce.

I will go on to evidence how participants within my PhD research were introduced to a different form of *Pedagogical Art Object* that materially pushed against these institutional buffers and created a space where subjective and materialised methods were not only authorised but valued and attended to. This was a space that enabled individuals the opportunity to hurdle the physical and metaphorical barriers of the art institution and avoid conventional approaches to interpretation.

Becoming Researcher



Fig 6: sorhed (2005). Object for Manchester Art Gallery.

The significance of my *sorhed* practice for this research is that it acted as a springboard for a deeper interest in the potential relationships between the learner and the *Pedagogical Art Object*. I was interested in questioning what a longer term and individually tuned set of objects might enable, beyond a commissioning system, and outside of a given theme or collection. Could a closer and more attentive learning encounter free of institutional restraint open up a space for the subjective voices of those using the objects? How might the intensity of the object engagement change if the objects were being made specifically for the learner rather than the institution? How could the PAOs be made to enable participants to find a more confident foothold in the art museum, their own space, and own criteria for interpretation? What if the objects were not only made for pedagogical use but were also about pedagogical processes themselves? How might a framework of Garoian's 'prosthetic pedagogy' (2013) change the way I made and shared new research objects? I wanted the research to explore what a deeper concentration on the materiality of the learning process could enable for participants in the gallery.

Through my work as *sorhed*, I intuited a way of knowing and learning that was conducted through materiality, and I had considered and observed patterns of behaviour and transformations of learners that were elicited by the materials within the practice. However, at the start of my PhD research, a questioning of New Materialist thinking precipitated a deeper interrogation into the theoretical relationship between matter, material, and practice, in which each was deeply

interrelated rather than discrete or distinct. Edited by Anna Hickey-Moody and Tara Page, 'arts, pedagogy, and cultural resistance – new materialisms' (2016) questioned a way of thinking that put my existing material pedagogy into a new critical framework.¹⁰ sorhed's already established trajectory of a pedagogical art practice was both legitimised and equally forced towards a different criticality. The use, in materialised forms, of New Materialism's assembled ideas to the practice of art learning opened-up a thinking-making-doing space for what Hickey-Moody and Page called 'the transformative capacities (or 'pedagogy') of matter' (2016, p.1). Their use of 'pedagogy' was particularly significant as I had grappled with the term and its appropriateness within the context of my PhD research.¹¹ Their deliberate shift from 'pedagogy' to 'transformative capacities' marked a difference in my perception and started to frame a critically reflexive pedagogical art praxis.

I will go on to discuss in Chapter 3: 'Almost Impractical Methodologies', that whilst New Materialist thinking offered exciting potential for my research with bodies and materials becoming fully enmeshed, it was also at times difficult to find stable points of orientation in the extensive fluid intensities and almost intangible formless thought that it provided. I questioned how to reconcile this with making objects that could be perceived as stable or materially concrete and at odds with the fluxing state of materials that the theories suggested. I felt that the constant fluidity made learning about it slippery to grasp, which in turn made the grasp on any potential material pedagogy similarly slippery. However, I was interested in how my background practice and new theoretical framing could start to physically shape these ideas through a different pedagogical approach, 'via practice, via materiality' (Hickey-Moody and Page, 2016. p.169). As I repositioned myself as a researcher, I could see that I was *transforming my capacities* to realise a fully integrated material pedagogy that informed my PhD enquiry.

¹⁰ Significantly for my thinking this publication came out of the Department that I was researching/working in and was seen in relation to the other key New Materialist texts

¹¹ I had questioned whether as my research was centred around working with adult participants that Andragogy could be more aligned or whether through their independent learning encounters that Heutagogy was a term I should consider. However, a deeper engagement with the literature that was underpinning my research processes led me to understand the significance of a broader, critical, and more inclusive definition of pedagogy.

PART 1

Chapter 1:

Prosthetic Beginnings - Transplantation to Transformation.



Fig 7: Kuznecova, A. (2018). Surgeon and Kidney.

Just before I began my PhD, my father donated one of his kidneys to my mother. It was a multi-layered exchange and an embodied entanglement of reciprocity and hope. However, the relevance of this narrative is not just concerned with the close relationship I have to the story and the deep significance within my family. The material exchange between correspondent bodies in a transplant, an extraordinary human and non-human event, offers rich metaphors for my practice research. This exchange between people, and reordered matter opens-up a thinking space to consider the transformative potential of bodies and objects in processes performed and choreographed by medical professionals. Direct analogies can be drawn from the medical process of the transplant to the embodied exchanges and correspondences of prosthetic pedagogies that I

introduce through my research, including the performative act of the surgeon and support team. In my research, the transplant as metaphor, and literal process of material exchange, became a preoccupying thread that gradually became enmeshed with the concept of prosthetic pedagogies (Garoian, 2013., Massumi, 2002). It seems intuitively appropriate that I begin my written thesis with this transformative narrative, as it acts as an anchor to the shifting experiences that unfolded in the research. There is a significance to this visceral and corporeal story that threads its way through my thinking, making, and actions.

Post-Transplant

The kidney, that was once my father's, still lived in the same house as him for many years, still had the same function, the same size, and presumably still looked the same, but it was often a few meters away from him, located within another body, - my mother's. Neither recipient or donor ever saw the extracted organ, but it was fundamentally locatable, had a shared ownership, and there was a sense of responsibility for it. The organ's successful functioning was responsible for my mother's physical well-being and for their shared sense of emotional well-being; two bodies remaining physically and perceptually entangled through the relationship with a reordered object. The organisation of organs and the organisation of life post-transplant was almost the same, but the endings and beginnings of two bodies and several family minds became inextricably enmeshed. Perception was very much transformed and shifted. It is this transformative potential that is critical to this research process and corresponds with my own material pedagogy and a reordering of knowledges in the art museum that unfolded throughout my PhD.

For some considerable time, this object (organ) took centre stage in our lives, many activities were orientated around this thing; this magnified attention created a mental picture of the kidney as coveted and imagined. At various points it was imagined within my father, imagined being larger

and more exaggerated version of itself. Its status grew, it was needed, worried about, removed, imagined outside of my father, and pictured being held by others in-between both bodies.



Fig 8: Foster, K. (2017). *Potato organ*.

The organ's plumbing-in process was imagined, as was its surgical sealing inside my mother; it was imagined as both being accepted and under threat of rejection by my mother's body. All the while it remained the same core material object, it had a specific physical function, but its virtually perceived presence was set in flux through multiple layers of relational activity and invisible material enactments (invisible to us that is). According to the metaphysical thinking of Karen Barad, it could be suggested that our attention and focus changed the organ's agential status (2013, p.55), its psychological and emotional affordance increased through our deepening investment in it. The object afforded differing relations during and after the transplant process. It was as if the perception of the object's agency was realigned and its potential for changing our living circumstances increased. Barad repositions a sense of individual(s) agency 'as an enactment', rather than the more conventional perception of it as being 'the property of persons or things' (2013, p.55). This definition has been useful for my research, specifically my questioning of

agency, and my understanding of how it is performed between people, between people and things - enacted as an exchange.

Therefore, it is important that it was not where the organ belonged or whose body it inhabited that gave it the greater hierarchical position; it was the dualled and corresponding relationship between the chain of performed material and perceptual shifts of this object. The telling of this story enables me to consider and share the ways in which embodied transformative acts that are enacted on, with, or through materiality might cause corresponding shifts in agency and perception within my research process. The invisibility of the kidney has enabled me to perceive how a visible object's agency might change or be changed when used as part of a pedagogical prosthetic process. How might imagined touch, imagined physicality, become manifest?

Incision – Cut - Rupture



Fig.9: Van Hemessen, J.S. (1550). *The Surgeon, or The Extraction of the Stone of Madness*. ©Photographic Archive Museo Nacional del Prado.

In prosthetic pedagogy, incisions, cuts, ruptures, and disruptions that cause instability are an essential ingredient in opening-up potential in creative learning. The physical cut that took place to enable the object (organ) to be perceived with increased worth and status was accompanied with an emotional and conceptual rupture of what was already known or understood. This act of rupture potentially shifts perceptions and alters the lenses through which we understand and experience

the materials at play. In Alain Badiou's (2005a) reference to the rupture, he suggests that it occurs within us even if we perceive it as an external event. He states, 'And every rupture begins, for those engaged in it, through a rupture with oneself (p.7). In Jan Sanders Van Hemessen's painting,¹² a cut is made into a patient's forehead; it represents a literal act that happened / might happen to bring about a shift in mentality via the removal of a 'stone of madness'. The belief must have been that an object – the stone – could hold or locate madness; the cut, the excision, and the movement away from the body, is a process of relocation and an altered perception that changes the thinking object of madness. In the real process of transplantation, we become more materially aware and our correspondence to it becomes heightened, even if we could not see it or hold it in our hands.

In the narrative of the kidney transplant, the incision and altered perception is both for donor and recipient as its reordering re-contextualises the relationship to the object. When dislocated through incision and removal, this object continues to hold a silent and hidden memory of an original function for it to successfully function in the same way elsewhere. The physical rupture does not damage the organ and under the right conditions it releases its potential for another body.

In the transplant narrative, our perceptions were shifted, and the kidney held more agency for us; in its physical transfer, body potential was transferred through it, and in its *physical transfer* the mind potential was transferred through it. Both potentialities are transferred simultaneously. This increased sense of agency of the organ that is highlighted and activated in the event of the transplant, and the correspondences between bodies and matter, have become an important thinking trope for my pedagogical art practice.

In this research, I wondered if this physical shift and material rearrangement of bodies – an embodied act – could be reinterpreted or inflected as a body-based metaphor of inter-subjective transformation. Through the transplant narrative I question the extent to which we continuously shape and are shaped by objects. I speculate about the extent to which knowledge is given form in

¹² The connection to this painting was suggested by Charles Garoian within email conversations.

objects, to which objects form our knowledge and if activated materiality can be a form of 'knowledge practice' (Ewenstein and Whyte 2009, p.4) - a way of knowing through things.¹³

An organ, transplanted into its new body becomes stable and functions in conjunction with other organs to sustain life. However, when the transplant is used as a trope for pedagogical thinking, issues literally related to the organ such as stability, function, reach, need, desire, and failure could be reconfigured metaphorically to serve the pedagogical process. This shift of register is not mono-directional in relation to the literal and metaphorical, the understanding works bi-directionally, setting perception in flux according to varying pedagogical demands. This inversible duality can be applied to any oppositional terms exemplified in simple form in the following diagram.

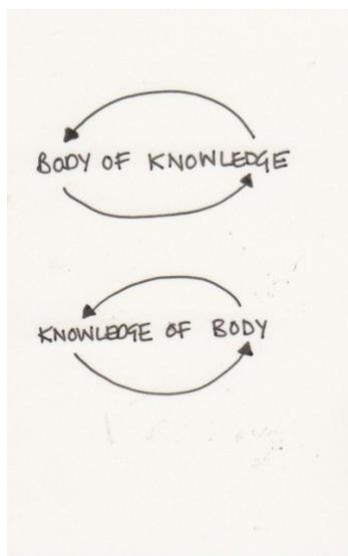


Fig 10: Foster, K. (2020). Body Object diagram.

My argument is that both literal and metaphorical knowledge practices co-exist within prosthetic pedagogies, flipping fluidly with the demands of the learning. In correspondence with this I also believe that the literal extension of the body through prosthesis metaphorically extends the reach of

¹³ It is perhaps legitimate to say that surgeons have knowledge practices that have developed with and through the matter of bodies. The knowledge practices and processes developed around body organs literally extends life, it supplements it.

thought. I will argue that material shifts correspond to conceptual shifts and go hand-in-hand in a prosthetic pedagogy.

Applied to the kidney story, there are a series of material and physical shifts that can be described that imply conceptual shifts: a physical incision, hands taking a kidney out of a body, hands transferring it to a dish, the surgeon's hands holding the kidney, and then moving it downwards in an arc into another body. I go onto question how these corresponding physical / conceptual shifts can be mapped to the pedagogical process in ways that enable the learner to get a temporary grip on the body of learning. In our imaginations, we can hold the kidney in mid-air; freeze and situate it in a moment where it is suspended and held between bodies. This imaginative suspension fulfils a need in learning to try to understand, to grip and fix something for reflection to help us navigate unfamiliar experiences. However, it is easy to forget that this static holding in a state of flux, quickly loses relevance to the unfolding learning situation; the longer it is held statically the more detached from changing reality it becomes. The kidney metaphor works for pedagogy precisely because it is paradoxical as both temporary flux and stasis are needed as corresponding oppositional ways of being within learning. In this thesis I argue that the image of the suspended kidney in the surgeons' hands is an important visual and conceptual trope.

In Brett Adkins' (2015) overview of Gilles Deleuze and Felix Guattari's 'A Thousand Plateaus' (1987) he argues that this kind of statically held, discontinuous thought would be antithetical to their emerging ideas. He states that '[t]he temptation when looking is to grasp things as stable and complete rather than in the process of transformation' (2015, p.32). The key shift at this point in the thinking of Deleuze and Guattari is to dissolve the discontinuity between the intelligible (stability) and the sensible (change) replacing it with a continuum between the two. By imagining the kidney in the surgeon's hands whilst being mindful of the bodies in the continuing procedure, we create a temporary stable moment in a continuum of moments. I will suggest that we need both in the learning that emerges in an object-orientated prosthetic pedagogy - a *Pedagogical Art Object* that can both afford static attention and have the potential to facilitate change. In the kidney story, the polar binaries or oppositional terms of stasis and change are literally held in a paradoxical flux within the continuum of the described organ-states, embodied in material form, and set in play.

Thought is embodied in the organ, and the organ suspended temporarily out of a body is full of potential, it is an *organ without body*. In a prosthetic pedagogy, specifically made objects work as dislocated organs that are used to flux the learning process or set it in play.

Throughout this thesis I will return to this inversible relationship between oppositional terms as a way of anchoring to aspects of philosophical thought. Deleuze and Guatarri's 'Body Without Organs' (187, p.173) will find its corresponding and oppositional inverse in an *Organ Without Bodies*, reversible terms that are linked by a *without-ness*. I will argue that a *Pedagogical Art Object* is an *Organ Without Body* and is a correspondent form to a 'Body Without Organs'.

Chapter 2: Practical Methodologies

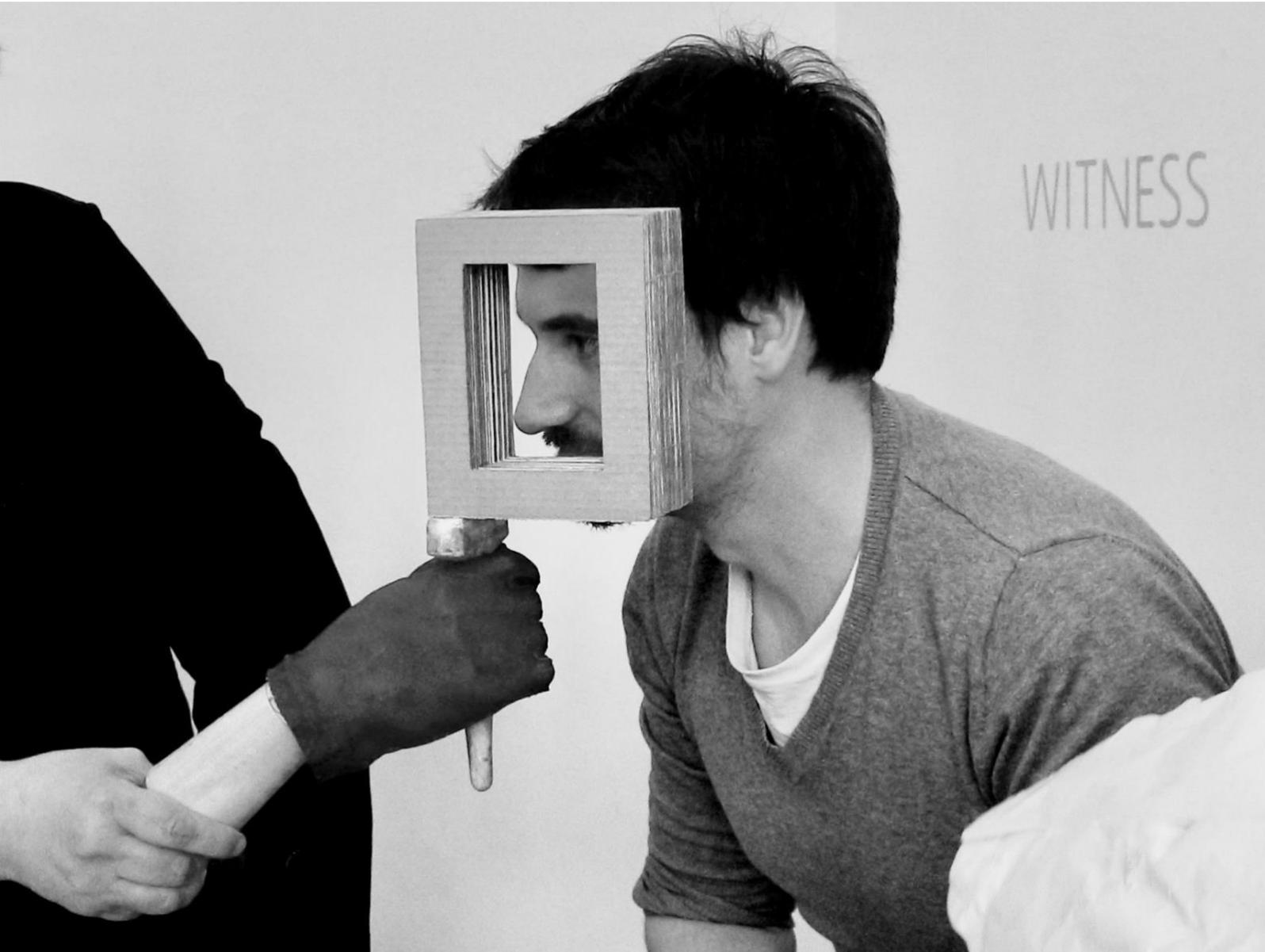


Fig 11: Foster, K. (2017). Lloyd and Mark and PAO. Tate Modern.

This chapter unpacks the ways in which my research unfolded and formed, how processes were understood in relation to my research questions, and how material, dialogic and relational encounters were documented or gathered. Whilst aware of the need to articulate a methodology, as the research developed the need to outline a logic of methods was at times problematic because a practice orientated approach that is focussed on a prosthetic art pedagogy intentionally exceeds and destabilises rational academic logics. This form of pedagogy consciously looks to ‘transgress and extend, unrelated systems of knowledge’ (Garoian, 2013, p.88), particularly within

the context of the art museum. This is not to dispute the importance of conventional methods and methodologies, but to raise the importance of reaching beyond familiar knowledges.

Therefore, my methods sections are divided into 2 chapters. This first Chapter (2) 'Practical Methods', outlines the more practical processes within my research, and provides an overview of how things happened, where they took place and who was involved. This outline does not explore the details of the research sessions and the relational encounters that took place but introduces key aspects of the project. It could be seen to introduce the conventional processes undertaken rather than the content of them, it provides a chronological guide to the temporary methodological structures that I put in place. ¹⁴

In the following Chapter 3 'Almost Impractical Methods', I evidence a theoretical framing of my methodological approach. I explore how Canadian philosopher and artist Erin Manning is critical of the United Kingdom's approaches to art-based research because she believes that it tends to describe artistic practice in theoretical terms rather than '[...] pushing knowledge to a revaluation, asking what else is moving at its linguistic limit' (Loveless, 2020, p.229). As an aspect of this revaluation of knowledge Manning examines the conventions of methods and methodologies in art-based research. Within Manning's revaluation, mode is used in preference to method and modalities for methodologies, with an understanding that art-based research is '[...] a modality of engagement with life [...]' (p.229).

Therefore, the two methods chapters provide a differing overview: one establishing what practically happened and the other discussing the impossibility of knowing anything in advance of the action itself. Here lies the problems of balancing practice research enquiries and established research methods. Whilst the following description of practical considerations may seem aligned with more traditional approaches to research, it is important to acknowledge that each stage provided a loose framework, a scaffold on which the more emergent, less conventional, and responsive material engagements were built around.

¹⁴ Details of key dates and outcomes can also be found in Appendix 3: p.315: - Methods timeline.

Practical Starting Points

At the start of my research, I ran a project with MA Fine Art students at the University of Suffolk over the course of an academic term, called 'after the before - before the after'.¹⁵ This project enabled some preliminary testing of my research ideas around the relationship between objects and pedagogy. I was considering the relationship between the student's art making and how they might question *their* experiences in *their* learning environment. My intentions were to begin an explorative process that questioned what pedagogy might look like or feel like for the students. This project prompted me to generate a series of questions that through several iterations would become significant to my PhD research and were both used at the start of the research process and throughout. They were a set of sub questions and became the tools to answer my main research questions. I put them to work within the research process.

- *What does the learning experience feel like?*
- *Does what you have described suggest any particular materials?*
- *Does what you have described suggest any particular objects?*
- *What does the learning experience feel like in terms of a temperature -tone-feel-weight-noise?*

Through the questions, I wanted to explore if the experiences of learning could be thought about materially and physically, to think about and discover what learning might look like as a 'thing' or as a 'material'. I had also wondered if pedagogical metaphors could be used in the formation of the pedagogical objects that I intended to make through the research. I was not seeking specific answers through the responses and did not want to literally translate the answers into materials, but I was interested in how they might respond to a proposition that learning was a physical or embodied act. I wanted to consider Stephanie Springgay's idea that educational research and

¹⁵ This title developed through the idea of we might be part of an emergent pedagogical encounter, both where we had prior knowledge and where potential new knowledge might disrupt what went before. There was a considered knot within the projects title.

learning can be 'enacted' as a 'lived enquiry' (2008, p.3) as something lively, complex, and palpable.

By asking what 'learning looked like or felt like' and 'what its sound and temperature might be', my hope was that the questions would generate metaphorical or visualised responses and a potential material engagement with the pedagogical experiences of all those answering them. What was critical for the research was the idea that paying attention to the art learning context, that the individuals were used, to might shift their perceptions or habitual ways of approaching art practice and artworks. Their expansive answers described their learning experiences through a peppering of metaphors that provided me with useful starting points for the research and are explored through this written thesis.

Sites

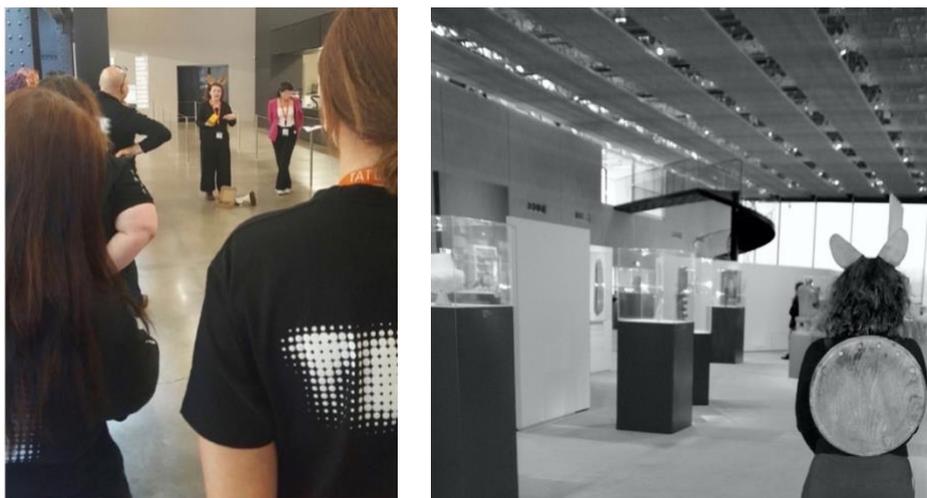


Fig 12/13: Foster, K. (2017). Research introduction to Tate staff.

As the focus of the research was based within the art museum, it was important to choose particular environments where my research workshops and material approaches would be supported through their respective learning teams. Negotiating an ongoing access and having permissions to work with objects alongside the exhibited artworks was critical and complex. Entering the galleries and interrupting the spaces meant an ongoing attention on the planning and practicalities of the research.

The encounters took place in two sites: Sainsbury Centre for Visual Arts – University of East Anglia, Norwich, and Tate Modern - London. The similarities and differences in the nature of the sites enabled me to consider how the learning encounters might differ within these spaces. In both institutions I spent time negotiating special permission to work directly in the galleries with my research participants and the PAOs in close proximity to the artworks. Whilst my negotiations enabled a relaxing of the conventional ways of viewing and interpretation in the art museum, I will go on to discuss how our licence to act differently in the gallery spaces intensified questions of material engagement and accessibility, which became critical to the way that the research participants encountered in these spaces.

Preliminary Workshops – A Method of Initial Engagement.

Following my initial sessions with the MA students at the University of Suffolk, I ran workshops with students from the MA in Arts and Education at Birmingham City University, students from the MA in Arts and Learning,¹⁶ at Goldsmiths, University of London, and the Young Associate programme at the Sainsbury Centre for Visual Art at the University of East Anglia. In these sessions, I introduced my research project and shared objects that I had previously made as part of sorhed and some provisional research objects that were forming. This enabled me to test some of the speculative objects that I have been making around a wider range of pedagogical metaphors.

I hoped that the use of new objects, the object mapping process, and the observations of other people using the existing PAOs would give me some additional insight into how learner agency develops and could potentially become heightened through the use of material conduits. The sorhed objects enabled me to effectively share my general research preoccupations, whilst also indicating how my PhD project intended to extend these ideas by creating objects that I hoped would materialise aspects of pedagogy. Art objects that were *for*, and equally *about* learning.

¹⁶ Then called 'MA Artists Teachers and Contemporary Practices'.

Research Participants

A criterion for the choice of research participants was particular and differed from my normal approaches to working with groups as part of my *sorted* practice in the art museum.¹⁷ Choosing or seeking out people that already knew and understood art practice was significant. I wanted to question how those already familiar with the context of the art museum might respond to a new way of encountering it through the PAOs that I was developing. Could these objects potentially challenge their habitual ways of interpretation aligned with a prosthetic pedagogy? I hoped to question the status of differing knowledges through direct new material correspondences that extended and exceeded participants previous knowledge. Therefore, all the research participants were already involved with art practice, be that as practising artists, lecturers in further and higher education, or working within art museums. Some participants joined the research through the preliminary sessions or through projects that I had led prior to my PhD research, and others through my teaching within Higher Education.¹⁸

I formed two research groups. Group 1 worked with me for one year (2017 – 2018) and Group 2 joined the research six months after Group 1 and then finished at the same time.

Group 1 consisted of Laura, Mark, Jo, Lloyd, and Sophie.

- **Laura** was an artist who had recently completed her MA in Art Practice (University of Suffolk) and had at the time of the research had just started a PHD (University of Bath). She described herself as a painter and had just begun to teach as a lecturer.
- **Mark** had also completed an MA in Art Practice (University of Suffolk) and was working as designer in television; a professional role he had inhabited for many years.

¹⁷ Through sorted we would be asked to run sessions, training, and introductions to objects and object dialogue boxes by the institutions we were commissioned by. We did not choose the participants and the agendas for the sessions were often set by others, be that thematic or specific connections to the collections and exhibitions.

¹⁸ I was not teaching any of the participants at the time of the research. All participants were introduced to the research project before agreeing to take part and all signed participant consent forms prior to becoming involved.

- **Jo** had degree in Visual Studies (Norwich University of the Arts) and has been involved in her own art projects. At the start of my research, she was considering a practice-based MA.
- **Lloyd** was an artist and lecturer in Further Education and had recently completed his MA in Fine Art.
- **Sophie** had an MA in Fine Art (University of the Creative Arts) and was working as a wigmaker for film and theatre productions. Hair was also a significant part of her art practice at the time.

Group 2 consisted of Nell, Caroline, Amy, Bayley, Agnis and James.

- **Nell** was the Learning Programme Manager at Sainsbury Centre.
- **Caroline** was an artist and Lecturer in Fine Art at Open College of the Arts.
- **Amy** was a recent MA graduate in Fine Art and a seamstress.
- **Bayley** had just started her PhD in education at Birmingham City University.
- **Agnis** had recently finished her MA 'Artist Teachers and Contemporary Practices' at Goldsmiths University of London. She described herself as a craftsperson and educator.
- **James** was a recent MA graduate in Art practice who was developing his work as an artist.

Ethics and Permissions – Methods of Caring and of Being Careful.

Identities

As the groups formed, I had questioned how the people taking part would like to be named as the research developed, how would they perceive their role within the research, and what that might mean for how I articulated their contributions and identities. I recognised both groups would be making a significant commitment and contribution to the research and did not want to use terms and titles for roles that would set up problematic hierarchies, especially if hierarchies are potentially dissolved within the form of prosthetic pedagogy that I was interested in. It was important that they were named in a way that aligned with their feelings about engaging (voluntarily) within the

research project. After discussions with both Group 1 and Group 2, it became apparent that no one wanted to be anonymised and each of them wanted to be referred to by their real names, with images of them included in the documentation and identified as 'participants' in the research.¹⁹

Practice - Object Making

Whilst I made objects, drawings, films, and material interventions throughout the PhD project as a way of visually understanding the processes that unfolded, there were three main iterations of PAOs made within the research. These will be unpacked in full through the Written and Visual thesis.

In the first introductions to the research, some previously made objects from my collaborative practice as sorhed were used as examples of the type of material the groups might encounter in the process. These were only used in the initial sessions at the Sainsbury Centre for Visual Arts before any new research objects formed.

The first set of PAOs were made speculatively as simple and approximate introductory objects for Group 1. They were each given a set of the same objects that were used at Tate Modern.

The 2nd set of objects were made for Group 1 and made individually for each member of the group. Each participant receiving a different object that had been made over a period of three months and specifically crafted in relation to my observations of them working with objects in the galleries, their dialogues with me, and their responses to my initial questions relating to what learning looked like or felt like.

The third set of objects were made for Group 2. These objects developed in response to how earlier PAOs had been used by Group 1. They were created to directly correspond with specific material and theoretical research in relation to a prosthetic pedagogy.

¹⁹ As we neared the end of the research project, I asked the groups again if they were still happy with the term 'participant'. I had wondered if they would choose something more collaborative, but they all reiterated that 'participant' felt right in relation to their experiences.

Objects for Charles Garoian.

Alongside the third set of objects, I also made a box of objects for Charles Garoian. These were aligned with the objects I made for Group 2 and were sent to his home in America.

Selecting Material

Over the duration of the research project, I collected an extensive amount of research material, and, through my methodological approach, I questioned the what, where, and how of the data/material as it evolved. I questioned how it could or should be disseminated and these ideas are drawn out through the following Chapter – ‘Almost Impractical Anti Methodologies’.

My research has involved the consideration of eleven personal and subjective accounts of learning encounters and object engagement. These pedagogical stories all detail some beautiful interactions between the participants and their chosen materials, and between participants and other individuals. They generously shared insightful thoughts, opinions about learning and some personal work in response to the project. I felt and continue to feel a duty of care to all of the shared material and have attended to its collection diligently and I hope with appropriate thought and consideration. The consequence of this is that I acutely felt the responsibility of having to edit and select material for the PhD when my ethical and pedagogical position wanted to include everyone and everything. The method of selection of material was made in relation to the ways in which it helped me to address the pre-occupations of the research and, whilst my research questions were obviously important to this selection process, I acknowledge that the questions were mutable by nature. My selections changed as my methods of selecting changed; my methods evolved through my questions, and my questions evolved through my methods. The research was iterative, emergent, speculative, and non-linear. This has been a difficult process to navigate and many times I have felt uncomfortable in editing-out or excluding participant’s experiences. There are many observations that I have had to temporarily put to one side that have inherent potential and value. I am aware that my epistemology exerts an influence on the editing process.

Method’s alignment to reason is about setting into place hierarchies of relevance whose work it is to include that which is seen to advance knowledge. (Manning, 2016, p.31)

I wondered how to articulate the knowledges as they emerged and how their subjective nature would remain valuable and visible in its dissemination and editing. I hope that I have been mindful of the seep of my epistemology without excessive diminishment of my sense of subjectivity within the research and valued an autobiographical approach as a cornerstone of Garoian's prosthetic pedagogy. In a similar way, I have attempted to consider the problem of 'hierarchies of relevance' as part of a re-appraisal of methods. I have tried to identify such hierarchies and deliberately set them in flux whilst maintaining my role and research focus. Manning's purported alignment to reason may not advance reason, and my position is that our sense of knowledges needs to be frequently put in question. This reasoning and the wider key theoretical underpinning of my methodological choices are evidenced in the next Chapter 3.

I have had to omit some aspects of the documentation from each participant, and as the speculative research has evolved some encounters have increased in significance over others. I see my editing as temporary omission for the purposes of clarity within this research. Each participant's contribution is inextricably enmeshed and valued within this PhD, and it is my intention that omitted contributions will resurface in further projects. I feel that it is important to stress that, as an ethics of my relational practice, I do not prioritise one voice over another - even if they are more visible within this document.

Ethics Approval

Whilst acknowledging the significance of ethical approval and ethical consent for the participants and the institutions, the ethical implications within this research have extended from the procedural. Implications of an 'ethics of care' (Whitehead, 1938., Ahmed, 2010., Atkinson, 2018, 2022., Springgay, 2008., et al) have emerged through the relational aspects of this research and through a close and attentive pedagogical process. Through the written thesis I will be identifying how this attention was both supportive and enabling but also brought with it a responsibility and a burden for myself and the participants.

Chronology of the Sessions

Within the totality of the timespan of the research, each group met twice at the Sainsbury Centre and twice at Tate Modern. Email dialogue between the participants was continuous throughout the process and formed through group correspondences and individual conversations. For the most part Group 1 and Group 2 worked separately and only came together to meet and discuss their experiences for the first time at Goldsmiths University of London in (June 2018). This five-hour meeting took place in the Educational Studies art studios. A breakdown of the timetable of events can be seen in Appendix 3 (p.315).



Fig 14: Foster, K. (2018). Physicality of Research Symposium. Tate Modern.

Group 1 and 2 came together again to present aspects of the research project at the 'Physicality of Research' symposium day at Tate Exchange within Tate Modern. I organised and ran this symposium day with Dr Emily Pringle (then Head of Learning Research at Tate). A film maker was commissioned by Tate to document the symposium with the edited film from this event being published on Tate's website (July 2018). The films have been used as part of the research material and aspects are referenced through the thesis.²⁰

²⁰ Film link. <https://www.tate.org.uk/research/research-centres/tate-research-centre-learning/physicality-research>



Fig 15: Foster, K. (2018). Conversation Kimberley and Caroline. Goldsmiths.

In July 2018, a few weeks after the symposium at Tate, members of Group 1 and Group 2 were invited to have a conversation about the research. I had assembled a research exhibition at St. James' Church at Goldsmiths, and I was present as a performer alongside many of the PAOs made during the research process. Six participants across the two groups took part in these conversations. These discussions were intended to be unstructured reflections on the research process rather than research interviews. They were filmed and the information has contributed to the understanding of overall research. This was the last time I met the participants as a group in the context of the research process.

Observation and Attention – Looking and Caring

Most of the research sessions required me to take multiple roles – active participator, observer, researcher, performer, negotiator, facilitator, and my performative role will be explored through Chapter 7: 'Performativity'. I was mindful of correlations with Donald Schön's reflection-in-action / reflection-on-action sequence (1991) in which the practitioner is reflexively responsive to moments within the learning encounter and subsequently reflects-on-action. I was performatively attuned to the live experience of the research and the unfolding learning simultaneously, holding what was

said, things that I felt, and events that I observed. These observations became critical to the iterative process of a relational practice research. I became increasingly aware that my attentive observation was an important mode for the co-shaping of tangible and intangible processes. Through this type of observational approach, I felt as though the research was in a continual state of emergence, materialised rather than thought through from a more logical approach.

After every session, I recalled the narratives and felt experiences that emerged between myself, the participants, the handled PAOs, and the exhibits in the art museum. I tried to write these relational phenomena or give them visual or material form. In this phase of reflection-in-and-on-action (Schön,1991) I remained very aware of my own subjective observational lens. My intention was to always be aware of it, but not try to remove it because the subjective voices of myself and the participants were a fundamental key to finding agency within the art museum which I will go on to unpack through the thesis. Trying to write from both subjective and objective perspectives meant that my documentation grew exponentially.

At times, these gatherings of differing materials became over-lengthy descriptive documents that increasingly became a burden. At other times they were shorter, more concise, but potentially less easy to grasp.²¹ This shaping of material after the sessions had taken place was supplemented by an ongoing email dialogue that went on before and after the events. At times, I shared my observations with the participants in groups and as individuals, and equally the participants shared their reflective thoughts with me.

²¹ This process can also be seen in relation to an a/r/tographic response to research. A/r/tography is understood as a mode of being that attends to all areas of the research process– not only what happens, but how, why, where, and when these experiences take place. It seeks to provide a route to sharing art, research, and teaching without losing the active, emergent, and lively encounters inherent to it; an active and 'living inquiry in and through the arts' (Springgay, 2008, p.xix).

Blog as Reflective Journal

In relation to the observational process discussed, I kept a blog throughout the research that acted as a reflective space for the practice.²² This blog (which existed on my website) remained private and was not shared outside of the research group and my supervisors. This reflective space enabled me to trace and unpack the learning-making processes of my research and to speculate about the relational action and events that took place between myself and the participants. The evolving and emergent documentation consisted of written reflective commentary, films, drawings, links, and images. I used this digital space to reflectively explore the material experiences beyond the gathering of the evidence of making. My intention was that it would act as a repository that plotted the trajectory of both the intentional and the intuitive acts of practice research.

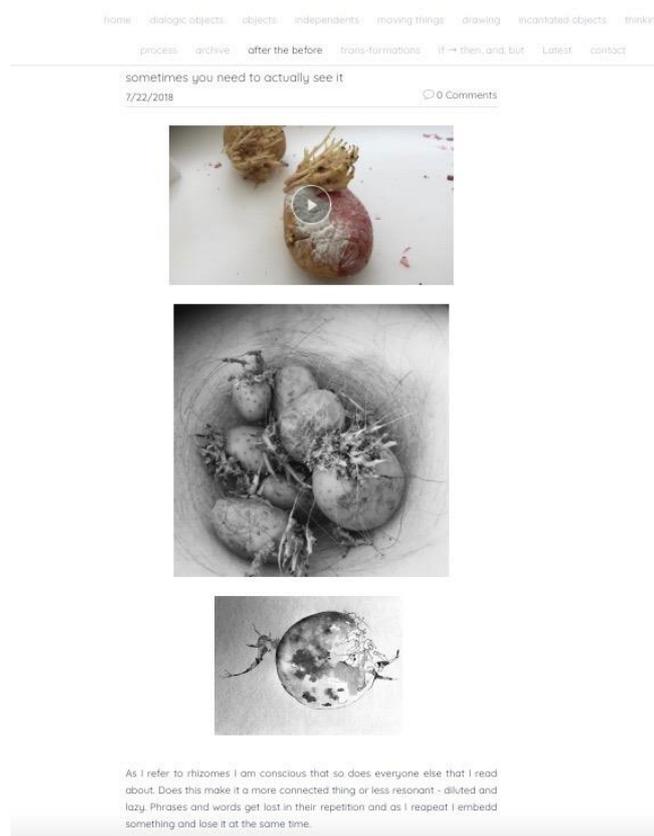


Fig 16: Foster, K. (2020). Screenshot of blog page.

²²The blog - <https://www.sorhed.com/after-the-before>

Thinking through the lens of the social theorist and philosopher Brian Massumi, I wanted to develop something close to a 'live mapping of the process under transition' (Massumi, 2015. p.117) and hold onto the vitality of the experience as it happened. Notwithstanding that this documentation was external to the live event, I intended that this mapping would be something that was always becoming, always being reshaped and on the move. There was no hierarchy of documentation, there was no editing process, and there was not a sense of where it might end. I had originally felt that the blog would be more reflective of the authentic process of the research and the complexity of material acts of thinking and learning within it. I was interested in the small details of events in a minor rather than a major register, and considered the marginal transformative moments that could be easily overlooked. Ultimately, I questioned if the blog was more representative than a potential thesis and accompanying body of work. To return to Manning I was interested in the possibility for practice research to push beyond the habitual and '[...] moving at its linguistic limit' (Loveless, 2020, p.229) and the blog felt closer to the materiality of the processes undertaken. I discuss this further within the next chapter, 'Almost Impractical Methods'.

Documentation

I took many photographs during the learning encounters - as did the participants - and at times some of the smaller events were filmed on a phone or tablet. I made a conscious decision to not interrupt or direct the actions and correspondences of the events, so I also used the photographs and videos as reflective materials. These thoughts, images and videos were gathered within the blog, although it is important to acknowledge that some encounters were not photographed or formally documented at all. Rather than seeing this as lost evidence, these shared experiences were reflected on through drawings, narratives maps and more responsive object making.

Reflection by Participants – A Method of Their Choosing

Before and during the research, there was no expectation that the participants would send me any of their practical or written reflections. I always felt that they had given enough by volunteering to take part in the research. However, there were many occasions when drawings, texts, films, and thoughts were sent to me after an event. At times these were small, short, written documents, but

at other times I was sent long pieces of text, or documentation of their own practice experiments that were made as responses. This unexpected extra level of contribution became an important source of material in the research process and are highly significant outcomes in relation to my research questions. Examples are seen within the thesis.

Correspondence with Charles Garoian

An important methodological approach has been the significance of the multiple connections and correspondences that took place throughout the research process. These conversations have been dialogic, performative, and material. However, it is important to acknowledge that one particular correspondence enabled my knowledge and practical application of a prosthetic pedagogy to develop. Throughout my PhD I was in dialogue with Charles Garoian, and this informed my approach and underpinned my methodology. Initially we met online and continued to correspond through a series of email conversations, culminating in me making him his own set of PAOs. These conversations started by me reaching out to him through my interest in his book 'The Prosthetic Pedagogy of Art -embodied research and practice' (2013). I questioned how a prosthetic pedagogy might be alive within my own research process and the discussions with him became a significant strand of my research enquiry. The thoughtful and responsive relationship between the ideas that I was embedding into my practice and the way I understood his research actively impacted my practice and equally my teaching within the MA Arts and Learning at Goldsmiths.

This dialogue enabled a closeness to the theoretical threads of Garoian's work through a live conversation. Whilst I was speculating and questioning aspects of my research decisions through his theoretical thinking, the theory came alive through dialogue, in my making and research encounters. The theory becoming something tangible, and rather than abstracted from the physical and embodied encounters with my research groups and their PAOs. The potential of a prosthetic pedagogy was validated and its potential extended through a rich dialogue. There was a sense of reciprocity that developed through this correspondence. I felt able to retell stories of the research or send images of objects that I had made, and he would generously reflect on how they operated for him, be it kidneys, agential cuts, or stones of madness. A generosity to share ideas and extend possibilities.

Whereas I was speculative and initially tentative in trying to extend or see a prosthetic pedagogy within my practice, I realised that this was very clearly a critical aspect of the research. I began to see that the correspondence was part of the multiple connections played out through my research process. There were connections between myself and the participants, the participants, and the exhibited artworks in the galleries, between the participants and the PAOs, and my correspondence with Garoian. These multiple lines of enquiry threaded through the research each impacting something else, rippling or ricocheting in their iterations.

I will go on to discuss that many of my research participants discussed how working with the PAOs gave them license to act in a different way in the art museum, and I realised that, through my dialogue with Garoian, that I equally felt I was given license (in a non-hierarchical way) to grab hold of the prosthetic trope and run with it confidently. In direct correlation to my research questions, agency found through a prosthetic encounter, and a sense of attentive pedagogy became available both for the participants and myself through my dialogue with him. It is through these correspondences that I saw the deeper potential of a prosthetic pedagogy what it meant, what it felt like, how it might form and perform in the art museum.

Chapter 3:

Almost Impractical Anti-Methodologies

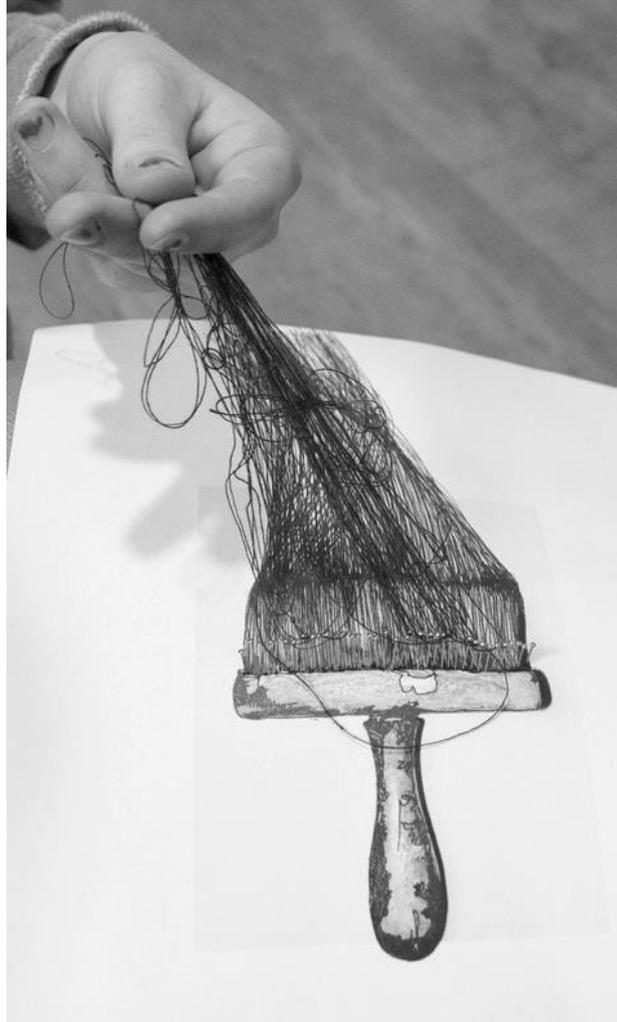


Fig 17: Foster, K. (2017). Method Drawing.

Research-Creation – From Method to Mode

At times, in retrospect, the [research-creation] process developed might seem like a method. But repeating it will never bring the process back. For techniques must be reinvented at every turn and thought must always leap. (Manning, 2016, p.45)

Up to this point, I have used the term 'practice research' to encapsulate a range of activity that constitutes my research processes. My practical methods tried to align with a term that endeavours to define a complex, diverse, and subjective approach. However, I found it increasingly useful to

refer to Erin Manning's use of the term 'research-creation' (2016, p.1) to encapsulate a similar but extended range of activity. Originally intended to acknowledge that artists were researchers, and that art practice was research, research-creation has since become a way of defining a research practice that questions '[...] how art itself activates and constitutes new forms of knowledge in its own right [...]' (Manning, 2016, p.1). Importantly for my research, the type of art practice enquiry that constitutes research-creation investigates how these varying and different forms of knowledge are brought into the territory that has long been dominated by traditional research methods.

Capturing the range of practice phenomena is difficult but fitting it into traditional methodological forms is even more challenging. As my research developed, I felt that the term research-creation offered more potential for thinking differently about methodology and it has become a much broader umbrella term for a radically different way of thinking about how art practice operates as research. A characteristic of research-creation is that it works on the principle that there are a wide range of disparate knowledges at play, much of which require new modes of capture and new ways of accounting.

Within research-creation, a shift is required in attitude to what can be considered research practices. This shift is central to Manning's approach; she is 'against method' (2016, p.26) in the conventional sense of purely rational research approaches. She lays out destabilising starting points for a research-creation approach that address conventions of thinking, making, modes of activity, and approaches to evaluation which significantly influenced how this PhD formed and the methods chosen.

Research thinking is mobilised differently in research-creation; a thinking-shift is required within a specified occasion event that is much akin to the understanding within Garoian's prosthetic pedagogy that is outlined in the next Chapter. In a research-creation encounter, thinking is making and making is thinking; thought needs to be, or to become, incipient within processes of art 'where it is still fully in the act' (Springgay, 2016, p.28) rather than related to conventionally defined and static art products. Immanent thought needs to be attentive to unexpected processes that emerge, as they emerge, adapting and proliferating difference before potential is obliterated by the constraints of conventional academic rationalism. In addition, new ways of understanding the

potential of these proliferated differences are required because academic rationalism relies heavily on written and spoken languages which stand hierarchically above sensate or bodily knowings.

New extralinguistic processes of evaluation are prioritised to expand and extend what is captured, so that research-creation remains generative, multi-valent and open to further encounters.

Whilst much of what was discovered through my research process is communicated through the images dispersed throughout this written thesis, and in the visual thesis that frames the materiality of the process, I am aware of the speculative, subjective, and fluid range of outcomes that developed. Evidence, data, and conclusions seemed outside of the experiences that were *felt* during the material and performative processes, which were not often pragmatic or tidy. Therefore, rational and objective ways of collecting information shifted to make room for what might be perceived as irrational, autobiographical, and imaginative possibilities within the research encounters.

One key aspect of research-creation is the starting point for specific modes of being that is approximate to what William James calls 'radical empiricism' (1905, p.236). Manning uses James' term as a way of avoiding a bifurcated worldview of lived experience; mind and matter are not separated and are instead understood as relational. In radical empiricist approaches, attention is focussed in the 'experiential register of the not-quite-yet', this is being in the cusp of experience as an 'infolding of potential that keeps actual experience open to its more-than' (2016, p.29).

Significantly for my research, this approach opens up and values the subjective space of the learner/participant.

In my material approach to relational enquiry, it has been within the cusp of the experiments with specifically made objects where difference has unfolded and has been infolded as potential. This prior-to infolding of potential is crucial as an approach to prosthetic pedagogy because, as a process, it involves staying ahead of the stabilising closure of established methods. This process of staying with the excess of immanent possibility in lived experience, or what Manning calls 'more-

than', is speculative and can only be understood retrospectively through a gathering, a sifting, and a sorting of what emerges. In the radical empiricism of research-creation, the relationship between the knower and the known is reconceptualised: or 'the knower is not the human subject, but the way relations open themselves toward a system of subjectification' (2016, p.30) in which the subject is perceived as generative.

For Manning, the knower-known relationship consists of a posthuman subject situated within the emergent embodied occasion, active in the unfolding of not-yet-known experience. The conventional knowing subject as separate from experience is displaced by an experiencing subject within the experience itself; this immanent relational knowing 'propels us into the midst, opening the way for '[...] an account of art research that embraces the value of what must remain ineffable' (2016, p.31). For my own processes this has meant often being propelled by the actions of the participants and away from any anchor points that I thought I could rely on within the research, and into a more embodied and lived set of encounters. This process always seemed in excess of what I needed to find out and became more focussed on what was possible and resonated within the actions and feelings of the participants.

'Method [...] is a cut that stills' (Manning, 2016, p.33)



Fig 18: Foster, K. (2022). *Still*. Method object.

Inspired by Alfred North Whitehead (1938), Manning aligns *mode* as a 'making-reasonable of experience' (2016, p.31), whilst attempting to stay within it. She advocates the avoidance of traditional methodological categories in favour of an approach that expects new categories, new ways of capturing experience that have the possibility to emerge as new knowledges. This approach is aimed at unsettling thought, battling against what is conventionally excluded from attention and instead prioritising the 'force of change' (2016, p.32) which will include the ineffable as well as the effable. There is an obvious contradiction in trying to represent the ineffable in words, but the visual as material or image offers the possibility of holding something that is beyond words. This is part of the rationale for the doubling of the thesis with a purely visual counterpart. This deliberate inclusion of the visual is critical within this PhD especially where I feel small material interventions brought about a 'force of change' and direction. Citing Whitehead's 'Function of Reason' (1929), Manning encourages a shifting of the perceptions of method from conventional rationalism to a relational anarchy that actualises pragmatically. In this 'Speculative Pragmatism' (p.33), reason directs the relational anarchy of the immanent embodied event towards the actualised experience of thinking-making practices. If taken on board, it becomes a real, palpable, live, and physical experience.

As discussed in the previous chapter, this process has meant having to constantly question how ideas became manifest, what they might look like, feel like, or actualise, and how this could be recorded and captured after the event itself. There is another paradox in keeping the learning experience open and speculative, and simultaneously trying to make concrete documents to evidence the immanent embodied events without limiting the potential that emerges. One has to decide to temporarily step out of embodied immersion to record what is unfolding without stopping the unfolding happening.



Fig 19: K, Foster. (2017). Method Object.

New Mentality

Manning's move from a conventional methodological approach to a modal one is important to the kind of material and performative pedagogies under consideration in this research. These mobilised approaches and epistemological shifts can be further enhanced by the consideration of specific aspects of New Materialist thinking. A thinking process that can be seen as alternative to the dominance of Cartesian thinking that artificially splits humans from their materials.

[...] an overriding characteristic of the new materialists [is] their insistence on describing active processes of materialisation of which embodied humans are an integral part, rather than the monotonous repetitions of dead matter from which human subjects are apart.

(Coole & Frost, 2018 p.8)

This shifted approach to materiality is as significant to my research as it identifies a move from method to mode; the two shifts do not offer separate options, or bifurcations of routes into learning, but should be considered as equally necessary perspectival aspects of a prosthetic pedagogy.

Karen Barad, a major contributor to the field of New Materialist thinking alongside other key theoretical Materialists and Posthuman voices (Barratt & Bolt, 2013., Braidotti, 2002., Bennett,

2010., Butler, 2011., DeLanda, 2002., Haraway, 2016., Hickey-Moody & Page, 2016., et al), offers a radically reconfigured ontology. Barad questions a new starting place for understanding matter and material configuring's introducing the term 'agential intra-action' (2007, p.139). She identifies agency in relation to human and non-human contributors being concerned with a 'response-ability' (Dolphijn and van der Tuin, 2012, p.56), that is a being in flux and able to 'intra-act' through relational enactments. This differentiates intra-action from interaction because the conventional thinking around the latter is a logical representation in which things already exist as discrete entities and are much easier to resolve, pin down and evaluate. 'Agential intra-action' puts the relationship between phenomena and matter at the centre of relations - it considers phenomena as 'the primary ontological unit' (Barad, 2007, p.139). Within intra-action, things have agency and the boundaries between them are dissolved; the agency ebbs and flows with differing potentiality and possibility, it is not fixed or owned. The PAOs that I introduce and unpack through this research operate in this expanded and more fluid space, suggested by a combination of Barad's and Manning's ideas. In specific relation to my second research question, agency changes hands, the intra-action is felt and operative, and it potentially enables a reconfiguration of conventional ways of being in the art museum.

Another key aspect that I feel is significant for the modes of a prosthetic pedagogy is the 'agential cut' (Barad, 2014, p.168) or 'agential separability', this being a kind of rupture that does '[...] not mark some absolute separation but a cutting together/apart – 'holding together' of the disparate itself.' (Barad, 2012, p. 46). Manning's relational anarchy is what she calls (after Whitehead) a 'mentality' (2016, p.35), an urge that seeks the kinds of momentary stabilisations of the agential cut. It is an encompassing idea that tries to avoid conventional methods that separate as discrete experiences, instead it contains thinking, making, doing, and relating as differentials within a continuing single experience. Mentality is an appetite or drive that is related to intention and seeks an agential separation to open-up within the fluxed event of a dynamic enquiry.²⁴ The

²⁴ Appetite opens within the event of an enquiry that seems remarkably like Barad's intra-action; an agential cut that could temporarily highlight moments of significance and potential for further organisation and alignment.

entwined processes, non-methods, speculations, anarchies, and irrational outcomes proliferate in this PhD research and are at times as difficult to grasp. Intuition and fluidly emergent subjectivities are temporarily gathered and held within the network of a process of un-stratified relational anarchy, at times congealed and at others leaking through the mesh that holds. Manning mobilises thought within research-creation and purposefully conjoins it with feelings to form entwined modalities that are generated within experience rather than methods. The entwined thinking-feeling conjunction makes the traces of feeling, within experiences, more of a potent force for the prehension of innovative moves because it puts it into a different register. Thinking that occurs within the act '[...] is an incipient activity that summons intensities toward a coming-to-expression, a thinking directly imbued with rhythm, with feeling' (Manning, 2016, p.37). The fluxing of thought and feeling in this register, I argue, makes the conventional cuts of method almost useless. Inevitably as thinking-feeling-in-the-act progresses towards a concept or, indeed a theory, more and more potential is removed until the possibility of a relative stability becomes established. Reflecting on what Manning suggests, I believe that the anti-method or collections of modes collapses the hierarchy that exists between objective thought, conventional knowledge, and other more embodied knowledges. What is conventionally deemed excessive to research processes, i.e., beyond the conventions of consideration, can be given the opportunity and the capacity to find new organisation and value.²⁵ Within this research-creation I have endeavoured to grasp what usually slips between the fingers of research convention.

In a similar way, other academic conventions need to be reconsidered within the research-creation. It is obviously important that a critical stance is taken in relation to the understanding of what unfolds in research, but I think that the term criticality needs some distancing from traditional notions. Writing about the traditional criticality of reading and writing in English Literature, Stephen Benson, and Clare Connors state, 'Too much criticism has the stale air of something learned by rote, the air of a nothing new for which apparently there is no alternative' (Benson and Connors, 2014, p.4). Instead, they offer a *creative criticism*, something less 'well-behaved' (2014, p.4) and

²⁵ Excess that is understood as predominant within a prosthetic pedagogy (Garofan, 2013)

involving much more of a sense of the subjective self, something enmeshed with the artwork under consideration. As with the modal approach that Manning lays out, the realities of art practices are that boundaries between human and non-human agents are less distinct and they blur and deepen with the kind of attention that is *both* creative *and* critical. It is crucial to creative criticism that it is formed within encounters where there is an active and authentic challenge to the learner.

Sara Ahmed (2000) lays out the idea of the encounter as becoming a 'stranger to oneself' (p.6), embracing differences in bodies, in 'communities', to 'show how they are determined, but not fully determined' (p.6). In the encounter we do not banish the strange or the stranger, rather we embrace, meet with, and relish what is startling and what challenges us.

The definition resonates with the way in which Benson and Connors conceptualise the experience, for them '[t]o encounter is to be turned, whether for a moment or for life; to encounter is always in part not to know, to be a little or to be very lost; to encounter is to surrender something of oneself, willingly or otherwise, even to lose a sense of what one's self is or to be faced with other forms of such sensing; to be provoked or unsettled into losing one's place' (Benson and Connors, 2014, p.5).

Both Ahmed and Benson and Connors frame the creative-critical relationship that exists within the encounter as based upon a loosening and at times a losing of conventional knowledge processes which is critical to my research. However, Benson and Connors give equal emphasis to notions of criticality and objectivity. They describe the reading / writing relationship similarly as an 'encounter' but they write from within the experience, they relay the human process in the struggle to get to grips with an artwork. In their *encounter* the attention of a creative-critical approach is subjective, intense, and at relevant points, critically objective:

[...] when you're really close to something, you don't see it whole. You love it to bits or become fixated on a particular bit *of* it. You look at it from odd angles or see how it relates to other things. Or else you internalise it, learn it, or aspects of it, by heart. Sometimes it becomes part of you, its idiom weaving itself into the fabric of your own response to it, or to other things you read, look at, or hear, so that it's not always clear where *it* stops and *you*

start. It changes you, so that the 'you' who 'gives an account' of it is not the same as the you who first came to it. (Benson and Connors, 2014, p.4)

Manning says that method 'is a cut that stills' (2016, p.33) but criticality can have a similar detrimental impact on creativity. This approach suggests that the entwining of the subjective self with one's more objective understanding is the way in which our ontology is renewed and shaken free. It is a way of resisting the power held by established orthodoxies and traditions that seek to stymie and restrict. I will discuss that I think that creative-critical approaches are akin to the spirit of Garoian's prosthetic pedagogy, that is they push away from the familiar towards the unknown or an excess. A creative-critical approach sets two potentially opposing ways of relating into a flexible and dialogic relationship with each other. The implications for my research-creation are that a creative and subjective response is needed for encounters with artworks in the art museum, but also that responsible attention is needed to try and keep an objective perspective. Relative to Manning's stress upon the fluidly emergent and temporarily gathered, a creative-critical approach increases the flux whilst ensuring critical reasoning is held back whilst still remaining a potent force.



Fig 20: Foster, K. (2022). Method Object.

This process of research-creation works beyond the pragmatics and organisation of traditional academic research. Its fluxed and immanent process stands against forms of objectivity, and conventional reason. I have had to embrace, tolerate, and defend a modal slippery-ness, an un-dichotomised and subjective experience within an active and speculative approach. I have had to also embrace the requirements and conventions of the research process, tethering to existing knowledge conventions, interlacing threads of difference. The aim of research-creation is to slow and destabilise traditional and obstinate academic processes to prevent the ineffable felt-knowledge being lost and the truth of the lived experienced from being sacrificed. Therefore, the moments in my research-creation where I have *felt* the experiences rather than simply observing them have been difficult to present. In a similar way, 'affect' (Massumi, 2015), being understood as intensities and sensations around intra-acting bodies rather than simply feelings, must also play a vital part in the immanence of ineffable knowledges. In a modal approach to teaching, learning, and researching that embraces New Materialist understandings, feelings and affects are as integral to the representation of experience as the conceptualisation of it in word-based forms.

Reflecting on what Manning suggests, I believe that the anti-method or collections of modes collapses the hierarchy that exists between objective thought -conventional knowledge- and other more embodied knowledges. What is conventionally deemed the excessive to research, i.e., beyond the conventions of consideration can be given the opportunity and the capacity to find new organisation and value.

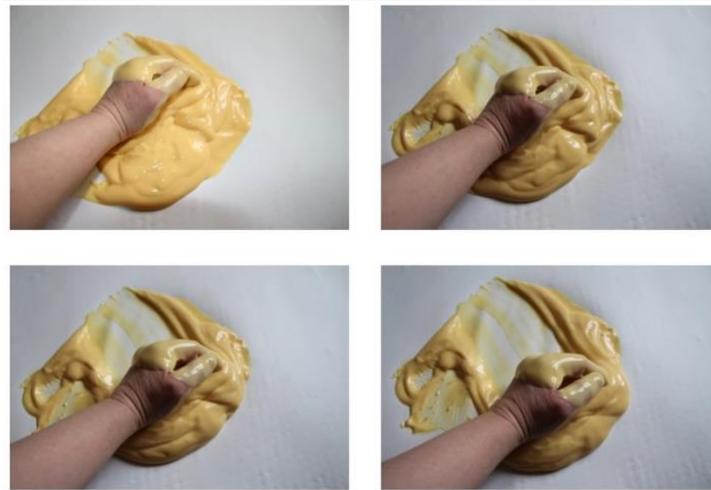


Fig 21: Foster, K. (2017). *Grasping Custard*. Method image.

My impractical and practical methods of this thesis have generated an excess that is extralinguistic, messy, complex, and troublesome. My intention is to attempt to articulate in text, material, and visual forms what has unfolded through this research-creation, holding on and maintaining its generative potential rather than reducing it or stemming its flow. As Manning writes ‘We remain held by existing methods because we remain incapable (or unwilling) to evaluate knowledge on its own incipient terms, or, better, to engage productively with new concepts of value’ (2016, p.42). She recommends that we proceed by deliberately fighting against method in the conventional sense, instead tuning the process of unfolding relational experiences to produce unconventional modes of knowledge and reason. In accepting Manning’s approach, I recognised that the reliance on conventional methods of reasoning no longer fits, and any attempt to compromise would restrain the research experiences.

Summary

To address my research questions, or at least try and get close to them, I have had to question or upend my relationship to existing knowledge’s. I have had to understand that my methods needed to be open to change, they had to potentially reform multiple times, or be transplanted elsewhere.

Embracing the full potential of research-creation and avoiding 'a cut that stills' (Manning, 2016, p.33) opened up a new way of understanding material potential and the possibility of collapsing the boundaries of thinking, making, reflection and analysis. Things were not separate, and I remained attentive to the fluxing of human and non-human agency. However, understanding that the feelings, sensations, embodied encounters, and affects were equal to traditional knowledge processes inevitably produced an excess of new knowledges. I will go onto evidence that, by accepting this excess as integral to my research-creation, it became more dynamically responsive, intuitive, and more reflective of what happened within the encounters.

In the following chapter I will further explore how these almost impractical methods are theoretically framed and endeavour to underpin a prosthetic pedagogy.

Chapter 4:

Underpinning a Prosthetic Pedagogy

The intention of this chapter is to map out the types of processes that I believe are required to form a prosthetic art pedagogy at the core of my own research process. Whilst I draw directly from Garoian in identifying a prosthetic approach, I use differing theoretical voices (Atkinson, 2018., Barad, 2007., Springgay & Rotas, 2015., Massumi, 2002. et al) to map the distinguishable features that I have detected as significant points of differentiation within it. I seek to establish the key ingredients of a prosthetic pedagogy and their accompanying material methodologies. Whilst these other pedagogical and philosophical voices may not directly discuss a prosthetic approach, I argue that their differing and interchangeable ideas align with Garoian's and the forms of embodied art encounters that have emerged within my research. This chapter therefore builds from Manning's anti-methods to potentially form a mutable guide for underpinning a prosthetic pedagogy. The prosthetic trope provides an overarching theme even when questioned through voices other than Garoian's.

Prosthesis

Drawing from the social theorist Brian Massumi (2002), Garoian uses prosthesis to define a distinct form of pedagogy. In conventional terms, prosthesis is seen as an attachment to a human that extends the agency of the body in both a discrete and literal sense. In this use, the extension ends at the limits of its physical reach. Massumi perceives prosthesis as a more complex entanglement that envelops much more of the surrounding environment, becoming a place where 'things and objects are literally, materially, prosthetic organs of the body' (Massumi, 2002, p.106). When prosthesis is used in the context of Garoian's art pedagogy, the extensions into matter are amplified involving both literal and metaphorical entanglements. Prostheses, in the context of an art pedagogy, are identified as the connection points between us and other, between knowing and unknowing, between ourselves and art, enabling an interconnectedness where propositional actions and ideas can form links through both the 'virtual and the sensate' (Garoian, 2013, p.125).

In this understanding of prosthesis, Massumi reminds us that the 'body-organism and its objects (and even matter) are mutual prostheses', and that the connectivity is joined through their '*re-ciprocal action*' (Massumi, 2002, p.126). In my research, I intentionally use this reciprocal prosthetic action between bodies, matter, and objects as the basis for making pedagogical prosthetics, that is, PAOs. In this form of pedagogical prosthesis, mutual entanglements enable the extension of thoughts into things and things into thoughts, a reciprocal relationship where everything can participate through a 'mutual implication: it is not clear who is used by whom' (p.106).

My intention at the beginning of the research was to explore the mutual and multiple connection points within the processes of art pedagogy that are critical to my research-creation. I discuss the joins between learners and educators, between learners and their ideas, and the potential extensions out from the learner's bodies that seek to find joins with other bodies. The joins made with contemporary art are sometimes physical, and sometimes metaphorical, and may be considered as a way to navigate and weave ideas, actions, and objects together in the pedagogical encounter. I consider what these connections might enable and what might be encountered in an unfolding pedagogical process that directly involves physical meaning-making. Garoian asks 'How is a critical pedagogy in art education constituted as prosthetic pedagogy?' (2013, p.60). This chapter seeks to frame what I perceive to be the constituent parts. It is my affirmation that a prosthetic pedagogy is constituted through joins and connections that set up and enable prosthetic extension to happen.

As a further differentiation of a prosthetic pedagogy, I was interested to question how it is both materialised and performed through embodied encounters. Can, for example, the materialisation of pedagogical concepts through visual metaphors enable bodies and actions to be mobilised prosthetically, thus making the encounter of pedagogy a physical experience. Garoian's radical pedagogical ideas drive the learner beyond the conventions of dialectic thinking towards a disequilibrium in which messy entanglements, with materiality, create an extension to the habitual ways of knowing or encountering learning. These untidy knots have been critical to my research and have found form in a materialisation of the prosthetic extension through the making of PAOs.

In his work, Garoian makes connections between autobiographical experiences, his practice as a performance artist, and his use of materials that fuse within an enquiry-based pedagogical art practice. Whilst Garoian's pedagogical practice originally often sited within the classroom (in its widest sense), his more recent emphasis has questioned the pedagogical potential in the art museum. This emphasis significantly resonates with my research and identifies the need to interrogate practices that exist within the complex relationship between established and unestablished knowledges in such places. Garoian frames this potential for change as a 'Precarious pedagogy of art working the museums ruins.' (2021, p.393). In advance of the research process, I wondered what the precariousness might be and how it might surface through my pedagogical object encounters.

Garoian and Atkinson – Differing and Overlapping Joins

I was interested in how my interpretation of Dennis Atkinson's research might align with a prosthetic approach. Through my teaching I had often presented Atkinson and Garoian as existing in a theoretical field of ideas next to each other and, whilst not referencing each other themselves, I was preoccupied by the potential correspondences between pedagogical adventures (Atkinson, 2018) and prosthetic extensions (Garoian, 2013). Both explore the potential for learning that takes place through the encounters with art, encounters defined in this sense as being a particular and attentive experience that extends from and between bodies (both human and non-human). The ideas that they introduce allow the event of pedagogy to emerge through participatory action that questions or utilises art as a mode of operation, or discourse within educational processes. Both Atkinson and Garoian's positioning of art and learning practices is significant in showing greater diversity in the ways that art can function and mobilise material interventions within processes of pedagogy. Whilst Atkinson's emphasis (2018) centres his discussions around the immanent potentialities of connecting with those who are learning and those who enable learning, Garoian's emphasis (2013) discusses a pedagogy that is understood through its connection with materiality and the material of art as a potential extension of the body. In referencing them I specifically question how the significance of the *join* between learner bodies, other bodies, and material bodies

are critical to the understanding of active participation and the physicality of the learning event that was so important to my own research- creation process.

Immanence - Beginning the Adventure

A critical approach to art pedagogy that has been useful to this research is conceptualised by Atkinson as 'immanence' (2018, p.61), an inherent state of *within-ness* to creative learning that is experienced in an art encounter. Immanence is experienced at the granular, molecular, micro, deterritorialised and destructuralised core of living. Derived from Deleuze and Guattari's ideas of immanence (1987, p.179), Charles J. Stivale summarises it as being what a 'life can do, what a body can do when we think in terms of becomings, multiplicities, lines, and intensities rather than essential forms, predetermined subjects, structured functions, or transcendent values' (2011, p.61). In the practice of learning this can be equally exhilarating, uncomfortable, unpredictable, and intensely pleasurable experience brought about by a deliberate shift of attention from normative and expected approaches. The emphasis of Atkinson's pedagogy of immanence is a strategy of resisting habitual deference to transcendent forms (i.e., discrete knowledges) so that new or different intensities of embodiment and living might emerge. Deleuze and Guattari locate this emergence as originating from a 'field of immanence' (1987, p.154), from a 'Body Without Organs': a phenomenon that can only be detected or sensed through its effects and affects, unreachable, but already in the process of being attained. Deleuze and Guattari's 'Body Without Organs' (1987) can be considered as made up of an assemblage, or assemblages which '[...] are to be thought as multiplicitous concrete collections of heterogeneous materials that display tendencies toward *both* stability and change' (Adkins, 2015, p.14). These collections form plateaus of temporary stable states of things that are becoming or immanent and that approach circulating and unstable states. Characterised by unconscious coming-together actions or doings, they are aggregated intensifications that approach a 'Body Without Organs' state in which freedoms might be acquired. Adkins advises '[...] it might be better to think of a body without organs as a limit beyond which a given multiplicity transforms into something else' (2015, p.40).

To harness some of the power of immanence in art pedagogy multiple collections of phenomena must be encouraged to coagulate into temporarily stable / unstable assemblages that involve more fluid, speculative, and embodied modes of attention alongside being at times observant, reflective, and rational. Embracing Manning's approach to the method / mode debate encouraged me to exist in the middle of this fluxed state, to tolerate the excess that inevitably ensued (as discussed in Part 2 of this thesis). A 'Pedagogy of Immanence' suggests some ways that learner agency can begin to be maximalised in the art museums encounter. This involves a move towards questioning all our established personal learning practices, that we may perceive as secure or essential.

Pre-Positional Modes of Attention

With a more immanent approach to learning Atkinson (2018) identifies three principles that I believe may constitute a sub-stratum of Garoian's prosthetic pedagogy, they are:

- the restriction of pre-determined approaches
- the identification and understanding of tacit behaviour.
- and the development of modes of resistance to habits of learning

I have understood these principles as *prepositional* modes of attention that need to be active in advance of action (Benson & Connors, 2014, p.37) as well as in action, and that are inherent to most learning encounters.²⁶

For these modes of attention, Atkinson advocates the restriction of any forms of predetermination so that becomings (2018, p.94) of new potential are detectable. Metaphorically, I have imagined this as deliberately reducing everyday noise in an environment in order to hear better or hear something that was not audible before. This is much easier to think than to do, as refraining from the use of our own epistemological toolkit is inherently destabilising. All of us rely on predetermination more than we think, and this requirement of an uncertain way of being can often

²⁶ Benson and Connors use of 'prepositional' is referenced here in relation to sorted objects in the introduction to their publication 'Creative Criticism- an Anthology and Guide' (2014). They write about the directional nature of trying to understand these unfamiliar objects in the event of encountering them.

be anxiety inducing or leave us at a loss as to what we can do. The uncomfortable shift in perception caused by the refrain from predetermined approaches also requires learners to recognise that in creative pedagogy that there are adverse and tacit forces of power within learning. For Luis Althusser (1971), the material reality of the everyday is where ideologies can be located, it is here that fluxed relationships between bodies, matter, animals, etc. enact ideology. Beliefs and ideas about the constitution of a posthuman subject are enacted through rituals, ceremonies, and exchanges, which for Althusser are material / ideological apparatuses (p.119). Through habit and convention these material encounters become so tacit that we do not question what we enact.

Atkinson identifies the current problems of educational and cultural spaces as being dominated by what learners 'should learn', rather to attending to 'how' they learn (2018, p.3). The identification of tacit behaviours, the consideration of the ways in which they operate, and active resistance of them is important for creating new space of emergence within practice for what is immanent to the situation at hand. Crucially for the maximalisation of learner agency identified within my research question 2, both the participants and I had to learn to operate differently in the institutional space of the art museum, so as not to immediately attempt to re-assimilate what emerged into existing orders and knowledges. Operating differently in learning can be overwhelming and might involve an individual's capacity to tolerate differing degrees of change.

Occasionally Drowning – Undermining Learning Habits

In a response to my initial set of speculative sub questions, one participant, James, described '*what learning might feel like*' as being 'like drowning occasionally' (2017).²⁷ I often returned to this phrase within the evolution of my PhD project because it felt emblematic of the tidally shifting and turbulent relationships that we can experience with a more open attitude to learning. The idea of *occasional drowning* in a learning encounter seems terrifying because it sounds like a permanent loss that is repeated on occasions. However, James implicitly suggests that whilst the learner may

²⁷ James was a participant from Group 2 and is referred to again in Chapter 11

be *all at sea*, it is only our habits that are drowned in learning; our whole learning selves adapt and recover. I suggest that James' drowning is a recognition of being temporarily overwhelmed by the learning situation, an excess, and a dis-equilibrium. In a prosthetic pedagogy the excess is inherent to an embodied and materially focussed prosthetic pedagogy because bodies and materials are difficult to control and limit. I think that the excess helps in the prevention of the re-assimilation of the habits of learning, habit is stymied by it. Embodied knowledge and other knowledges that are aligned to material phenomena within experience are marginal to conventionally transcendent pedagogies and have a degree of inherent resistance for as long as we can re-consider values. Within my research processes, I fully acknowledge that subjective experiences matter and that they matter in different ways for each learner; they are multiple, layered and need space to evolve and matter. How we learn, who we are learning with, what we attend to, and what ways we use to attend to our learning are all significant sub-stratum of a prosthetic pedagogy.

Counterbalancing Immanence with a Guiding Hand

This attentiveness to who we learn with, and how we learn that is at the core of my research has involved seeking out individual and emergent positions to 'restore pedagogic work to the incipience and immanence of learning' (Atkinson, 2018, p.61). It is this idea of the immanence of learning that allows spaces for things to emerge, and surprise has been key within my research encounters.

Whilst I have become more aware of the importance of *immanence* in pedagogy, it is not always ever-present in my practice. I recognise the need to allow unruly processes and objects to disrupt my tacit learning behaviour, working towards excess. However, I am also aware that a perpetually unguided pedagogical experience that seeks a permanent state of immanence would be detrimental to the maximalisation of learner agency. I think that a pedagogy of immanence needs a counterbalance, a need for the learner participant to grasp onto their own learning at points and at times be able hold someone's hand or be guided. To avoid being continuously overwhelmed with proliferating potential it needs to be gathered, to be actualised, and set in play because, as outlined by Atkinson, '[...] without the guiding hand of transcendence, we would descend into subjectivism

or relativism' (2018, p.103). I will go onto question how this guiding hand can be both conceptualised and materialised through the objects of this research.

Potentiality

How do we actualise the potential of immanence? How does it help in the maximalisation of learner agency? The prepositional seeking of the unknown and its potential in the event of the pedagogical encounter (and by implication in the art museum) involves avoiding and resisting what is predetermined and tacit. Atkinson believes that if a learner successfully manages this process they are '[...] project[ed] beyond the capture of habit into a new or modified ontological or epistemological phase where capacities to act are expanded' (2018, p.52).

A key question that Atkinson poses in relation to this - and that has direct implication for my research - is how an educator can develop and initiate strategies for this kind of projection to occur? I will go on to evidence that this 'projection beyond the capture of habit' that goes beyond conventional learning constraints can be inextricably linked to Merleau-Ponty's 'intentional arc' (2012, p.137). This projection is a predicate for a learner to temporarily grip or grasp the differences of excess and disequilibria, to activate potential. I will more fully develop my ideas around the 'intentional arc' and the 'maximal grip' later in this section, but it is the strategies of making the projection of potentiality possible that matters the most for my research because it has a role in enabling the participants (learners) to gain ownership and authority within their subjective and object-driven research encounters.

For Atkinson, the increased capacity to act involves the educator guiding the learner away from the predetermined aspects of learning, without trying to overtly teach anything or become involved in any form of didactic approach. I will argue that PAOs help with this guidance by acting as both conduits towards new potential and disorientation devices, rupturing existing processes of knowledge acquisition in the art museum to prevent reversion to habitual modes of learning. Guided into a more open space of learning and encouraged to explore emergent potential without returning to pre-established positions, learners are more likely to start to see what is possible - thinking or action can materialise what they are capable of (Atkinson, 2018, p.54).

To further the potentiality of multiple learners and to extend the capacity to act without predetermination, the educator as guide can also actively utilise their ability to remain uncertain as a way of drawing-out individual learner subjectivities, or ways of being. This was crucial to my changing role when working with my participants, what they performed with, and how I performed for them. This performativity of a prosthetic pedagogy as an educator in the art museum will be expanded within the Chapter 7: 'Performativity'. As a way of exemplifying how subjectivity can be performed in a prosthetic pedagogy through individual and collective enquiries, Garoian (2013) uses Jacques Ranciere's idea of the 'Ignorant Schoolmaster' (1991). Through Ranciere, Garoian characterises the 'Ignorant Schoolmaster' as a teacher that recognises their pedagogical responsibilities whilst at the same time temporarily withholding the part of their role that puts them in the position of the person who knows. Withheld knowledge in the form of a deliberately positioned ignorance '[...] constitutes a pedagogical strategy whereby both teacher and students are emancipated to learn from and about each other' (Garoian, 2013, p.45). With such collapsed learning hierarchies and a teacher who assumes a role of a pedagogical guide that deliberately holds open a void of ignorance, each individual way of learning, what I might call a collective of *hows*, are potentially emancipated along with all emergent possibilities.

In relation to my third research question - '*How can an attentive material pedagogy create a creative-critical space for subjectivity*' - a combination of Atkinson and Garoian's approaches to pedagogy is the beginning of how a different attention creates a new creative critical space for subjectivity. I will argue that what is released by an educator who works with these principles - within a void that is relatively free of predetermination - is a multiplicity of potential. Collaborative enquirers find themselves in 'a chaotic multiplicity, where multiplicity is understood in temporal (not logical) terms, thus indicating a potential of that-which-is-yet-to-become' (Atkinson, 2018, p.137) or, to return to Manning, the 'experiential register of the not-quite-yet' (2016, p.29). A direct consequence of this is that, in the event of the encounter, the phenomena of some more distinct potentialities are freer to emerge. Potentialities are put into 'differential' (Manning, p.33) relations with each other in both singular and collective enquiries. Multiplicities are actualised and folded into the experience through speculative play in material form. Experience becomes renewed for each

person through playful material actualisations; Springgay and Rotas argue that this renewal offers further potentialisation through the combination and amplification of collaborative learning (2015, p.556).

The initial questions I posed to all my research participants centred on *what a learning experience might feel like* and in what ways these feelings might be given material form. These were an additional speculative way of drawing thinking away from predetermined ideas about art learning. The questions were a way of looking for clues of potentiality that could be actualised through material play, a way of making potential materially manifest. They offered information that not only informed the making of the PAOs, but that also evidenced the participants own pedagogical position and experiences. They were entering into a pedagogical process by thinking about their own learning and how they were positioned within it, as they started to articulate what that might look like.

In this example Laura, one of the research participants describes through the materiality of food, the complicated and fluctuating process of her experience of learning.

Learning feels like; ... a bowl of spaghetti before and after adding sauce. Sticky and tangled yet when the sauce is added (*ability to comprehend*) then the understanding starts to clarify. It feels like the sauce (*gaining comprehension*) allows the spaghetti (*knowledge*) to be manageable with a fork or a spoon. (Laura 2017) ²⁸

This evidences Laura's learning process towards a clearer understanding and the potential digestion of new knowledge. The conceptualisation of 'gaining comprehension' is played out through the pasta and sauce potential. This way of discussing pedagogy through a material metaphor created an initial stepping away from the habitual, towards a rich material language. In an attempt to try and yoke my learning to Laura's metaphor, I was trying to understand how we progress from 'sticky and tangled' towards getting a grip - 'gaining comprehension'. As an extension of the metaphor, I wondered what the knife and fork of this research could be, if I could

²⁸ My italicisation

make these tools, and how they might work prosthetically to expanded ways of engagement, learning, and transformation.

In a prosthetic approach to art pedagogy, alternative methods of being must acknowledge different registers of thinking-feeling conjunctions to avoid the dominance of rational knowledges. Laura's spaghetti thinking usefully leads us away from the rational towards a messy and entangled potential.²⁹ Using these initial questions for all participants demanded thinking-feeling responses. This could be seen as part of Manning's ideas (2016, p.35) which draw from Whitehead's use of 'mentality' (1929) as an urge, or appetite in which spaghetti and sauce are *agentially separated*, becoming a way of thinking-feeling learning. This requires us to perceive engage and interact with the emergent phenomena of an experience without full cognition. I think that the questions that I handed out to participants aided the principles of avoiding predetermination that are fundamental to a prosthetic pedagogy. On first inspection, the initial questions seemed to be crude and impotent prompts, but the materially framed responses enabled aspects of learning to be perceived metaphorically.

An additional way of conceptualising the necessary refrain from habits of learning is John Dewey's idea of the 'detour' (1980, p.4). The *detour* is a process of deliberately avoiding or sidestepping the habitual or recognisable ways of experiencing. Whilst not referring directly to his ideas about prosthesis, Garoian uses the idea of Dewey's 'detour' to expand the potential of the art museum (2021.p.2). He argues that to access the potential or new potential of the artwork, ordinary ways of being-with are called into action, involving haptically, sensorial, and emotional ways of responding to what is seen or encountered. In my research process such 'detours' are initiated through a material engagement with artworks that put 'ordinary ways of being-with' into play. Operating initially through touch, the PAOs offer the possibility of unconventional routes into exhibits, not avoiding existing modes of encounter, but side-stepping into an enhanced bodily encounter that increases the potential of both learner and artwork. In subsequent chapters I will go on to argue

²⁹ There is an obvious paradox in that the sauce makes the handling of spaghetti more manageable – it is made more fluid.

that, through a materially driven prosthetic pedagogy led by PAOs, the potential is enhanced and multiplied, in-excess of what is already there or of what has been previously understood.

Joining – Building Together

Atkinson uses art as a mode of operation to form new approaches to knowledge by taking routes through less regulated territories of learning and teaching, arguing for processes of pedagogy to be explored as an experience and as a subject. This *detoured* process becomes developmental through the very experience of being within it, that is practicing it first-hand. Participation within this process or adventure is articulated by Atkinson as a necessary 'joining' (2018, p.61) with the learners which involves collapsing the separation between those who may teach and those who learn. This separation is replaced with a lived experience that is consciously framed by learners as they are 'building together' (Atkinson, 2018, p.59), a joining-with and building-of pedagogical experience. He calls this learning process as 'building a life' (2018, p.60), an embodied and socially embedded experience.

The idea of living-with learning and building-with other learners not only places Atkinson's pedagogical ideology as a reciprocal relationship of development, but as a thoughtful approach to making space to construct differing practices of learning and living. This could be related back to Massumi's '*re-ciprocal action*' (Massumi, 2002, p.126) and the building of multiple joins between people and things. In the research workshops that I go onto discuss in Part 2 of this written thesis, it was critical to build a space where a thoughtful materialised reciprocity could be experienced through the *Pedagogical Art Objects* and their relations in the art museum. Whilst building may imply following a formula, plan, or blueprint, the metaphorical building referred to here has the intention of personal growth and development through the event of building learning without prior knowledge as a responsive act. The intention being that the structure of the learning process could emerge through the individual's response to the process of building itself. A process, which is emergent, unfolding, and fluid, encouraging different types of knowledges and opening up a place for thinking where new understandings could be formed through participants' idiosyncratic contributions as they learn and build together. They can potentially participate in a live pedagogical enquiry. As Garoian suggests these 'different regimes of knowledge' can emerge and are

'prosthically enabled through their interconnectedness and interdependencies' (2013, p.84) as a way of building sets of correspondences between people and things.

Through my research I wondered how these built correspondences might be made manifest through the participants use of the *Pedagogical Art Objects* in the art museum and how the relationship to the learning could be changed as a result. By building-together, what was tacit within a learning relationship had the potential to be made visible through a critical collaboration with new material conduits. My hope was that the physical connections between participants, PAO, and exhibited artworks could become fundamentally more powerful through a corporeal experience of learning. An active participatory experience which builds new prosthetic connections.

Stephanie Springgay's paper (2016) 'Towards a rhythmic account of working together and taking part', sees participation as a lived experience, one where its performativity is understood as 'participations materiality' (p.72). Springgay's account of participation positions this conjoining with materiality as a 'vital lived relation' (p.72) and as an active encounter that identifies participation as something fundamental that is beyond a process of simply taking part. I will go on to discuss how I have found that the materiality involved in the participation propels the participant into a live experience. This helps to articulate a profound engagement where contributors are more active and responsive in a process of learning. The material helps in a mobilisation towards a practice of learning, a learning practice. Springgay's active mode corresponds with Atkinsons' notion of 'playing - a - part - together' (Atkinson, 2018, p.59), collapsing the hierarchies of joins that may fold into and blur the boundaries of educator and learner/researcher and participant. This active mode placing greater value on the dynamics of the participation and what is formed through it. I would add to this joining, by deliberately folding materiality into and through the live experience.

A Different Kind of Participation

Within a dynamic, active, and responsive participatory learning experience, the issues of power, control, and hierarchy within participation are easily exposed because such open enquiries inevitably involve the contestation of such important issues. In 'The Nightmare of Participation' (2010), Markus Meissen discusses participation in contemporary art as 'a method of appeasement

as opposed to any real process of transformation' (p.33). He implies that participatory learners are pacified or placated in a diluted experience of contemporary art rather than being involved in the vital and transformative engagement that Springgay argues for. I will go on to argue that I believe the degree of transformation that is possible for the learner is dependent on the way that the relationships within the experience are established from the outset, i.e., a live and immanent experience. My research was set up to enable a close and reciprocal relationship with an individual where they are generously attended-to as participant, where their subjectivities are given space and take form, and their ideas are drawn-out through the participation. My role within the research would always be partially hierarchical because part of the role meant being pragmatically responsible, but in all the other aspects of my role my intention was to try and shift power away from me.

As Freire (1970) writes, learners 'do not arrive empty they arrive full' (p.157); the learning experience is a negotiation of what takes place and equally what went before. With regards to the earlier refrain from predetermination and tacit behaviour, I argue that there is potential in this 'fulness' for individual subjectivities be given space to flourish. I would also argue that in this fullness there is the potential to exceed, to go beyond, and digest more. This correlates with a prosthetic pedagogy in which learning exceeds habitual forms of enquiry or knowledge.

I think that the magnitude of the excess of Garoian's prosthetic pedagogy can be conceptualised through Barad's idea of 'different differences' (2012, p.27). She suggests that there is the potential to identify and play with different differences, releasing them through a positive form of agitation to make anew. This is a working towards new understandings of what develops through them and crucially 'how they matter' (p.27). Applied practically, subjectivities that are self-defined and stuffed full of past events become potentially open to new experiences without being disregarded, or as Barad suggests, 'a multiplicity, an infinity in its specificity, condensed into here-now' (Barad, 2014, p.184). Where Barad's multiplicitous different differences differ from Freire's fullness is in the attitude to materiality, her ideas are inclusive of both human and non-human entities.

As mentioned in the Chapter 3: 'Almost Impractical Anti Methodologies', Barad's *agential cutting* describes 'a cutting together-apart' (p.168) that acknowledges the significance of the

entanglements of differences as a they are held together and equally dispersed. They are *vital* dispersals and cuts within an experience as 'beings, becomings, here and there's, now and then's' (Barad, 2014, p.168). It is important to a prosthetic pedagogy to understand this particular form of learning process, recognising that dialogic, human, and non-human material, and the embodied human and non-human encounter, brim with potentiality and are equal contributors to the milieu. They are relationships built from a collage of composite parts (we might call these assemblages) that can ultimately be built into a new range of joins and perceptions for the individual learners. This is a learning encounter that is developing and forming specifically and differently for everyone involved within a collective learning encounter.

Forming a constellation of these thinkers to question aspects of a prosthetic pedagogy, Barad, 2007., Freire,1970., Atkinson, 2018., and Springgay, 2008, have in common a differentiated togetherness, a set of differing correspondences. Adding Freire's and Barad's thinking to Springgay's 'working together and taking part' and to Atkinson's 'playing - a - part - together' gathers new perceptions. Can this gathering be understood as a collection of new truths? A pedagogical truth, perhaps, that can be seen as 'being truthful to something' (Atkinson, 2018, p.92), that extends beyond normal routine or habitual approaches to learning and towards learning something other.

Subjective Truths

The range of truths explored through my research are personal and emergent for each participant, existing alongside facts, previous experiences, and existing knowledge of art. Irit Rogoff identifies how truth can be formed and understood through a pedagogical experience, a truth that 'collects around its subjectivities' (2010, p.15). I have been interested in how these truths that both exist and emerge around an individual's subjectivities are built through an individual's own experience. This 'personal relationship to truth' (p.46) is the focus of my prosthetic pedagogy and I recognise that it is my close observation, attention, and encouragement of these different emergent truths within the learning experience, that helped to build the encounter. I questioned how the subjective experiences of learners are recognised and valued, how they are heard, and how their ideas are

legitimised. This process is explored further through the questioning of my attentive pedagogical role in Chapter 7: 'Performativity'.

In a relational learning enquiry, a series of personal and emergent truths sit legitimately alongside the truths of others, a collection of differentially related truths potentially communicating something beyond agreement or 'consensus making' (Springgay, 2016, p.3). This is crucial to Garoian's prosthetic pedagogy, in that he insists that the individual voices, or 'autobiographical content of private memory' (2013, p.84) are cultivated and valued at the centre of lived learning experiences.

Paying attention to the individual's experiences demands a greater pedagogic responsibility and an increased potential burden for the educator within a prosthetic pedagogy. These multiple autobiographical and subjective experiences of learning can form idiosyncratic ways of being, doing, and thinking that fluctuate and vary with intensity. I argue that attention given to multiple *hows* is a generous investment in the potentiality of both singular and collective learning experiences, a cultivation of 'different capacities and affective differences.' (Atkinson, 2017 p.153). The multiple *hows* described here could be aligned with Nancy's (2000) 'Being Singular and Plural' as 'an ontology of being with' (p.84). Whilst Nancy is not a focus within this thesis it seems important to acknowledge the philosophical overlaps particularly in relation to the body. As he states, 'The ontology of being-with is an ontology of bodies, of every body, whether they be inanimate, animate, sentiment, speaking, thinking, having weight, and so on' (p.84). I will go on to discuss how multiple body correspondences enabled different subjective truths within the research encounters.

Disobedience and Messiness

Garoian's paper 'In the Event That Art and Teaching Encounter' (2014) suggests that multiple alliances and encounters within learning offer an 'untamed messiness' of 'exploratory, experimental, and improvisational ontology' (p.390). Garoian's *messiness* creates wilful acts of thinking and making, or messy entanglements of pedagogy, that can be seen as being 'disobedient' (Atkinson, 2017, p.198) in that they are unwilling to be tamed. Live and improvised encounters that creates unanticipated modes of learning 'open[s] up new possibilities for practice

and new ways for understanding art' (p.199). Whilst Atkinson (2018) suggests a 'disobedience', a resistant term that is unwilling to accept externally imposed conventions of learning, Garoian (2013) uses 'reciprocal encroachment' a term that also disobeys but, in addition, counters the intrusive demand with intrusion. This proactively positions the learner to assert subjective truth, reclaiming 'a multiplicity of possibilities for imagining, interpretation, and understanding' (2013, p.124). Learners resist the encroachment of pedagogic power; they pro-actively encroach and are encroached-upon by the emergent experience.

I had not expected that my role within this research process was to cultivate disobedience, which I will go on to discuss in Part 2. If there is an additional feature that can be drawn out from Atkinson for a prosthetic pedagogy, it is that learners can disobey the tacit assumption of compliance to the conventions of pedagogy in each situation. As a further point to this non-compliance, I will argue that this 'reciprocal encroachment' is heightened through the use of a materially focussed pedagogical approach. In my prosthetic pedagogy, materials are formed, shaped, and used to harness their natural disobedience. In a posthuman understanding of materials, I argue that unless one attends intra-actively with materials, they mis-behave, as they have a truth behaviour that is particular to them. As a consequence of this, there is a potential problem generated; materials add an unpredictable messiness to the already messed up conventions of art pedagogy, that are difficult to manage in public spaces like the art museum.

Corporeality, Materiality, and Materialisations of Pedagogy

Garoian identifies the specific and singular narratives that constitute the experiences of those involved in this differing kind of pedagogy, plotting the social spaces and creative production of embodied encounters in ways that strongly resonate with my research enquiry. He articulates how 'bodies interconnect with and incorporate the materiality of art practice, cultural artefacts, and other bodies in the world' (2013, p.123). It is in Garoian's writings that the thematic threads of bodies, practices, and artefacts are stitched (joined) in lively articulations between pedagogy and art. In this stitching, the referred-to learner reaches outwards from themselves expanding their experiences and perceptions, through what are described as 'strange, embodied stirrings' (2013, p.23). I consider how the entanglements of attention, immanence, and 'untamed messiness'

(Garoian, 2014, p.390) could be experienced bodily and materially as they develop and form through the encounter of pedagogy.

The combination of these factors within an encounter easily bypasses normative cognition and knowledge. As Elizabeth Fischer writes, 'art pursues knowledge and yet resists the assimilative urge to know. This is the why, the what and the how of art.' (Fischer, 2013, p.8). This contradictory drive is resonant and returns to Garoian's use of Dewey's 'detour' as it pushes and pulls away from what conventional knowing might be. Materiality that is embedded within an embodied pedagogical encounter can accelerate the fluxing of 'practice[s] of knowing' [that are] explored performatively through a 'direct material engagement' (Barad, 2007, p.379). I will argue that the process of using materials and made objects as deliberate prosthetic extensions of the body increases the propensity for subjectivities to emerge and to be set into intra-active relationships.

A Pedagogy of Touch

Through this research I am attempting to position touch as a literal aspect of the process, joining's that manifest through the physical connections with the PAO's of this PhD. I am speculating that there is a direct correspondence between these literal joins and the emerging conceptual joins; the physical touching confirms and accentuates mental joining's in a reciprocal relationship. Further to this, I am proposing the possibility that the use of touch, in the physical the encounter in the art museum, extends the process of interpretation of artworks beyond the habitual. I think that this embodied way of approaching interpretation exceeds convention and draws out the material potential that is residual in artworks. Whilst 'touch' has been widely theorised and specifically in relation to object handling or 'touch objects' in the museum (Chatterjee, 2008,³⁰ Candlin, 2006, Pye, 2016, et al) with a focus on aspects of conservation and well-being, the framing of touch within this research is aligned differently and focuses on the ontological and phenomenological

³⁰ Object Dialogue Boxes (sorhed) were responded to in Chatterjee, H. (2015). 'Engaging the senses: Object Based Learning in Higher Education. *In* Chapter 7, Woodall, A. 'Rummaging as a Strategy for Creative Thinking and Imaginative Engagement in Higher Education.

process of coming into contact with something. (Manning, 2007., Barad, 2012., Dargaj, 2011., Merleau-Ponty, 2012., Massumi, 2002., Springgay, 2008., et al).

Therefore, I first wish to differentiate between two aspects of our touching relationships in the physical world, between something coming-into-contact with any aspect of our passive body, and something that we deliberately reach out for. I think that both of these aspects are important for a prosthetic pedagogy, as touch is an obvious way of sensate knowledges coming into play as phenomena that exceed conventional knowledge. Barad identifies the reason why it is so important: she asks, 'Is touching not by its very nature always already an invitation, invisitation, wanted or unwanted, of the stranger within?' (Barad, 2012, p 207). We might not know what the touching encounter might be - we cannot know in advance of the touch what we will feel, or what we might learn through this touching relationship. The invitation identified by Barad offers something important to the pedagogical processes of this research, the possibility of touch enabling an unknown sensorial experience in the art museum, something not encountered before that could enable a new engagement. Through identifying an intentional relationship with touch, it becomes entangled through the bodies/objects of the research encounters.

Whilst deliberate touch is more generally associated with our hands and our fingers, I questioned how reaching-out can be consciously seeking-out something sensate with our heads, limbs, torso etc. As Manning suggests, touching may go beyond the idea of sensing something and towards challenging the habitual ways of a sensing body (2007, p.xv). The sensing body is therefore more than fingers touching surfaces and investigating new textures but rather a way of extending experiences through material practices – touch '[...is not simply an addendum to an already stable body]' (2007, p.xiv).

If prosthetic pedagogy is focussed on moving and expanding learning in ways that exceed conventional rationally dominated knowledge, I argue that the body and its touching's are fundamental ways of coming-into-contact with this excess. As bodily contact with PAOs, touching, is the foundation of learner agency because it is the commencement of deliberate action – a deliberate reaching out. I believe that it is a primary step in increasing learner agency in the event of the encounter in the art museum, and without touch this increased materialised engagement

does not happen. Within an intentionally prosthetic pedagogy, the act of touch is like flicking a switch to complete an electrical circuit. Connection points are made through a physical engagement with the matter of the art museum, a circuit enabled by touch that tunes into a material experience held in the hand and felt in the body. As Kathleen Stewart writes, being tuned in is 'A mode of attending to the possible and the threatening, it amasses the resonance in things' (2007, p.12). If all the principles of prosthetic pedagogy outlined above are attended to as preliminary steps, the deliberate touch could connect all the joins into an unstable assemblage, through an embodied encounter that is brought into play as a vital experience. As Manning suggests 'I reach out to touch you in order to invent a relation that will, in turn invent me.' (2007, xv)

The significance of touch to this research is the engagement with the materiality of the research itself; the art museum, whilst "stuffed full of ideas and stuffed full of stuff" (Pringle, 2018), keeps us materially removed from the material exhibited. I will go on to discuss Massumi's (2002) ideas around virtual touch, but it is critical that the objects of my research were made to be touched, held, gripped, and grasped and materiality remained close at hand.

Springgay's (2008) ideas about touch extend the range and type of touch that may be available to a prosthetic pedagogy; she adds 'intangible touch' to conventional forms of tangible touch.

Intangible touch acknowledges phenomena in the learning experience that are active and can be sensed but are not fully known or knowable. Tangible touch is about two bodies physically meeting in space, whilst intangible touch is an act of proximal touching in space where a differing form of space is constituted (2008, p.29). This 'spacing' is drawn from Nancy's ontological relationship relation of bodies and their in-between-ness (Nancy, 200, p.5). A space where correspondences can be felt or sensed in an intangible way, not a physical one, but as an experience that unfolds between bodies that meet, in it, each are intangibly touched by each other. This spacing does not imply a measure of distance, rather spacing constitutes a place where things happen, and could be understood as 'spacing of meaning' (Nancy, p.5). This is important to my research because spacing suggests that there are a plethora of intangible joins emerging simultaneously with the

tangible ones of prosthetic pedagogy. It also suggests that by touching a PAO we can initiate a proximal touch that joins with an art object in the art museum.

Through a prosthetic pedagogy, touch makes whatever is touched part of the touching body and, although within the New Materialist pedagogy that has inspired much of this thinking the sense of object and subject is deliberately fluxed, by differing degrees touch dissolves further, making object become subject. Within my research, the corporeality and subjectivity of the learner is activated by touch and intangibly, brought into a proximal relationship that touches the body of the artwork.

Springgay argues that,

[...] acts of entanglement produce spaces where seemingly disconnected ideas come together in provocative and inventive ways without ever being resolved. Likewise, the performance of entanglement creates new openings and raises questions rather than seeking certainty or clarity. (Springgay, 2008, p.6)

I question how touch as a term may be seem too polite, tentative, or respectful in relation to the disobedient pedagogical processes outlined. Other terms might get closer to the embodied encounters within this research: to grapple, to grasp, to grip, to throw, to squeeze.

Intentional Arc and the Maximal Grip

I am extending the idea of touch and intangible touch to connect with Merleau-Ponty's 'intentional arc' (2012, p.137), and his idea of gaining an optimal grasp and grip (2012), which is modified by Hubert Dreyfus to become a 'maximal grip' (2002, p.367). I was interested in drawing direct correlations between the subjective joins of the learner and Merleau-Ponty's phenomenological ideas in relationship to the art gallery. Hubert Dreyfus considers Merleau-Ponty's thinking to be orientated towards learning through life rather than being explicitly and intentionally pedagogical (1988).³¹ If in a prosthetic pedagogy predetermined ways of thinking and tacit behaviour are withheld to enable a learner's subjectivity to emerge, I questioned if there was a greater possibility that their potentiality and immanent truths could be projected outwards into learning spaces and

³¹ Hubert Dreyfus is seen as a significant Merleau-Ponty scholar.

made physically manifest. It is to this process of externalising and projecting subjective truths that I am linking to the 'intentional arc' and 'the grip'. Merleau-Ponty's (2012) speculates that our individual, knowledgeable, and epistemic lives are underpinned and formed through an 'intentional arc' that works vectorially mapping and unifying our 'human milieu, our physical situation, our ideological situation, and our moral situation' (p.137). He suggests that the 'intentional arc' places us in a situation; it orientates us to all new experiences and governs perceptions. It helps to form a more embodied relationship with our histories, our ideas, and our bodies. The 'intentional arc' creates the unity of the senses, the unity of the senses with intelligence, and the unity of sensibility and motility' (Merleau-Ponty, 2012, p.135). I was interested in how the liberated subjective intention discussed earlier could work vectorially at the core of a learning process that arcs out from the subjective body. Merleau-Ponty suggests that the 'intentional arc' is a conscious process, and that '[...] consciousness is an activity of projection, which deposits objects around itself like traces of its own acts, [relying] on them in order to move on to new acts of spontaneity [...]' (p.136). Although I would add unconsciousness and differing knowledges to the projections of consciousness, I see this projective depositing of conscious traces as the actualisations of subjective intent and potentiality. As identified by Garoian, this is a potential space for the autobiographical (2013, p.84). For Dreyfus, the 'intentional arc' is a direct and bodily-enmeshed relationship with the world we live in. Situations within our lived experience demand specific actions, and we become skilfully disposed to respond in evolving and looped relationships that can be projected out from them.

Within my research, this arcing, projected fullness is aligned with the space and value for subjectivity. Referring back to my earlier mention of James' 'drowning occasionally' and Laura's knotted spaghetti, their own lived pedagogical experiences were already manifesting in their responses to my questions of what learning looked like. Not perhaps what it looks like for everyone, but what it looks and feels like for them - their own developing 'intentional arc'. The demand from lived situations draws out what we have accumulated and stored from life: 'all past experience is projected back into the world' (Dreyfus. 2002, p. 378), Merleau-Ponty's 'intentional arc' pulls all this experience together; it reaches from us into the situation. Through my research I

will argue that multiple intentional arcs, constituted through multiple intra-actions between human and non-human matter, are the ways in which subjectivity and intent becomes embodied in the physical learning environment. I argue through Part 2 of this written thesis that coming into physical contact with these traces - handling, gripping, and grasping onto them - is at the core of a prosthetic pedagogy because an excess of joins is generated, a force of disequilibria. I will explore how the learner activates intentions through tangible touch, arcing outwards into the learning environment, activating intangible touch in an ancillary relationship. It is my belief that when this learning environment is the art museum, the embodied handling or gripping of PAOs activates a combined projective process, and there is an arcing of subjective intention out of entangled bodies into proximal relations with artworks. I explore how my participants tangible touching of objects activated their intangible touch and the propensity to arc, to make physical and virtual joins, was intensified. In advance of the research, I had hoped that this process coupled with the 'maximal grip' could maximalise learner agency in the art museum.

I have already established through the 'intentional arc' that the intentional projection and depositing of subjective truths into the learning space are actualised as multiple and multivalent joins, with a propensity to connect or to be connected-with. Understanding this conceptually was different from understanding how this might materially manifest through a prosthetic pedagogy and what that might look like within a gallery. Merleau-Ponty directly references the art museum as an example of exploring the maximal; 'for each object, just as for each painting in an art gallery, there is an optimal distance from which it asks to be seen - an orientation through which it presents more of itself' (Merleau-Ponty, 2012, p.315). He suggests that we know instinctively where to stand, and what position our bodies should take to perceive the artwork - to see it, join with it and to visually grasp it.

Merleau-Ponty's idea of the grip and taking hold (2012) offer a different way of conducting or experiencing pedagogy, a way of grasping the potential in the learning situation that is activated through bodily experiences. This grasping is without forms of representation; it is a gestalt that is in direct correspondence to the phenomena presented by the object that is the learning situation. Dreyfus calls this response-ability 'skillful coping' (2002, p.12), where the body agent engages in,

'a steady flow of skillful activity in response to one's sense of the situation' (p.12). This sensing is the situation placing demands upon the body so that '[o]ne's body is simply solicited by the situation to get into equilibrium with it' (p.12). The refinement of this process of intra-acting with the learning situation is how the maximal grip is obtained. There is an intention caused and guided by the demands of the situation; the body conducts the learning relationship without conscious representation. When this process is working fluidly and optimally a 'maximal grip' on the situation can be established through bodily relations that resonate with it. It is only when these embodied learning actions are prevented from flowing naturally that deliberate consciousness is needed to re-establish the 'intentional arc'. Dreyfus argues that the two states cannot co-exist but that they can supplement each other. Drawing on Merleau-Ponty's ideas, my understanding is that a learner within a prosthetic pedagogy would be best placed if they entered-into a looped feedback relationship between the demands of a situation and their 'skillful coping' of their actions. In this kind of learning situation, the intent is allowed to emerge from within, it has intention and purpose, but they are active and contingent doings that extend the unpredictability of learning rather than curtailing it.

Merleau-Ponty's positioning of the grip is set up to resist representation by maintaining an embodied relationship to learning. The term is metaphorical, representing respectively the ability to remain with maximal intensity within a sensorial experience of an unfolding situation. In my research I am using the terms to both establish a process of embodied learning that is non-representational and additionally as metaphorical terms that literally represent phases of encounter within a materially driven prosthetic pedagogy. I argue that the arcing-out of the learner's subjectivity and the maximalising of the grip of the embodied experience are crucial steps in the process and they can be visualised and given material form. What if the 'maximal grip' operates differently when the art we are perceiving is with us, in our hands, our fingers, and our existent bodies become implicit in the grasp? Can the optimum place for perception be challenged through the direct material encounter, enabling all participants - human and non-human - to grapple with more, and present more of themselves? Can boundaries be played with, or perceptions disrupted, by our own epistemologies taking form, so the 'maximal grip' becomes intensified towards 'a way

of knowing that uses matter and material transformation as a way to know things' (Boutet, 2018)? A way of getting to know things and getting to know them more by taking hold and finding agency. This way of physically getting to grips with meaning and knowing by; building, extending, making, and joining, could start to challenge the notion that, 'artwork is a prime example of the objects capacity to avoid the knowing grasp' (Hudeck, 2014, p.14) and rather seek the knowing grasp to potentially extend an art objects capacity and its pedagogical potential. This is where the act of touching can potentially become more than its action. A gripping that seeks new knowledge and where the intangible becomes palpable.

Summary

This chapter provides the theoretical framework that is implicit in the practical aspects of the research conducted in the art museum. My position is that if theoretical research becomes embodied and communicated in the experience of reading about experiences, they are felt as well as rationally understood. The process of collecting my perceived ingredients for a prosthetic approach enabled a closer relationship with how it might be imagined and materialise through the performative experiences within this research-creation.³² Participants grappled with, held on to, and let go of all the above issues in unfolding stories of pedagogical adventure. Part 2 will evidence how these ideas became visualised and physically enacted through the encounters with the PAOs in the art museum.

³² The ingredients of a prosthetic pedagogy are returned to in Chapter 14:

PART 2

Chapter 5: Material Encounter

The First Encounters and Objects

This section introduces the first iteration of *Pedagogical Art Objects* used within the research. The following descriptions intend to give an overview of these objects, the details of how these objects were activated and the analysis of their use which is detailed through the chapter.

I begin with the initial introductory meeting for Group 1 at the Sainsbury Centre for Visual Art and the material steps and material forms that began in that session.

Introduction to the Research Group 1

The initial introductions to my PhD project for Group 1 took place at the Sainsbury Centre for Visual Arts at the University of East Anglia (Nov 2016). The first session took place after the gallery was closed, and it felt like a twilight space removed from the ordinary way of encountering the gallery. There were no viewers and no staff; we were alone in the gallery with some previously made sorted objects that I brought for the session. These objects were placed in boxes or wrapped up, temporarily concealing their identities. This simple action provided a distancing from the normal relationships to the objects in the gallery and set up an expectation that something might be uncovered and unwrapped. Potentially something special. The environment felt at odds with the habitual ways of being in the art museum, as though in the dimmed light we were involved in a covert operation and could be potentially disruptive to the calm equilibrium. Even though permissions had been granted to enable us to work in the closed gallery, there was still a sense that we were intruding and cluttering the space with a different form of object not usually active in the space.

As I introduced the research project, we sat around a table with a group of grey plasticine balls in the middle of us all. The plasticine balls were given out in all the preliminary research sessions. I carefully formed them using a cake mould, so they were always the same shape and weight. For each of the research groups, the plasticine ball was the first object they encountered.



Fig 22: Foster, K. (2017). Plasticine balls.

When offered to Group 1 at the Sainsbury Centre that evening, they felt like a small material invite and the participants each took one from the tray as though choosing a special chocolate. Although they were all the same, the participants still seemed to pause whilst deciding which to take. In that choice and that initial reach towards the grey spheres, there was an accompanying material engagement with the small forms. As they listened to my introductions, I was aware that they all took differing actions, be that squeezing, pushing, gently rolling, or pressing the material. It felt to me, at that time, that my introductory words were being heard but were also being imprinted into the plasticine balls. The group were concentrating on the small forms as though the low material status of the plasticine was shifting through my moulding of the material and then through their attention on it. It was as if they were shaping their experiences on to the material.



Fig 23: Foster, K. (2017). Plasticine balls (used).

The plasticine ball, in a small and gentle way, offered a material intervention, a physical doodle, a soft squeeze, an imprint of the hand. The material of the plasticine itself allowed the heat from individuals hands to change and soften its form, making it more agreeable to change. Even when one individual just held the ball within their hands as though trying not to change its surface or its form, I was aware that the material would still be getting warmer before they gently placed the ball back onto the table.

As the group sat together in the darkened space, I asked them to choose or unwrap an object from the table or from the floor. I discussed how these objects were made to be handled and used within the galleries and could be understood as strange material compasses that could lead them around the collection. I suggested that these (sorted) objects might find material correspondences in the gallery, things that they connect to or find familiarity with. As they unwrapped the objects their initial reactions were inquisitive, they all turned objects over in their hands and discussed what their object were or might be. There seemed to be a need to try and know the object they had chosen, but then there was also a realisation that they could not really name them a conventional way.



Fig 24: Foster, K. (2017). sorhed objects. Sainsbury Centre for Visual Arts.



Fig 25: Foster, K. (2017). Boxed sorhed objects. Sainsbury Centre for Visual Arts.

This was aligned with my previous experience of working with sorhed objects and I recognised the process of the group trying to find familiarity within the unfamiliarity of the PAOs that they were holding. There was a mix of emotions that were evidenced through these new material engagements. There was laughter about the bizarreness of the objects, some confusion of what the objects might be, whilst others seemed to regret the object they had chosen and wanted someone else's, but there was an overriding sense of inquisitiveness and excitement about the objects and the opportunity to use them in the galleries. As they walked independently around the

space, there was a material matching process that took place. The group sought to find something in the vitrines and displays that corresponded to the PAO that they held in their hands.

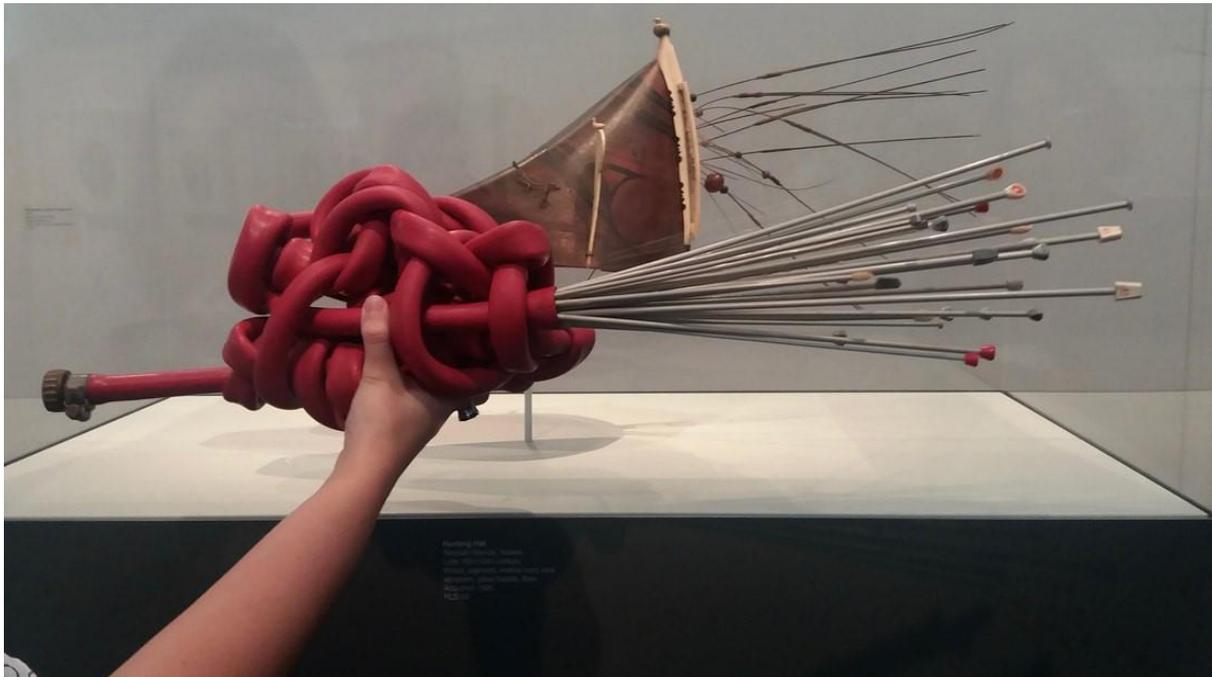


Fig 26: Foster, K. (2017). sorted objects and 'Hunting Hat', Alaska (late 18th/19th century).

They offered up objects to objects, standing back, testing something...a fit, a resemblance, a link maybe. It was as though the objects were meeting long lost relatives and slowly leaning in for a handshake. It felt like someone trying to match a fabric sample to a garment or a paint sample. The moment that a potential connection was made, they would pause and stay with the pairing like there was magnetic pull between them, and then they would move on. However, if the object failed to link and the potential connection was rejected, the object would be pulled away from a sculpture, painting, or artefact. It was as though the participant was looking for something particular but then failed to find it. I had wondered how they already knew what they were looking for. (Foster, 2016, object observation)

This process acted as an important introduction to the type of object and approach that the group might encounter in the research. There were no rules to this process but there was a focus on the physical action of holding the objects, and materially investigating the collections. At this early introductory stage of the research, the material matching – of form, colour, or shape – was less to

do with ideas and overt subjectivities but was a way of materially negotiating what this type of object might do. It was a gentle step into the process of the research.

The Preliminary PAOs

Following the introductory evening (November 2016) and the first material engagements, I made a series of simple and speculative objects to give to the participants when they met with me at Tate Modern for our first workshop (2017). The objects I started to make emerged organically from my observations of working with groups across all of the initial workshop sessions. Differing degrees of malleability had been a consideration in their development because I had witnessed participants making their handling visible within the early plasticene experiments. Some people had left subtle traces of their handling, and some had left an impression of a more recognisable physical grasp on the material. I had considered representing this range of malleability in the objects I was making, but it was a speculative decision with little expectation of what the objects might do in a learning situation. The objects were far less intricate and crafted than the sorted examples I had shared with participants at the Sainsbury Centre and were more akin to object sketches rather than anything complete.

I had been questioning the significance of participants holding on to a material in response to the grasping and gripping referred to by Merleau-Ponty (2012) and Dreyfus (2002). I had started to consider what might happen if I were to make a grasping action material in the form of a pedagogical object to use within the research sessions. Could, for example, a literal metaphor exert a push or pull on a participant's thought without determining where that thought might be directed? However, these ideas were embryonic at this stage as I questioned a metaphorical relationship with grasping onto something.

I made the same 3 objects for each participant and placed them in individual boxes to be given out at Tate Modern. The process of how the participants encountered these simple and speculative objects is detailed later in the next chapter.

Object Overview

Adjusted Plasticine Balls



Fig 27: Foster, K. (2017). Adjusted plasticine balls.

For the session at Tate May 2017, the plasticine balls had to be altered as the material itself could not be taken into the galleries due to its potential, tackiness, and grease. As the plasticine ball had been part of their first meetings with me and the beginning of the research process it was important to make sure it was still present and could still be in the spaces we inhabited at Tate. I therefore made an adjustment and enclosed the balls in felt and sewed them tightly. The material was tucked in, and the balls original state was altered by the cloaking of the felt around the plasticine. I was aware of the different sensations of touching the felt and the dry softness of the material in contrast to the original plasticine inside. What I perceived as a small material shift became of significance for the participants and is detailed in the following chapter.

Red Pebble



Fig 28: Foster, K. (2017). Clay pebble in red tight fabric.

This object was a handful of clay smoothed to the form of a pebble or potato (perhaps a kidney) that I was able to fit into my hand and partially enclose in my fingers. This handful was harder and more formed than the plasticine ball. It was something a little more materially stubborn. The tight covering stitched around the object made it somehow more domestic, as though something had been stuffed into a sock and then darned and closed around it. Its tactility was different from the plasticine as it did not soften in the hand, but the woollen tight fabric allowed the object to move smoothly when held.

The Clay Squeezes



Fig 29: Foster, K. (2017). Squeezes.

The clay squeeze like grip was the first version of the many grips and grasps that I made through the research and culminate in a specific form of grip that are discussed in Chapter 10. The simple grip was formed by my squeezing of the clay. It was made in response to the handles that I had used in some of the initial research workshops prior to the formation of the research groups. It had been informed by a carpet beater handle and yet had direct visual links to a spine. The hand that

made it was implicit in its form and in my early research processes this direct material, body, action correspondence was important for the ongoing development of the PAOs, although still emergent.

The plasticine, the pebble, the grip, and the felted ball were all varying versions of the same idea and action. They all held the potential to be moved and manipulated, to be grasped, to fit into a hand, and yet I felt that they were visually, aesthetically, and sensorially distanced from the objects that I was planning to make through the research. I understood them as small material gestures that would be a steppingstone towards more complex and intricate object making. However, I had underestimated their potential as they became critical for my thinking and the relationship between the conceptual and materialised ideas that were central to a prosthetic approach to pedagogy.

These small but significant objects acted as concrete metaphors for my thinking and offered more potential than I had initially imagined when I made them and shared them with Group 1.



Fig 30: Foster, K. (2017). Boxed PAO.

The Shoe Last Ears and Wooden Chair Back



Fig 31: Foster, K. (2017). sorhed shoe last ears.

The shoe lasts were used in many of the initial research sessions and are an example of a material and conceptual turn.³³ A turn that is seen, experienced and worn. The thinking around this object corresponds to Irit Rogoff's (2010) articulation of the turn as something potentially physical and enacted, 'In a turn, we turn away from something or towards or around something and it is we who are in movement, rather than it. Something in us is activated, perhaps even actualized, as we turn' (Rogoff, 2010, p.42)

³³ The shoe lasts had been used as part of previous sorhed sessions, but I saw them as an important tool for introducing the potential of shifting the ways of understanding the identity of an object and challenging these preconceptions in material form.



Fig 32: Foster, K. (2017). Shoe last ears.

The activation of a different way of understanding the object was through its activation on a body. The object is initially viewed as a pair of shoe lasts that are attached to an elastic strap. When placed on a flat surface, the object is understood as something connected to feet or shoes and mobility, even if the person looking at them does not know what a shoe last is. When the object is picked up and the stability of it wavers and wobbles, so does its identity. Thinking moves away from shoes and feet when the object is pulled over the head and the shoe lasts are upended. They turn. The elastic forms a headband and the object changes and becomes two erect ears. The critical element of this object is that it has the potential to be understood in two ways, as a pair of shoe lasts and then equally as a pair of ears. They have dual functions and identities.



Fig 33: Foster, K. (2017). Shoe last ears. Sainsbury Centre for Visual Arts.

The importance of this visual metaphor for the research is that it allows the person observing it to see the possibility of the object holding two possible ways of perceiving it simultaneously. There is an understanding that the shoe last is defined by its recognisable link to feet. This initial meaning and identification of the object is intended to anchor a position of knowing and recognition for the participant. They can settle with this perception and feel safe in their ability to read the object successfully. However, as the shoe lasts are picked up and placed over the head their perception is challenged by the upending of the material which can equally cause an upending of their thinking. The shoe lasts are then named differently as they become ears. The significance for the participants is that the material is exactly the same but its transition and new connection to the body profoundly alters its state and way of understanding it. They are ears. The person wearing them becomes temporarily comical potentially becoming like a rabbit or a donkey. By taking the ears off the head the shoe lasts immediately return to their original state, but the participants know the potential for change inherent in the material. This simple action illustrates and performs a vital task within my research process and makes visible a material and transformative shift. It manifests

a thinking process, allowing participants to see and feel their thinking change through the movement of the object.

Crucially it is in the moment of unknowing where the material shifts and the identity of the object wavers that opens up a space for transformation. A transformation that is both conceptual and material. The object has the potential to question defamiliarization as much as a reliance on familiarity. Pedagogically the object attempts to illustrate the possibility of multiple readings and perceptions through a gentle introduction to the movement between 'potentiality and actualisation' (Rogoff, 2017). When the object is worn and the wearer has double ears, the object becomes a metaphor for listening and be attentive, doubly listening to what is around them. The alert and pricked up ears allow conversations around notions of looking, hearing, feeling, and acting with more attention and with more thought. I wore the ears for 5 hours (the entirety of the first session) at Tate Modern May 2017.

The Chair Back



Fig 34/35: Foster, K. (2017). Chair back.

This object consists of the seat of a wooden chair which had been removed from its legs and its back and had a pair of elastic straps attached to it. This changes the chair seat into something that

could be worn on the back with the straps fastening it around the arms similarly to a rucksack. The object becomes like a shield or a shell for the person wearing it. It holds the body upright and there is a sense of security and protection by the wooden covering of the back and equally a weight. This is in contrast to the uncovered or unprotected stomach, where the softness of the body is felt by the person wearing it, in comparison to the wooden shield or shell back. Something is sturdy and robust, and something is open and vulnerable.

Conversations around this object position the relevance of feeling protected, safe, and contained when taking on new information or an unknown experience whilst equally being open to the destabilising and vulnerability that those situations can bring for an individual encountering them. The seat on the back suggests not only a shield but a place for someone else to rest, to pause and sit on the wearer's body. The wearer can hold or potentially contain someone other than themselves or provide a metaphorical piggyback. The wearer unifies the objects through their body and the performative aspects of the object. The objects when worn together immediately involve the body in the discussions. The wearer potentially becomes the object or at least is defined by the objects worn.

The object was worn with the shoe last ears for the first Tate day. Keeping the objects on my body was partly the commitment to the way of thinking that was introduced through the research and equally to the burden of staying tuned in to the unfolding situation. By remaining altered and slightly reframed, there was a constant reminder that something familiar was being reframed. My relationship to this performative act is expanded on in Chapter 7: 'Performativity'.

Chapter 6: Activating

If we can take little, practical, experimental, strategic measures to expand our emotional register, or limber up our thinking, we can assess more of our potential at each step, have more of it actually available. (Massumi, 2015, p.6)

This chapter sets out the initial research session at Tate Modern with Group 1, and details how the first iteration of PAOs were encountered to activate the exhibits in the galleries. Through describing the object encounters, I evidence how the material correspondences between participants and PAO, and PAO and artwork, and participant and artwork enabled a set of unexpected, embodied encounters. This research session follows the initial introductory research session at the Sainsbury Centre detailed in the last chapter.

The relevance of unpacking this initial meeting at Tate Modern is to evidence the relationship between two points of material encounter where perceptions changed and fundamentally altered the actions and interventions that the participants made. Whilst the day included a series of encounters that emerged in different galleries within Tate Modern, I have chosen to focus on two specific events that took place during the day. The first encounters were experienced in the empty Turbine Hall at Tate Modern and away from any of the collections and exhibitions. The second set of encounters were located in the Louise Bourgeois ARTIST ROOM, which was the last gallery that we worked in that day. The changing status and function of the objects that is evidenced through these examples helps to set out how critical aspects of the research emerged through the layers of transformation (Mezirow, 1991) and affect (Massumi, 2010, Ahmed, 2010, Manning, 2016 et al), and how the 'maximal grip' (Merleau-Ponty, 2012., Dreyfus, 2002) became tangible through the material actions and interventions of the group.

Through these initial encounters and exchanges, I became more aware of my place within the research, not only what I might provide or enable but equally how I was affected by the participants' encounters. I engaged as an observer and as a participant, I was seen as a guide but also an accomplice and I will further explore these roles in the following Chapter 7: 'Performativity'.

I am also aware of the sceptics' position. In the sometimes-unlikely valency and force of the material encounters described, there may be a 'suspension of disbelief' (Coleridge, 1817) in the implausibility of the material encounters and the emotional affects that were embodied within the gallery.

Throughout all of the examples, it is important to understand that the participants and I were the only people entering the galleries with art objects in our hands and on our bodies. We were the only people using art objects to think, to learn, and interpret other art objects. We were only allowed to be in the galleries with the objects I had made because we had permission to do so, and these encounters could not have taken place without negotiation with Tate's learning team.

The groups' reactions to the objects informed the way that they perceived, activated, discussed, dismissed, or completed the exhibited work they encountered at Tate Modern during that day. Their discussions and material exchanges equally informed the way that I encountered the day and understood the objects I had made differently as they handled them and activated them in the galleries. Therefore, the pedagogical process that emerged through a collective and relational set of events is unpacked through the narrative of the participants research encounters.

The intention was to take the objects that I had made into the galleries. The objects that were created specifically for the day would then be used by the groups as a material way of encountering the work on display. Whilst the objects were not made in relation to any of the exhibits that we encountered, they were made with a pedagogical intent. They were made for learning, made to be used, to lead, to question, to help, inform or interrupt the habitual ways that the group encountered work within the art museum. However, I had no expectations of how Group 1 would use the first simple objects that I had made. I had seen these objects as overly simplified speculative material sketches and I was, as Manning suggests, unable to know in advance of the experience what was to follow (2016, p.29).

The First Tate Session

There was no allocated room for the research day at Tate Modern, the intention being that the encounters took place in the galleries and that as a group we would remain mobile throughout. Due to this nomadic process, I felt the framing of the day was critical so that there was a sense that the group was entering into Tate and the experience of the art museum differently. My hope had been to set up an environment so that the group could shift their normative processes of the gallery visit and potentially nudge the recognisable towards something new, or as framed by Massumi as 'being right where [they were] you are – more intensely' (2015, p.3).³⁴ A renewed experience that was tuned to slightly reorder the ordinary, or provide a form of a layering to the ordinary that they were accustomed to (Stewart, 2007, p.21).

This differentiated process had already started through the previous session at the Sainsbury Centre, and I imagined that this would have set up a feeling of expectation for the group before they arrived. Having already asked them what learning had felt like – as a tone, temperature, and weight – I questioned if they might equally wonder about Tate Modern's tone, temperature, and weight through the research session.

I had felt the need to demarcate a territory for the group to temporarily inhabit, not just to store their bags and coats but a physical place that would anchor us or provide a space of introduction. I had visited Tate in advance of the day and considered where we might be able to temporarily gather and decided on two different locations. At the time of the research session, the Turbine Hall was empty and in between exhibits. I was interested in the expansive space and decided that this might allow us room to think together away from the galleries and exhibits and provide the environment for the initial object interpretations.

³⁴ 'They were' my alteration.



Fig 36: Foster, K. (2017). Tate Lockers. Tate Modern.



Fig 37: Foster, K. (2017). Boxed PAO in Tate Lockers.

In contrast to the space provided by the Turbine Hall, I also chose to use a series of lockers that were situated near the Tanks.³⁵ I wanted the lockers to offer a space for each participant and to provide a vessel or container for the introduction of their objects in a more intimate way. The unpacking and discovery of the objects seemed relevant and important, mirroring the session at the Sainsbury Centre and the lockers could provide an intermediary space, where something was literally and potentially metaphorically unlocked. I chose five empty lockers that were situated next to each other in a line and, although any visitor can access a locker to keep their belongings safe, I felt that allocating these small areas, or holding spaces might allow us to carve out a place that was ours. Before the participants arrived, I placed a box with objects inside each locker and took the five keys to give to each of them. The process of unlocking would enable their first encounter with the objects that I had made, and this action ever so slightly shifted the lockers from their normal function. No longer just lockers, they were charged with a new function. These initial exchanges set in advance of the participants arrival were significant and attentive. The unlocking allowed an uncovering of materials, of potential, of expectations. Since the objects were already

³⁵ The tanks are a specific set of darkened spaces on the ground floor of Tate Modern. A space where sound and film work and installations often take place. The walls of lockers were between the Turbine Hall and the Tanks.

waiting for them before they arrived, the participants and the objects had been considered and thought about in advance.



Fig 38: Foster, K. (2017). Chair back and shoe last ears.

Soon after we had gathered together, we sat in the Turbine Hall, and I introduced the two objects that I would wear for the whole day. I took out the shoe last object and placed it over my head so that it became a set of ears. In addition, I added a chair seat onto my back using the straps attached to it. Standing in front of the participants resembling some sort of animal, I started to discuss what the objects were, what their role was, and how the prosthetic additions changed my role. I was endeavouring to make strange so that senses were activated. The performative element of the research was embodied, my body holding the objects and the objects changing my body. I will go onto discuss the significance of this role in Chapter 7 where I will introduce Peter McLaren's *Liminal servant* (1988) as reflective of my own pedagogically positioning within the research.

Introducing Bodies to Objects



Fig 39: Foster, K. (2017). Boxed PAO.

I gave the participants their keys and they found their individual lockers. Lloyd remarked that he was happy even before the box was opened, telling me that he felt that it was reassuringly heavy. I wondered what expectations Lloyd might have for the box and what this weight might signify for him. I wondered if the weight increased the importance or value of the box.

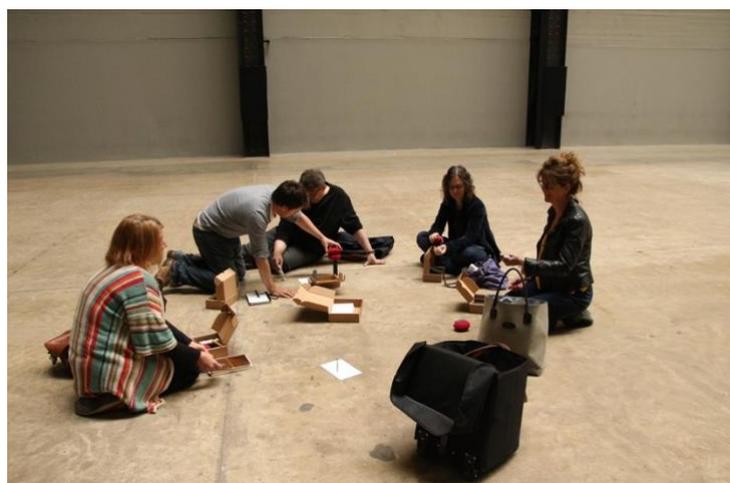


Fig 40/41: Foster, K. (2017). Group 1 in Turbine Hall. Tate Modern.

The group opened the boxes and sniffed, held, and played with the three things inside that I had formed for them; it was as though they were trying to grapple with what the objects were, physically, emotionally, and intellectually. I also had to grapple with not knowing what the potential of these provisional objects could be in this new site. As the participants were familiarising themselves with the felt-covered objects, I explained how the plasticine balls that they had encountered at the Sainsbury Centre were now encased in felt. I justified this decision by explaining how taking plasticine into the galleries in their normal form was problematic for Tate from a risk assessment perspective – oil from the plasticene could easily be transferred into the environment and potentially to the artworks. The group seemed to be disappointed and immediately commented that the addition of the felt had made the objects less able to yield to their manipulation than when they had encountered them during our last meeting. The participants were shaking their heads in dismay and asked how they could possibly activate them in this new and unknown state.

Whilst I had imagined that this material alteration would shift the perception of the objects, I became very aware of the ways in which the participants were physically investigating them. It seemed like their ability to interact had become thwarted, they were almost trying to activate the objects afresh, to get to know them again. They seemed overly frustrated by the object, at times pushing it to one side or audibly sighing at it as they tried to do something with it in their hands. It was as though I (or Tate) had highjacked the experience that they were expecting by changing the materiality of the objects.

Jo threw it down on the floor in frustration and stated, “No, I hate it!”. These reactions to the 5cm fluffy object were surprising, as though something cherished had been replaced with an approximate replica. Their dismissal was physically enacted, projected out of the body space and onto the floor. In Sara Ahmed's (2010) essay 'Happy Objects', she suggests that there are differing levels of human affect in the way we experience an object, 'a range of affects' (p.37) that combine as we seek meanings for our experiences. The projection out of the body-space onto the material surface of Tate Modern seemed to be the result of an accumulation of affect. Ahmed states, 'if we are disappointed by something that we expected would make us happy, then we generate

explanations of why that thing is disappointing' (Ahmed 2010, p.37). It felt as though the change of material state attributed to Tate's guidance and rules had provoked an embodied dialogue, a conversation conducted through affect. A disappointment. I think that however uncomfortable this negotiation had been for the participants, the new experience provided a significant transformative and material shift in perception.

Whilst seemingly slight, the concealment of a plasticine ball within felt had caused a movement away from anticipated form to unanticipated form. It had forced the group to reassess the familiar and comfortable relationship that they had briefly built with the plasticene. Significantly, I think that the group's first encounter with the plasticine ball, their first way of approaching the minor material learning challenge, was having a direct and resonant impact on their relationship with its new form. I was interested in how the PAO set in play a probing activity, conceptually and physically. Probing is defined as both noun and verb, both a 'thorough investigation', and a 'physical [...] explor[ation] or examin[ation] of (something) with the hands or an instrument' (Google Dictionary, 2022). I had questioned if it possible that this probing process followed the introduction of doubt in the participants experience and acted as an essential step in a prosthetic pedagogy.

In Jack Mezirow's writing on transformations of adult learning, he discusses how an adult's 'prior learning' experience (1991, p.16) significantly affects their negotiation of something new and unfamiliar, which can align with Ahmed's earlier disappointment. A significant change from an individual's habitual learning schema presents challenges that must be grappled with (or resisted), what was already known or already understood prior to the challenge requires 'reviewing' (p.16) and integrating. The argument being that a negotiation, and in this case with an altered object, requires an openness to being in a state of adjustment and transformation, and it involves a willingness to allow learning processes to be modified in the face of the unknown. It is in this negotiating of the new challenge, the reviewing of the way in which we encountered it, and the re-establishing of expanded learning approaches that the complexities of a new relationship with an object, experience, or event, emerge.

The group of participants had found themselves confronted with a small modification to a relatively unfamiliar learning experience. The tiny material shift caused a disruption in the Sainsbury Centre

(which they saw as positive) and cast it aside. I had replaced something they had previously enjoyed and invested in, and bundled it into a new skin, the plasticene literally concealed from them. It is an obvious and reasonable speculation that the group's expression of irritation was the result of the material transformation that I had caused. The object demanded that they negotiate a 'new or revised interpretation' in order to question the potential of 'future action' (Mezirow, 1991, p.12).

The group remained visibly annoyed and unsettled and I could see and feel the participant's need for the objects to yield to their physical manipulation. The physicist and theorist Daniel Bohm (1996) considers the importance of relationships that build through dialogue, not just between people, but between people and things. This sensing of differing kinds of dialogue has obvious connections to affect, but it is Bohm's questioning of the term 'yielding' that is significant here in relation to the dialogue with materials. He refers to the etymology of yielding as 'necesse' which means 'cannot be turned aside', as though there is an implied stubbornness of materiality beyond its specific properties. The participants had latched on to the felt as problematic and the objects could not be turned aside (1996, p.25), and in this struggle or dialogue between human and material Bohm suggests that one may feel 'compelled and propelled' (Bohm, 1996, p.25) to act in unpredictable ways. The small material change created a higher degree of impact; the force of the felt was felt and sensed through the encounter introducing a conflict of expectations, and an initially uncomfortable experience.



Fig 42: Foster, K. (2017). Red pebble.

I noticed that some of the participants had started to pick up and play with the red object, consisting of a ball of air-drying clay covered in woollen tight material. They attempted to give approximate names of 'stone', 'pebble', or 'potato' to the object as they gripped and turned it in

their hands. Mark tapped the 'pebble' repeatedly onto the concrete floor of the Turbine Hall, he seemed to be listening to the sounds it could make. A series of tap sounds emanated from the object that gave way to a thudding that seemed to increase in force and determination. The action seemed to be a way of confirming that the concealed material was quite solid and again unyielding. I wondered whether this action would result in the clay inside breaking and whether he was hoping to break something. It felt like the objects were being checked for material authenticity and / or potentiality. The objects were subject to a range of exploratory actions; they were tucked under legs, juggled between hands, held to faces, lent on and thrown. Actions were performed close to the body and at other moments were pushed away. Lloyd picked up his 'pebble' object like the one that Mark had been tapping on the ground. "I feel OK with this object", he said with indifference, as though he was permitting it to be included rather than investigating its object-ness. As a response, 'feeling OK' seemed like acceptance with none of the disappointment caused by the plasticine and yet perhaps no significant reaction at all. This 'pebble' was not challenging any previous object experience as they had not had an encounter with this object before. It was just 'OK' and made Lloyd 'feel OK'.

This object exploration seemed to allow space to question the objects potential agency and force through a physical and bodily evaluation. In Mezirow's unpacking of prior learning, he suggests 'in order to be free we must be able to "name" our reality, to know it divorced from what has been taken for granted, to speak with our own voice' (1991. p.3). He calls this process 'making meaning' (p.5); a need to be critically reflective, a demand from the new and unfamiliar situation that prompts us to, 'sort through our past experiences, that is, the alternative interpretations currently available to us, in order to assess what is relevant' (Mezirow, p.12). Confronted by this new collection of objects, the group had been provoked into assessing and reassessing if they were relevant or how to be with them. Lloyd's 'I feel OK' evaluation of the 'pebble' seemed to indicate an acceptance of it that was resisted vehemently with the felt -plasticene object. This comment felt like a subtle acknowledgement of the potential of objects to make them feel or sense something difficult or problematic. It also evidenced a recognition that this kind of object may do something to them or could challenge them in some way. Rather than just making the participants happy or disappointed

as Ahmed (2010) suggests, the participants were beginning to take critical positions relative to what the objects might do, or how they might make them feel.

Ahmed suggests that 'anticipations of what an object gives us are also expectations of what we should be given' (2010, p.41). In relation to this, I questioned if the group were trying to anticipate what the sharing of these objects meant and were trying to manage their expectations of what they had wanted to receive from me? This process of giving and receiving the PAOs within a learning experience seemed significant to the development of a prosthetic pedagogy. However, the process of giving the objects is complicated by the ideas that any potential gift giving can come with an expectation of what is wanted in return, or become a process framed by Marcel Mauss as 'contractual' (Mauss, 1990, p.10). I will go on to evidence the exchanging of objects or gifts (as often identified as by the participants) takes place in all three object iterations through the research. The reciprocal relationships between bodies, PAOs and artworks becoming part of an ongoing exchange that set up ongoing expectations.

In a kidney transplant we understand precisely what is being given and the expectation of what it might do is very clear and determined. However, with the kidney story a different approach is created by suspending the usual reliance on cause and effect; the kidney is divorced from its usual process. What I think in retrospect is communicated through my placing the PAO in boxes, within locked lockers, and providing the participants the key to access them, is a similar process of deliberately divorcing of the ways in which we bring prior learning and experience to bear on new experiences. I think that the connections that can be made to Atkinson's pedagogical strategy of avoiding the pre-determined and tacit behaviour is obvious and strongly evidenced by the observations in my narrative. The material gift-giving process was a significant contributing factor to the unusual pedagogical dialogue that the participants became engaged with. The importance was constituted not only within what the objects were materially, but also within the reasons for them being given. I believe that the PAOs used within a gifting process (that could be defined as part of a prosthetic pedagogy) pressurised the expectations and assumptions of both the participants and me. Ahmed says of encounters with objects:

If we arrive at objects with an expectation of how we will be affected by them, then this affects how they affect us, even in the moment they fail to live up to our expectations.

(Ahmed, 2010, p.41)

The expectations of the participants and the small material conflicts *felt* through the materials generated a small affective and emotional component of the research which is understood as interacting within a much wider and more complex series of human and nonhuman relations. However, the resistance and rejection that I witnessed evidenced the significance of the material interventions and what was potentially at stake by offering the PAO and shifted my perception and underestimation of the power of the preliminary objects to the research.

Handholding



Fig 43: Foster, K. (2017). Clay grip.

For the participants, the hardened grasps came to the fore as initial interest in the other two objects declined. Lloyd took the grasp and found a way for his hand to settle into the pre-determined form, “I am holding someone's hand” he said, “I think it is yours?”. Lloyd looked at me for confirmation as Jo added, “It feels like we have a bit of you today and need to be a bit like you today, a bit ‘Kimberley’”. The 'bit of me' discussed here was physically located in the object but was it also how

they imagined their way of being in this new and defamiliarised learning situation. Listening to the conversation, most of the group began to hold the grip that they had been given, and there did not seem to be the same degree of resistance that had been present with the felt-plasticene. Whilst the object had been made by the squeeze of my hand, they saw it as a gesture made towards them as learners - that they were holding a hand, my hand. The grip facilitated a proximal repositioning of my presence, my body, 'a bit of Kimberley', was within grasp and gripped onto. It felt like I had concretely given them an object as a small guide and reassurance for a prosthetic pedagogy.

As this acceptance of the object was voiced and shared through the group, I noticed that the other objects (pebble and felt plasticine) had also been re-activated through touching and physical attention. The grey felt which had been initially rejected was being squeezed and held again. Two of the participants flattened the shape in their hands so that the plasticine inside began to fill the felt and create a disc.



Fig 44: Foster, K. (2017). Lloyd with plasticine. Tate Modern.

The plasticine was pushed to the very edges of the felt skin, yielding physically more as it was warmed through their handling. As the participants found a way to manipulate the object, I wondered whether there might be a corresponding yielding of their learning pre-determinations. Lloyd remarked that the felt-plasticene had become like a skimming stone and that he wanted to ask permission from gallery staff to skim the surface of the Turbine Hall with it. Rather than asking, Lloyd spun the disc horizontally from his hand and it flew across the floor stroking the surface almost without sound. He remarked how well the felt-plasticene disc had worked as a skimming stone. From my perspective, Lloyd's projective action had been demonstrably less violent in nature

than Jo's previous one. The object had come to rest on the concrete floor several metres away from the group, almost invisible in the architecture of the space. It felt like the group were literally claiming more space for their learning encounter, the object seemed to extend parameters of their reach and seemed weighted with significance from the group. Lloyd retrieved the object.

Without any form of corroboration, Sophie also declared a change in her perception of her felt-plasticine object Sophie saying, "I don't mind it now", handling the object and flattening it in much the same way that Lloyd had flattened his. Sophie quickly added that she was worried that the hairs from the felt would have imprinted themselves into the grey plasticine underneath, ruining the material slightly. I wondered what Sophie had thought was ruined – if it was the previous experience she had had with the plasticine in its pure and smoothed form at the Sainsbury Centre? It was almost as though she wanted to assert that the felt covering was still not quite accepted, and that it had to work a little harder to get away from causing such disappointment. Laura interrupted and said, "I am wondering if it is even grey plasticine under the felt now and whether you have changed it without us knowing". I felt a sense of anxiety in her mistrust of the object and felt that she was also wary of me; it was as though there was a push and pull in the negotiation of the object as it was evaluated. The thinking associated to the objects physical truth seemed to ebb and flow, at times slowly opening up, and at others temporarily retreating. Mezirow sees this ebb and flow as important initial steps in the early stages of transformative learning, a 'continuing sequence of judgements regarding what is important, just, worthwhile, truthful, authentic' (Mezirow, 1991, p.15).

The participants judgements on the small objects had taken nearly an hour of investigation in the Turbine Hall. These provisional pedagogical objects had taken more time to discuss than I had imagined; I had made other objects to use that I felt had more significance, but I had resisted curtailing the conversations acknowledging that I needed to remain responsive to the material negotiations. These provisional objects had already caused strong emotional responses that had interrupted what I had predicted would happen. My practical methods and a possible internal timetable were shifted by the impractical and stretched out methods of enquiry that the participants were experiencing.

Finding a Match – From Probe to Plug-in

After this initial stage the participants, objects in hand, visited three galleries with the task of making physical or conceptual links to the artworks on show. Whilst my observations of the participants working with the objects in these spaces generated an excess of information, I have chosen to focus on the experience in the final gallery that they visited in which Tate had exhibited a series of Louise Bourgeois works as components of Tate's ARTIST ROOMS project.



Fig 45: Foster, K. (2017). Jo in Louise Bourgeois room.

The significance of detailing the encounters that took place in this space is that the objects introduced in the Turbine Hall became active again. The observations that I go on to discuss evidence a shift in status of the provisional PAOs as they became critical catalysts in generating the interpretation and understanding of the works by Bourgeois. I focus on the material, performative, and dialogic exchanges between three members of the group, Sophie, Mark, and Jo, one Louise Bourgeois sculpture, two of the grey plasticine felt shapes, and one red pebble.

Tate's Louise Bourgeois ARTIST ROOM was an immersive environment in which the curated works resonated through a strong sense of an autobiographical authorship even if the scale and media varied. Bourgeois' mark-making, material choices, subjective pre-occupations, and forms of human representation exerted a visual, sensory, and emotional force when entering the space. I

was aware of the potential impact of these forces on the research participants. Choosing the Bourgeois rooms as one of three destinations for the participants to visit felt as though I was challenging the group to orientate themselves mentally, sensorially, and emotionally within the forces that might overwhelm them. I was interested to discover how the PAOs that they had experienced in the Turbine Hall would help or hinder their experience of being-with the Bourgeois works. I wanted to know if the PAOs held in their hands would locate or orientate them in relation to the artworks. In relation to a prosthetic pedagogy, how might these objects contribute to the extension of thoughts, sensations projecting outwards from them, and reaching towards the exhibits?

By this stage in the day, the group had all been given a bag to hold their objects in whilst they moved around, inside the bag were the objects from the Turbine Hall and other objects that I had made.



Fig 46/47/48: Foster, K. (2017). Additional PAOs.

The group had individually decided which objects they wanted to hold and use. Laura, Lloyd, and Mark had chosen their objects before knowing what gallery we were visiting and when entering the space suddenly changed their minds, others were more directly responsive and did not choose in advance and they dispersed quickly within the gallery holding objects in their hands.

For those who chose the small provisional objects, there were easy formal connections that could be made, the predominance of stitch and fabric in the exhibited work tied neatly with the fabric covers of two of the objects. Three of the participants had chosen these objects and I felt slightly anxious that this kind of direct material and visual connection would be too familiar and provide an expected response. However, I was aware that whilst it may have felt like an expected response to me it would be unexpected to them. I was anxious that the participants would very quickly run out of things to think, feel, or say about these works having already discussed them at length in the Turbine Hall. Due to this anxiety, I had wanted to interrupt the participant's experience, persuade them to leave the room and choose another gallery or use a different object. I felt compelled to lead them, and I felt intensely uncomfortable resisting this compulsion to act and stood back and observed. In relation to Chapter 4: Underpinning Prosthetic Pedagogy, I was aware that my thinking was appropriately being disrupted and detoured away from my habitual way of running a workshop/session. This was significantly different from my experiences of working as sorhed. This research process was not restricted by a commissioning body or thematic lead and therefore my role was less defined, the participants were more independent in their actions in the Bourgeois room, and my pedagogical steer did not need to adhere to the institution. I was closely responding to the participants and letting the potential of the PAOs unfold within a different frame.

I remembered the earlier comment from Lloyd and Jo about the clay grip object allowing the group to hold my hand and I had wondered about the handholding taking place by proxy through another object – the grip in this case. I questioned if the objects would be able to guide the participants towards the artworks. Had enough of the principles of a prosthetic pedagogy been intuited by the participants already? Were the materials of the research however rudimentary at this stage active enough to change behaviour and offer something that increased their interpretative options within the gallery?

Whilst I had not introduced a specific way to use the objects much had been directed by the participants subjective approach prior to this encounter. I was encouraging and activating their subjective responses without having any expectations of how they might become manifest and hoping that any subjective response would meet the subjectivity of Bourgeois in some way. I felt as though that the activity within the Turbine Hall had evidenced how the PAOs could stir up emotional and sensory responses, but I did not know how this human-object relationship would continue when the additional stimulus of the artwork was introduced.³⁶ I wanted to know if these simple PAOs could play a part in facilitating an unexpected relationship with artworks in excess of the conventional optical and conceptual ways of interpretation. The intention being that the PAOs would enable an ambiguous launch point into subjectively defined learning.

I detected a sense of confidence from the group as they moved around the gallery space comfortably holding the objects in their hands like a form of divining rod. Still wearing the shoe last ears and the chair-seat on my back, I stood back from their experience. Having become conscious of my difference from the other gallery visitors, I realised that I had become sceptical of the process I had set up myself. I was mistrusting the potentiality of the PAOs to mobilise learner agency because I was suddenly intimidated and confronted by artworks of high subjective potency, of high status, in a high-status gallery. In this situation, what could a small bit of felted plasticine or tight-covered clay 'pebble' enable? Counter to this, I was also aware that I had no idea what the participants were making of the experience; a similar level of scepticism to mine could have been catastrophic, but a newly established belief in the objects might produce an experience that confounded expectations. It was not just an unknown experience for the participants as I was also strangely disorientated and uncomfortable.

³⁶ I had some experience about the way in which sorted objects might work in a gallery, but these provisional and speculative versions were presenting unexpected challenges to the learning.

Holding back of my desire to intervene in the situation, feedback from the participants began to emerge. Holding the grey felted plasticine in her hands, Sophie said, "I knew immediately as I stepped into the space it had to be this object". She was kneading the objects with her fingers, warming it, the transferred energy allowing its form to change into a disc. She said, "it is female, stitched, and it fits here!" placing it on the exposed skin of her upper chest. The connection between the stitching around the felt plasticine that Sophie held, and the stitching seen in the fabric of the exhibits was a manifestation of the simple material correspondence. What I had not anticipated was Sophie's use of the reciprocal correspondence between the object, her body, and the bodies that Bourgeois had created.



Fig 49/50: Foster, K. (2017). Sophie and felted plasticine.

"It had to be on my body", she said. There were some of the other participants nearby and Sophie drew us in to her embodied experience by showing us how she had placed it on different zones of her body. I remembered how she had initially rejected the very same object in the Turbine Hall just a few hours before, and how she had worried that the hairs of the felt might imprint on the plasticine. She now appeared to be unconcerned by the imprinting within the object and was actively allowing the fibres of the flattened object to imprint onto her skin. The object lay on Sophie's skin without the support of her hands; a visually observable and intimate dialogue had been established within the challenge to establish connections to artworks.



Fig 51: Foster, K. (2017). Altered thermometer drawing.

This direct body-object correspondence reminded me (in that moment) of my experience of being a parent, taking the temperature of my child using strip thermometers. I recalled the action of holding such a thermometer against the head of my child, counting the seconds to read the amount of heat generated by the body. In this connection there was an optical measurement at play in which the wellness of a child could be roughly evaluated. The fingers were present in holding the optical device on the head, but the detection of important information was not given to the fingers to palpate, it was given to the medical device in the form of a heat sensitive strip. It had felt as though Sophie was using the flattened felt plasticine as a palpation device to feel the emotional and sensorial aspects of encounter on and off her body and that of the Bourgeois work.



Fig 52/53: Foster, K. (2017). Felted plasticine, drawings, and Louise Bourgeois artworks (2003) *Pregnant Woman.*, & (2004) *Femme Maison.*

Moving from her body to the to the body of work in the gallery, I watched as Sophie took the furry and flattened disc and placed it on the vitrines (Fig 52) which were protecting the smaller artworks. The disc was pushed against the glass as though it was acting as a lens for the close reading of the artworks. My imagined child's head thermometer now turned into the pad of a stethoscope, listening, or sensing something detectable across a surface or in the air.

Sophie once again navigated the space using the object on her body and holding it up to the bigger and less protected Bourgeois objects. I found myself looking at the physical relationship between Sophie's body and Bourgeois' multiple fabric bodies – a body was paying attention to bodies, using the warmed body of an intermediate object. The PAO may have been aesthetically inferior to these body objects of Bourgeois', but its advantage was that it could be touched, warmed, mobilised, and was potentially mutable in form. As Sophie placed the felt-plasticine in multiple places in the gallery, it seemed to yo-yo between temporarily correspondent forms, touching other, and then touching her. As an observer, it seemed as though Sophie was looking, listening, and projecting her attention back and forth through the experience of her touch. A doubling of tangible and intangible touch in which the small felt disc worked as a conduit in which 'touching, touches, touch' (Springgay, 2018, p.9). I interpret this as though Sophie's real touching altered her sense of virtual touching; the two phenomena met and connected in ways that seems to improve and enrich an experience that is usually disconnected from the body. In the gallery of the art museum, real touch corresponds and connects with an optically guided virtual touch to help to establish a better grip on the phenomena of the artworks.

The participant's initial rejection of the objects (or at least Sophies') at the start of the day had transformed. The PAOs, having created something unsettling and unwanted - what I perceive to be Mezirow's 'disorientating dilemma' (1991, p.168) - had not only calmed, but had become something vitally active within Sophie's experience in the gallery. The initial unfamiliar changes, that caused the 'disappointment' (Ahmed, 2010, p.37) with the object had been transformed through the re-evaluation of pre-determined ways of learning through a new orientation point, a core principle of a prosthetic pedagogy. It seemed as though there was a new trust in the object, in

the process that was unfolding, and perhaps in me, as new or adjusted understandings became emergent within this correspondence.

Sophie responded to the specific object in a way that seemed to give her license to act in unfamiliar ways. The small transformative shift I suggest enabled Sophie 'to know how to act more effectively' (Mezirow, 1991, p.10), even if the activity had expanded the range of what can be effective. Her actions, a series of silent conversions between the felt and the work seemed to invest something in the objects, anchoring the material into the fabric of her thinking and the physicality of her body.

Embedding and Independence

To further evidence the potential of the material and conceptual transformations that were developing through Sophie's encounters, I will now focus on a correspondence between Mark, the 'pebble', a Bourgeois sculpture titled 'Cell XIV (Portrait)' made in 2000, and Jo, and her felt plasticine. It is in this encounter that the rudimentary PAO clearly catalysed a prosthetic extension from Mark and towards the Bourgeois sculpture. I also suggest that there was a transformation in the nature of this extension in that through the correspondence between object and artwork Mark was able to exceed previous associations and interpretations generated by the same PAO. This process of initial material-based transformation started through the encounter with a PAO, followed by a prosthetically-based projecting-out from the body, and a subsequent correspondence both with, and in excess of, the artwork.

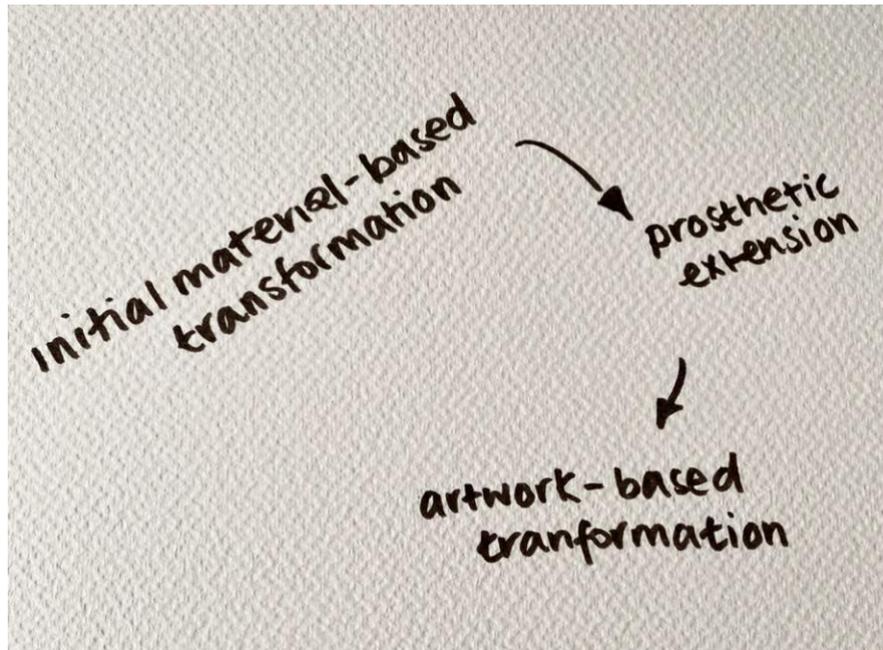


Fig 54: Foster, K. (2017). Diagram of process.

The next observation documents a highly valent, resonant, and embodied experience where hierarchies of viewer and exhibit were contested. It is an experience in which meaning and significance were anchored by an object that was held in the hand and activated by the body that held it. It was through this encounter that I first physically experienced what I had theoretically understood a full grasping of the phenomena of an exhibition (Merleau-Ponty) and a maximalisation of the 'maximal grip' (Dreyfus). I suggest that this encounter enabled the metaphor of the 'maximal grip' to manifest through the extension of touch.

For each object, as for each picture in an art gallery, there is an optimum distance from which it requires to be seen, a direction viewed from which it vouchsafes most of itself: at a shorter or greater distance we have merely a perception blurred through excess or deficiency. We, therefore, tend towards the maximum of visibility and seek a better focus as with a microscope. (Merleau-Ponty, 2012, p.316)



Fig 55: Louise Bourgeois, (2000), *Cell XIV (Portrait)*, (Photo @Tate Modern)

I have found it useful to return to Merleau-Ponty's thoughts on maximalisation from a material perspective and consider the previous quote in relation to the ways that Mark and Jo find their optimum distance to see a piece of Bourgeois' Sculpture. How did they 'seek a better focus' and how did that change the connection to the artwork?

Mark called me over to where he was standing and said that he had had an epiphany: "It is all a set up isn't it, the colour, the shape, the size", he said. He continued to tell me with excitement how perfect it all was and how it was as if everything he had been thinking about was clear now and there was nothing left to say.



Fig 56: Foster, K. (2017) Mark, PAO, & Louise Bourgeois (2000), *Cell XIV (Portrait)*, Tate Modern.

Standing in front of Bourgeois' 'Cell XIV (Portrait)', Mark lifted the 'pebble' into the air to offer it up to the three adjoined heads within the metal cage in front of us. "Look!", he said. I looked between the red pebble and the sculpture and could see how perfectly congruent the 'pebble' was to the shape, size, and colour of the open mouths of the heads. I could see the material match and wondered if that was enough. It seemed obvious to begin with that the red fabric of the pebble and that of the sculpture would link, but Mark continued to hold the object out with his arm stretched straight as though a forceful pull was being exerted on his arm by the sculpture.

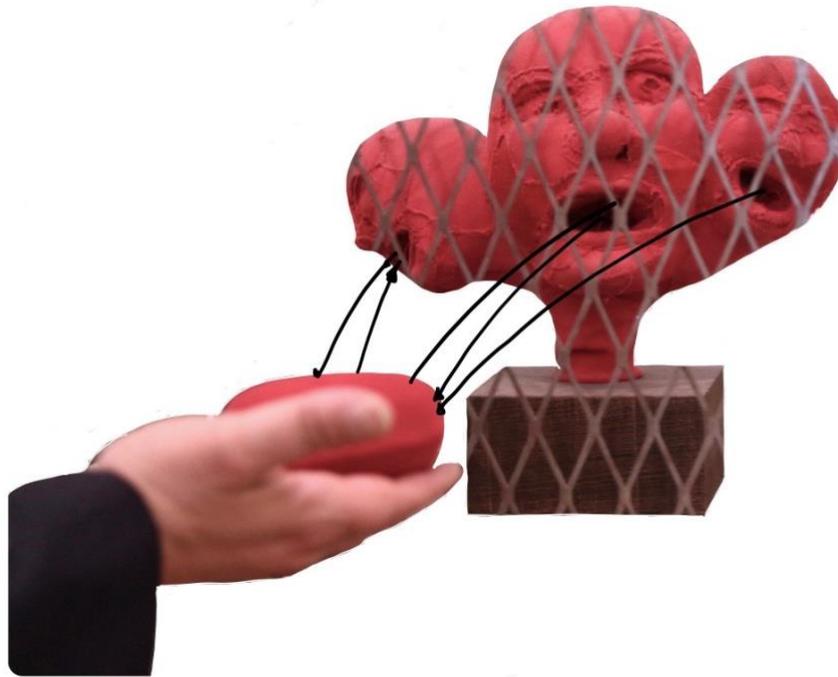


Fig 57: Foster, K. (2017) drawing of Mark, PAO & Louise Bourgeois, (2000), *Cell XIV (Portrait)*.

It felt as though there was a visible and tangible charge between the PAO and the artwork, that they were engaged in an emerging material conversation. “I am holding her voice in my hands!” he said nodding with the pebble in line with the mouth of the sculpture. This utterance felt like a declaration by Mark rather than a suggestion of what was happening. It was also more than the obvious material link between red fabric – red fabric, it was something more profound for Mark, more material and more tangible. At that moment, it was his absolute belief that the pebble had become the embodiment of a voice that was removed from the heads of the sculpture in front of us. The objects seemed to complete each other, fit into each other, were one and the same. An extraction out from the sculpture and into his hand.

Is it possible that as Mark's arm remained unwavering in its position, stretching out in a direct line to correspond with the mouth on the other side of the cage, that he had found his optimum position from which he could maximalise his grip on the artwork? In deeper correspondence to the earlier Merleau-Ponty quote, had it provided the ‘focus as with a microscope’ through which clarity took over from a ‘haze of perception’? Was Mark's grip working metonymically as a grip, the part working for the whole, a physical grip on the object aiding a mental, emotional, and sensory grip on

the phenomena of the encounter of which the artwork had become the focus? With his hand clenched around the 'pebble', Mark looked at Jo and repeated "It's her voice!". To my surprise Jo nodded her head with a vigorous force that felt like more than an affirmation of what was spoken. It was as if she understood what was happening perhaps because she recognised something of the experience herself.

Their agreement or understanding seemed to represent a significant confirmation of the participants working beyond conventional rational expectations of meaning making in an art museum - that is working in an emotional, sensory, and imaginative way. I suggest that this process could be considered an 'affective contagion' (Ahmed, 2010 p.36), where aspects of affect are seen to 'pass between bodies' and in a sense become infectious and equally shared. Was Jo's agreement with Mark an example of this contagion that seemed to bypass cognition, had she joined in with Mark and become caught up in the moment of encounter? Ahmed suggests that in contagion what is passed on and what we catch is subject to what we have been introduced to, and how involved in it we have become. It is highly probable that the previous experiences in the Turbine Hall were contributing to the shared sense of understanding, the affective relationship that had already formed through the earlier material encounters, associations, and actions. There was a sense that affects had passed between bodies and objects forming an affective relay (Massumi, 2013, p.42) that we could all potentially become entangled in. We were able to be within an affective experience outside of a rational factual mode of being with and perceiving the artwork.

With the 'pebble' remaining aloft and extending out from Mark's body, I felt a shift in my own understanding of the artwork through his understanding of it, but this shift was not just a conceptual one. Mark had turned the 'pebble' into something that captured the sound that he believed the sculpture was silently making. He had removed the potential sound from the screaming heads, and then envisaged the voice as a solid form in his grasp. This transformative leap between matter and perception had allowed Mark to perceive a solid object to be equally understood as the manifestation of a captured sound. Mark's physical touch had activated an 'intangible touch' (Springgay, 2008, p.29), allowing him to imagine and believe that he had pulled the PAO out of the sculpture's voice box.

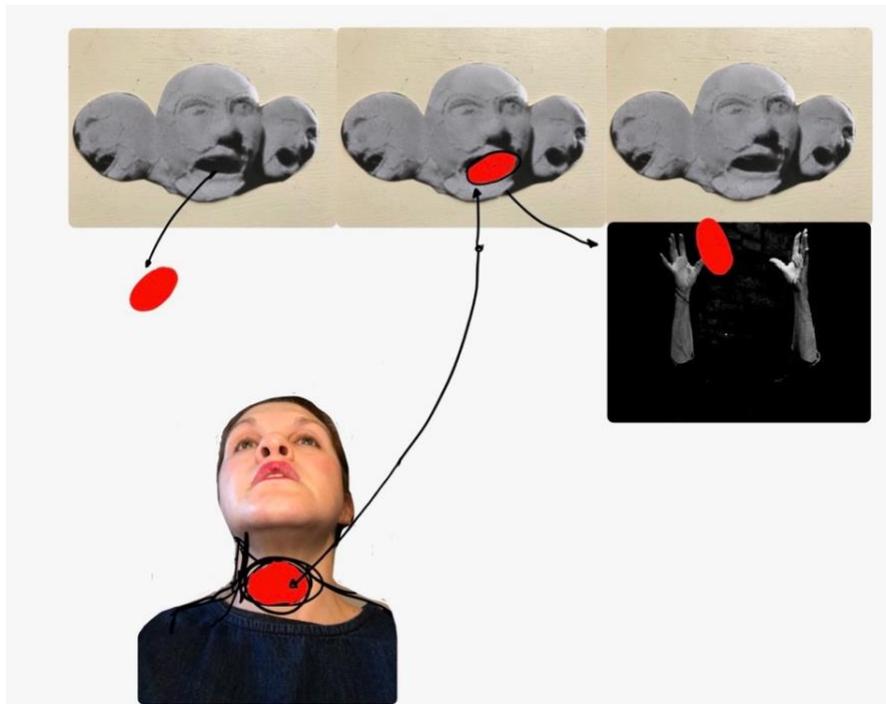


Fig 58: Foster, K. (2017). Drawing of observation.

Perhaps influenced by 'contagious affect' I became aware of *my* body, *my* mouth, and *my* voice; I felt the lump of the pebble in *my* throat. I wanted to swallow the 'pebble', to digest its dense form, perhaps an irrational and bodily desire to understand in a way that was appropriate to the situation. Mark had already made this PAO emit sound earlier when he hit it onto the floor of the Turbine Hall. It felt as though this was reactivating his previous experience, his own process of relating to it, but this time he was activating without the aggression and without the previous scepticism or mistrust. As discussed in Chapter 2: Practical Methods, I was aware that using photographic documentation to capture the essence of this kind of experience was very limited and I tried to capture this embodied experience retrospectively through writing in my blog and making various drawings (fig. 58) as a way of trying to make these feelings about the 'pebble' manifest.³⁷ I had drawn over a black and white film clip of Frankenstein holding his hands in the air, making him capture the 'pebble'. It is my speculation that the 'pebble' in Mark's hands-of-capture had been

³⁷ The diagram was uploaded to my blog directly after the event.

dislocated from any sense of pedagogical predeterminations within the 'disorientating dilemma' (Mezirow, 1991, p.168) of the Turbine Hall experience.

Threading back to the kidney story, I would suggest that the red PAO was shifted from its original state in this encounter becoming an 'Organ Without Body' that was waiting for correspondence and connection. Mark was connecting each of the object's functions and status through his encounter, as an embodiment of Massumi's mutual materiality in which, 'Things, perception, and thought are in a reciprocal movement into and out of each other and themselves' (2002, p.103).

The 'pebble's' status had become heightened beyond its simple form; Mark's imaginative and subjective projections had also put its status as a conventional solid in doubt. From a rationalist perspective, this might appear to challenge ordinary belief structures, but from a creative and imaginative perspective the shift he made was a necessary ingredient without which the world can be no more than concretely real. I suggest that Mark's extended arm that gripped the 'pebble' was a means by which he was proximally locating his 'intangible touch' and close attention in or around the heads of the Bourgeois sculpture. This bodily enactment of a prosthetic pedagogy offered multiple sets of correspondences between bodily affects, voices, thought, minds, and emotions.

The body and thing are extensions of each other. They are mutual implications: co-thoughts of two-headed perception. (Massumi, 2002 p.95)

I suggest that the 'mutual implications' of body and thing are a vital but often overlooked aspect of learning experiences in the art museum, conventionally active in intangible ways and tangibly activated by the PAO. The correspondence between theory and practice that manifested with Mark's encounter can extend the dual heads of perception-metaphor, towards a body-head and thing-head assemblage. If, as Massumi asserts, body and thing are 'two poles of the same connectability' (2002, p.95), a multiplicity of poles could be considered as part of an ecology of connectedness that were forming between and around Mark, the 'pebble', the sculpture, myself, and other gallery visitors. It felt as though there was a network of palpable threads in the gallery, like the air had become thick with correspondences.

In this act of mutual connection, Mark appeared to be perceiving differently than he had earlier in the day. The 'pebble' that I have discussed as a probe in the Turbine Hall, became a 'plug-in to the impossible' (Massumi, 2002, p.97). Massumi uses the term 'plug-in' as a point of location within a binary continuum that runs between the polarities of perception and thought. Notwithstanding the inherent problems of over-simplification within binary thinking, this continuum offers a way of considering what I think is Mark's sensory *plug-in* to the body of work made by Louise Bourgeois. At one end of the thought/perception continuum is 'action under way...; [a] sensory plug-in' and at the other end a 'purification of experience, thought-out (the only-thought)' (2002, p.91). With neither polarity achievable in the absolute sense of the terms, Massumi argues that we move up and down the continuum as we experience the world: sometimes sensing more, sometimes thinking more. We can imagine Mark sensing correspondences with the Bourgeois objects, but we also experience a move down the perception/thought continuum in his belief of having found her voice. The key point here is that Mark selected his subjective point of interest and *plugged-in* to the experience based upon the felt materiality and his awareness of an implied lack of sound.

Massumi argues that when one is 'selectively' (2002, p.91) plugged-in to the perception of a sensory experience, latent potentiality can be projected down the continuum and the thing that is the focus of it becomes more useful, more extended, more thought-out for actualisation. Thinking actualises the potential, and simultaneously limits it as it is actualised. For Massumi, this is how the forces of latent potentiality, of immanence, become manifest. We plug-into experiences via the sensory and we intuitively select something from the vast potentiality that things hold. Our basis for selection of one sense over another is derived from what we subjectively need for the experience of a specific instance. To link the act of selectively plugging-into a sensed experience with Merleau-Ponty's 'intentional arc' (2012), I suggest that the subjective interest that is temporarily freed from the predetermined in a prosthetic pedagogy is projected out from the body and located in other bodies/artworks. In Mark's case, the PAO provides a launch point for this projection enabling it to be plugged-into the body that is Bourgeois' 'Cell XIV (Portrait)'. This subjectively determined selection that could happen at any point in the thought / perception continuum could provide a crucial third pole to the binary, the subjective plug-in serves as a means of departure, a

point of infinite variability and extension according to the individual needs of any and all learners. In direct correlation with my research question 2, I argue that there is the potential for this process to enable a maximalisation of agency for all involved in the close encounter.

Massumi thinks of the plugging-in of sensation as a connective plumbing process through which immanent forces can be drawn-out and piped from the thing in the experience. He suggests that '[i]t is only by plumbing that connection that anything truly new can arrive' (Massumi, 2002, p.97). These new prehensions of perception are '[...] the real unthinkability of things, the as-yet unnecessary and stubbornly useless, registering as a tending, as a to-come to be in the world' (Massumi, 2002, p.97). To return to the kidney transplant, when describing the operation, the surgeon suggested he was merely a plumber. I wondered how the potential *plumbing in*, felt through the PAO, resonated with the potentialities of a new experience and a new set of connections aligned with the metaphor of the transplant. The material organ plumbing, and Mark's connective plumbing seem to align. The *plugging in* to a specific object, both sculpture and body, worked more vitally.

Mark's embodied learning encounter, facilitated by the PAOs and actualised through the Louise Bourgeois sculpture, created an event beyond his normal or habitual way of negotiating the art museum. He navigated the space differently than any of the other gallery visitors that were present. It felt like I could then hear all of the objects resonating together, what Bennett might call a 'shimmer and spark' (2010, p.5) of affect. As the group inhabited and occupied the gallery space, they generated a sense that everything within the gallery's ecology had been heightened, that everything had the potential to be mobilised for learning, that everything was available to them.

I mentioned to Mark how I had reacted physically to what he had communicated about his learning experience, and rather than responding with surprise or misgivings, he agreed, looking almost energized by his discovery. "Today was all about this moment, wasn't it?", he said, as though he had been primed to make his connections, as though he had just uncovered what I already knew. It was as though he had solved a puzzle - "Yeah, yeah, you are like Derren Brown", he said laughing. I had been described as a grip held in the participant's hands and now, I was cast in the role of a magician or illusionist. I suggest that, whilst he had reached a position of power and of agency in

his encounter, that his framing of me as Derren Brown voiced his doubts, suggesting a form of trickery, or his disbelief that what he had experienced had not been set up beforehand. I wondered whether the PAO and the plumbed force of Louise Bourgeois' subjective voice had enabled Mark's subjective voice to emerge. I suggest that this physical engagement with the 'pebble' became a 'prosthetic embodiment' (Garoian, 2013, p.124), an extension of the materiality of the body that made a virtual or intangible connection to what could be sensed in the Bourgeois sculpture.

After some time, Mark walked away whilst Jo was still present. She was looking into 'Cell XIV (*Portrait*)', and her attention focussed on the space between the three heads and the dusty floor of the cage that contained them. Jo was squeezing and folding the felt plasticine form in her hands. She got onto the floor in front of the cage, putting her face to the mesh and began to gently blow the fluff that was on the bottom of the cage towards the rear, causing it to accrue into shapes that wool spinners would call 'rolags'.



Fig 59/60: Foster K (2017). Jo & Louise Bourgeois, (2000), *Cell XIV (Portrait)*.

This was no longer a sedimented residue left behind from the sloughing of human skin and clothing fibres; it was a gathering that was more of a deliberate and delicate matter shaped by breath. With

a sense of surprise, Jo exclaimed, "The fluff is becoming the same shape as my object!". The rolags echoed both the colour of the metal cage and the folded grey of the felt object in her hand. As Jo continued to blow lightly into the cage, I became aware that she was trying to control the movement of the fluff-shapes, a virtual sculpting process. I was aware of her breath as a literal projection of herself into the artwork, a proximal way of touching and reshaping what could be considered to be an ephemeral intra-action (Barad, 2007) of artwork and audience.

Standing just by Jo, I found myself thinking of the three open-mouthed heads directly above her own, and how she was using her mouth to push out her breath and push the fluff. Mark thought that he had managed to capture the expelled voices of the three heads in his hands, a trapped exhalation. Jo appeared to be acting in correspondence with Mark, a contagious blowing of breath back from whence breath had come. For Mark, the pedagogical object had been an object that facilitated an action of capture. For Jo, the felt-plasticine seemed to have catalysed a breathing action. For both, the attention had not been on the PAO itself; it had been upon what happened through its use and how it had potentially maximalised their ability to act with more agency. The significance for Jo and Mark seemed to be within their positioning in relation to the Bourgeois artwork, and their activation of it. They had been attentive to it, attuned to it through their objects, and charged it with their senses. They had created a contingent and resonating 'swarm of affiliates' (Bennet, 2010, p.31) that had set everything in flux.

Jo wasn't unaware of the other visitors around her in the busy gallery, nor hesitant in her actions, she was immersed in an intense sensory dialogue. She had a purpose and an intention as she remained on the floor of the gallery seemingly looking at an empty cage. Rather than receiving meanings from the artwork, they were drawing something out, forging new connections. Jo's need to get on the floor and to crouch in front of the work became both appropriate and necessary. She found meaning through a material correspondence where every element around her was potentially available for interpretation.

I was aware of the significance of the encounter we had experienced whilst we were in and amongst other people. The group had become so far removed from the other visitors although occupying the same space. When we came together to discuss our interventions, we became

aware that next to our group was another group on a guided Tate tour. As the tour group quietly listened to the information about the Louise Bourgeois work, the dates, material processes and meaning, we unpacked throats and the screams, bodies, fluff, skin, and breath of their encounters. The two groups side by side engaged in different dialogues, different interpretations, meanings, and perceptions both as valid as each other, yet both revealing a different set of truths. One subjective and materially realized and in excess of what was already known.

There is a sense that the encounters that unfolded during that day gave legitimacy to a different type of embodied interpretation. These exchanges allowed the participants to perform with the objects as the relationship between them steered the direction of the encounters. The intra actions (Barad, 2007) that developed were undoubtedly understood to be full of affective qualities, material force, and entangled subjectivities whilst acknowledging that the 'elements by themselves probably never cause anything' (Bennett, 2010, p.33). Critically, it felt as though the clash and clang of the material meeting points generated a new space for interpretation, a space that the participants entered.

The objects that had been packaged in the lockers were propelled into action and became valid and valuable only through the participants' actions. Regardless of my reading of the objects' quality or validity, they were the source material, the subject, and the object, and allowed the group to 'accept an interpretation as their own' (Mezirow, 1991, p.11), even if at odds with previous encounters.

The introduction of the prosthetic trope allows the potential for a different pedagogical museum encounter. One where meanings emerge through the physicality of material methods of interpretation and understanding. Garoian argues that the potential for a prosthetic pedagogy is that it 'challenges the reductive positioning of artworks in museum education as it moves knowledge toward unrelated systems of understanding' (Garoian, 2013, p.88). If we get closer to this experience and heighten our potential through a material act of understanding, might it afford us something more profound? The 'maximal grip' might not be the grasping with our eyes and the bend or arch of our bodies, but in the potential to collapse the distance in between. It is in extending this visualization towards something embodied and performative that, 'it becomes clear

that experience is an act rather than a thought' (Mezirow, 1991, p.21). Both the material and the interpretation are equally *felt*.

There is a place I suggest where these material interventions shift the hierarchical layers of artist and viewer, of what we might be presented with, and what we might present ourselves. Matter moves bodies and incites mobile-physical-thinking, and we may act differently because we become different through the new exchange with material. I will go on to argue that the force of the physical material encounter brings us nearer to the material which we are asked to view at a distance and at arm's length.

The body is opening itself to qualitative change, a modification of its very definition, by reopening its relation to things. (Massumi, 2002, p.116)

Ribbon

In the early session in the Turbine Hall, the group, as well as discussing the objects that I had given them, had also discussed how imposing the architecture was. We had wondered how we might make an impact on this empty space make it our own in some way. This was a speculative discussion rather than a plan for intervention. After moving from gallery to gallery with the objects, we found ourselves back in the same cavernous space. The attitudes of the participants seemed to be different then, more self-assured in Tate's spaces, perhaps with more of a sense of entitlement to occupy Tate's territory in different ways. They had assumed an importance and value in the ways that they were now insistent about the appropriateness of their actions. Jo had even wanted to wear the shoe last ears that I had been wearing all day and had placed them on her head as she discussed the encounters and the potential of our return to the Turbine Hall.



Fig 61: Foster, K. (2017). Jo in shoe last ears. Tate Modern.

The participants seemed to be more playful in outlook, a purposeful play that was full to bursting with intentionality. In playful interactions with materiality, sensory experiences and affect-based relations had been given their due. With pre-determined ideas held in check, the phenomena of play seemed to ignite imagination and open-up thought. These imaginings were not passive escapes; they felt like vital and unexpected encounters in the galleries. I think that the transformations through the objects prosthetic reach had enabled their actions to become meaningful interpretations, providing new relationships with the artworks. The process of play had become objectified through the PAO and artwork connection, materialising something beyond the habitual and towards a validated subjective encounter.

Through such an objectification the student/player transcends his [or her] established world, produces a new set of possibilities, and in doing so appropriates them as his [her] own.

(Gallagher, 1992. p.144)

Possibility seemed to have become a more dominant factor in the negotiation of the territory that Tate (and art museums in general) invited us into. I could see that the participants were claiming a territory for themselves in the gallery, and I would argue that their actions suggested that they felt it needed to be claimed.

Contested Territories and Yellow Lines.



Fig 62: Foster, K. (2017). Satin ribbon roll.

The initial tentative explorations of the participants had been overthrown in the galleries we had visited; the invitation to occupy territory had been taken and the occupation had flourished. As we assembled again as a group in the vast space of the Turbine Hall, I had wondered how to end the day, what I could draw together, and what they would offer by way of summary. I had held back some additional objects and materials to work and play with and intuitively I offered these to the participants, almost as if I was seeking a speculative and materially based conclusion. I had a large roll of yellow satin ribbon that I had had to introduce to the Tate interpretation team early that morning along with the other objects I had brought.

I had outlined that there was the potential for the ribbon to be used in the Turbine Hall at some point, if appropriate, and had shown them the roll in my hands whilst wearing my ears and chair back. I had thought that using or unrolling the ribbon within the Turbine Hall at the end of the day could be a useful material bookending to the encounters within the galleries, but this was a speculative plan. I could not have known in advance how the day would unfold and what connections and experiences would have emerged. This returns to Manning's (2016) writings on this unknown process of practice research detailed in Chapter 3: 'Almost Impractical Anti

Methodologies'. When we entered back into the Turbine Hall, we discussed how the ribbon could be rolled along the floor but as a group we couldn't foresee what unravelling the ribbon could do. The participants discussed who might roll the ribbon. Electing Lloyd for the task, he picked up the yellow satin roll prompting discussions about technique for a smooth unfurling across the space.



Fig 63: Foster, K. (2017). Lloyd ribbon rolling. Tate Modern.

As Lloyd silently began to unravel it along the concrete floor, I was immediately mindful of his earlier actions when he had rebelliously skimmed his flattened felt plasticine disk a few meters across the floor of the same space. This was a different action, it felt somehow more knowing and assured.

As the yellow satin line unfurled, more and more space seemed to be claimed by it. Lloyd's action with the satin had appeared to split the space in two, as would a pencil being drawn down the length of a piece of paper. This simple act altered my attention to the materiality of the floor, and I noticed the scar of Doris Salcedo's artwork 'Shibboleth' (2007) ³⁸ zig-zagging its way down the

³⁸ Shibboleth <https://www.tate.org.uk/art/artists/doris-salcedo-2695/doris-salcedo-shibboleth> It was interesting to see that Salcedo's work had directly cut into the institutional space of Tate and responded to territorial issues of power. In the text associated with the artwork Tate questions; 'What might it mean to refer to such violence in a museum of modern art?'

space. Salcedo's artwork had originally provided a crack through the concrete of the Turbine Hall, an action that had directly impacted the architecture of the space, the rupture questioning, extending, or breaking borders and altering it beyond the exhibited time of the work. The filled in crack was still present and a memory of the rupture *Shibboleth* had caused. The yellow ribbon followed alongside and was now set in dialogue with the trace of 'Shibboleth', a fault-line in the concrete. If Salcedo's artwork had been a deliberate rupturing of the institutional space, what did the new and temporary yellow line afford?

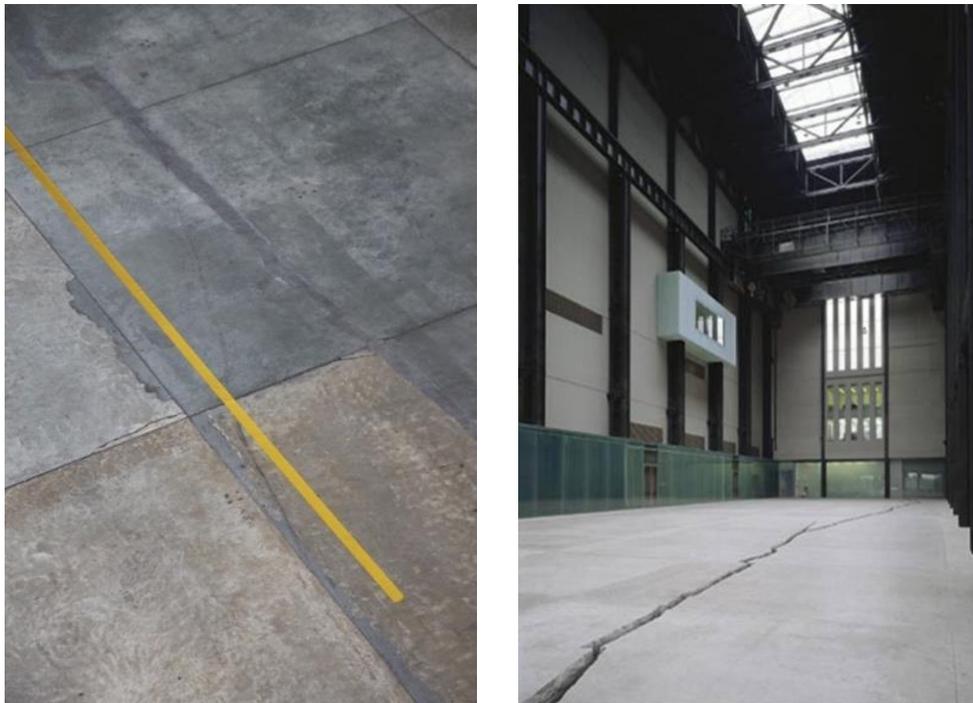


Fig 64/65: Foster, K. (2017). Ribbon in Turbine Hall & Salcedo, D. (2007), *Shibboleth*.

In contrast to the powerful and violent rupture 'Shibboleth' must have made when it was cut, the ribbon had silently brushed the surface, stroking it, a soft imposition. Lloyd's slight material act had softly appropriated a temporary power over the space that surrounded it. I had been unaware that Lloyd had ended the unfurling of the yellow line at the door to a staff entrance that opened out into

the Turbine Hall. As Tate staff came out through this door, they intuitively avoided stepping on the satin and walked along it, following its path.

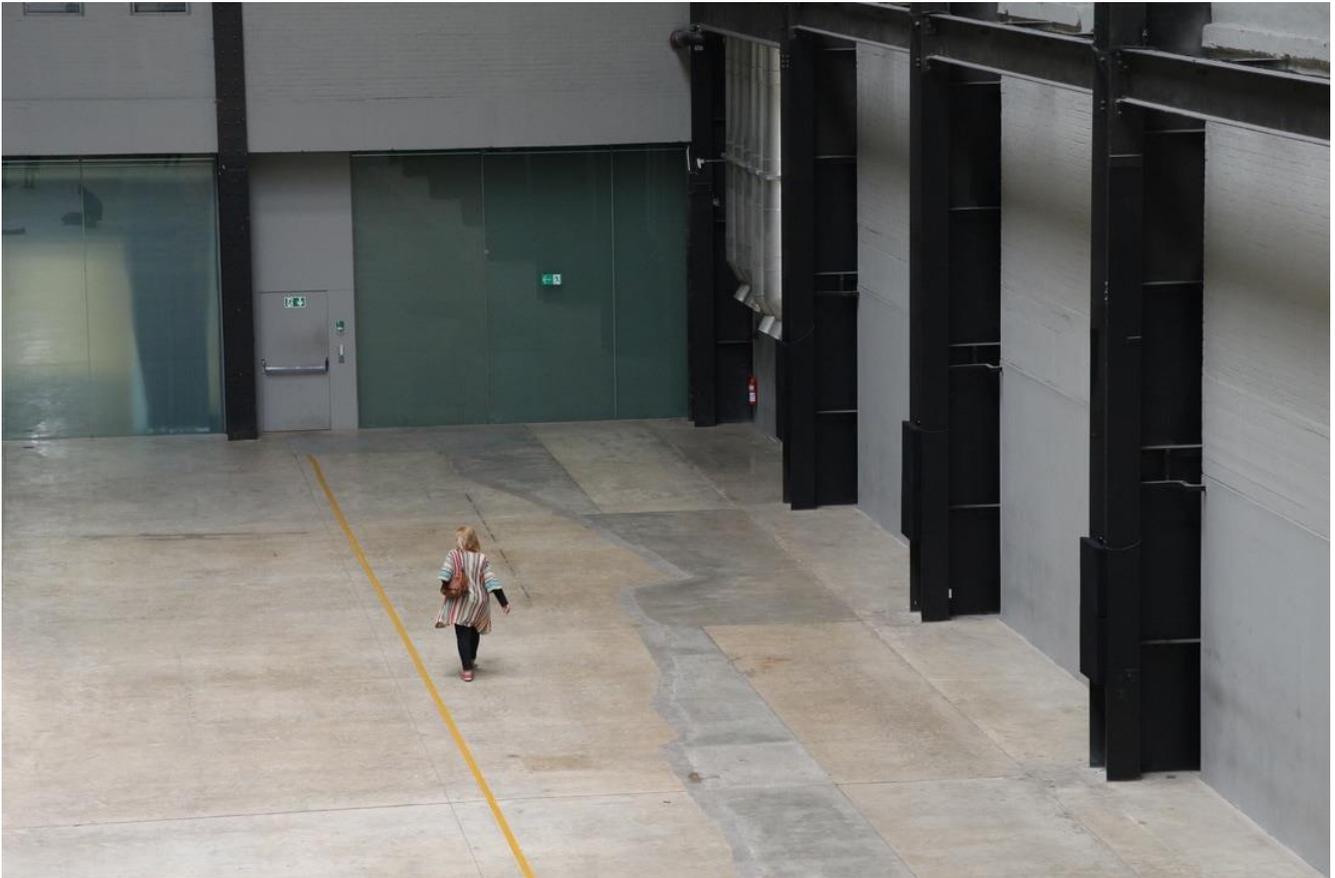


Fig 66: Foster, K. (2017). Ribbon and Sophie in Turbine Hall, Tate Modern.

I realised that it was regulating movement down the space, just as any traffic line would on a public highway, and that conventionally yellow lines signified the prevention of any unauthorised stopping. It also was holding a group of school children to one side of the Turbine Hall. Was this an example of making-visible of tacit behaviour? Had it turned the hall into a court of play, just as a line would in a tennis or basketball court as a new space of territorial contests?

Through the day, the participants had actively interrogated the spaces and artworks at Tate Modern, questioned what they were allowed to do, and altered their normative approaches in claiming the space they knew with differing material acts of ownership. Whilst the participants claimed the space we had occupied somewhat surreptitiously at the start of the day, they now

stepped back from the ribbon leaving it unapologetically on the floor and delineating a space at Tate that they had not had access to before.

It is important to note that whilst the action with the ribbon seemed to demonstrate the participant's new confidence or agency in Tate, it was only made possible by seeking permission. The power bestowed in me to share the objects and for them to use them was granted as an exception, giving a glimpse of what could be possible in the art museum, rather than indicating a pedagogy that would be widely available. I will go onto discuss how the actions from this initial day indicated the need to cross the visible and invisible institutional boundaries and how the PAOs became stronger catalysts for this endeavour.

We ended the day with discussions about what the handled objects had enabled us to do and agreed to meet again, once I had made another set of objects for them. I took the chair back off my back and whilst my body no longer held the wooden shoe last ears or the heavy wooden seat, I still felt the weight of my encounter with them. I packed the objects away and left the art museum and, in so doing, I equally ended the five-hour performative and pedagogical role.

Chapter 7: Performativity

A Form of Performativity

This chapter sets out to identify the relationships between the virtual experiences, the defamiliarised actions, and my performative roles that are critical to this research-creation. The encounters that are outlined in the previous chapter additionally underpin how an attentive material and performative process is threaded throughout the PhD process.

In identifying Allan Kaprow's (1993) definition of the term performative as a useful approach, I discuss the significance of extending from habitual knowledge through relational and pedagogically performed experiences. I question how new actions, physically activated through material encounters, shifted the emphasis away from habitual ways of operating in the art museum by activating a closer physical relationship. Using Peter McLaren's 'liminal servant' (1988, p.11) to theoretically question how an attentive and materialised pedagogy might be understood, I discuss what being pedagogically available for the participants might look like in a performative and prosthetic pedagogy.

The performativity within this research-creation is understood as a layered and entangled series of processes and events. These layers create a strata of actions that build a culture of physicality within the pedagogical processes encountered. This includes the way that the *Pedagogical Art Objects* were made, the way that I performed the objects with or on my body, the way that the objects were presented, delivered, or unpacked, and the way that the participants intra acted (Barad, 2007) with the objects. Therefore, the levels of performativity are enacted differently within each stratum but understood as enmeshed with notions of touch and encounter throughout the research process. There was the potential for each contributing factor to alter meanings through material, performative, and 'improvisational strategies' (Garofalo, 1999, p.23) built within the object encounters.

In the earlier description of Jo and Mark's exchanges at Tate, it was clear that their relationship with looking, and interpretation changed through their physical relationships with the objects. New

connections formed as gaps began to close between the objects in their hands and the exhibited artwork, as they reached towards exhibits and used their bodies in more active and unfamiliar ways. The distinction between the action and the objects (pedagogical and exhibited) blurred as meanings were constructed in real-time, live, and intuitive connections. The performative actions, not known in advance of the encounter, were materially speculative and developed through a more corporeal engagement with looking, as the participants performed the objects and, in turn, the objects made the participants perform. I suggest that they looked *through* touch and thought *with* materials, creating a chain of performative events where 'distinct agencies do not precede, but rather emerge through, their intra-actions' (Barad, 2007, p.33). These new material exchanges were played out and acted out with the materials of the objects and their bodies.

This could be understood as a 'visible staging of pedagogy' (Verwoert, 2001, p.182), a materialised learning or interpretative act. This staging suggests a form of performativity where learning manifests as an action and as an experience - a term that could potentially correlate with the exchanges encountered by not only Mark and Jo, but all of the participants in the initial research session at Tate. I was interested in extending this visibility and questioning whether making visible or seeing pedagogy enacted remained too distanced from the physicality of the learning encounters. My intention was that the PAOs enabled a more direct material engagement in the art museum, an encounter that extends from the visible experience to something more embodied. I am suggesting that a staging of pedagogy as an embodied encounter through a direct physical and material performativity (as already seen with Groups 1's experiences) could create the potential for an individual to engage more intently and develop an improved capacity to perceive artworks.

In Massumi's writings on the encounters with exhibited artworks, he suggests that the viewer perceives work, textures, shapes, and material through a form of 'kinaesthesia', a sensory act that 'can relay into touch' (Massumi, 2013, p.42). This relay forms a circuit or transmission between the potential of what the body perceives and the potential for an engagement that is more physical and embodied. What is significant to performativity is that Massumi positions potentiality at the core of the encounter and argues that the virtual exchange and the lack of physical relations keeps the artwork/thing full of virtual possibilities, and the 'potential our body holds to walk around, take

another look, extend a hand and touch' (Massumi, p.42). Massumi is not referring to the physicality of touch but rather its perceived potential and, whilst there may be the opportunity to 'take another look', there is a likelihood that any proximity would be discouraged in the art museum unless the work is directly framed for interaction.

It is arguably important that the visible and invisible boundaries around particular exhibits are understood as relevant and appropriate, allowing artworks to survive beyond the limitations of their durability.³⁹ Whilst this protection of valuable artworks is understood, it is interesting to consider Massumi's ideas of a virtual relationship with the materials. He questions what kind of relationships with artworks are prevented by these material limitations, an experience where, 'the relays of touch and kinaesthesia will not take place' (2013, p.44). A space where the materiality is encountered through a non-material relationship. Massumi argues that the potentials that are present within the artwork can only be accessed or 'appear' visually (p.44). These potentials are the habitual and traditional ways of participating with forms of artwork where viewers are removed from inhabiting the same space as the material, behind an imagined line, or physical boundary. The material encounter that Massumi suggests is held almost entirely by the visual potentiality of the work and, as a consequence, Vervoet's 'visible staging' of pedagogy (2001), remains distanced.

As museum visitors, we do not witness the prospective touch as it happens; rather, we witness a collection of evidence that suggests prospective touch happened. (Dargaj, 2011, p.30)

The touch that is suggested by Dargaj, is the touch that happened through the artists making and not our own touch as visitors' or viewers; we imagine an *other's* touch, an *other's* making. The performed materiality belongs to someone else, and we encounter that vicariously, often through looking at its materiality. There are two prospective relationships in the encounter with the artwork: one in which we can imagine the artist's touch and another neglected one that involves the need to actually touch as a way of expanding understanding. I argue that there is the potential for a real

³⁹ This is with the understanding that some artworks can be interacted with, but this comment is connected to conventional ways of looking.

touching relationship with the artwork that can transform us as learners by grappling with its materiality and physicality once removed. This could be considered as an aspect of seeking the optimum position to see and visually encounter an artwork. A bodily grasp which is virtual or imagined can be formed through the act of looking or, even better, within a scenario where 'we virtually live relation' (Massumi, 2013, p.43).

Through my research encounters, I have endeavoured to find ways to materialise the relational experience between artwork and participants, to extend and act on it. This is beyond what might appear visually, extended to consider what might be felt through a more physical and performative act, where participants experience and test the relations in the midst of a material encounter. This could be understood as a form of phronesis, a material way of knowing.⁴⁰ The performative and material actions inhabit the small but significant space between the potential of the artwork and its actualisation, the small liminal space between our bodies and the exhibits - a learning space. A space that, I argue, can be charged by the physicality of another material, a PAO that helps a learner to perform an embodied interpretation.

I am suggesting these PAOs can provide networks and correspondences between the virtual and material that does not simply relate to how the body might move but through 'the interconnections of all phenomena (human and non-human)' (Springgay., Rotas, 2015, p.34). This performative pedagogy creates a place where knowledge and understandings are unravelled or repositioned, where the recognised approaches to looking are challenged, becoming both 'heightened and intensified' (Dewey, 1934, p.306). Examples of these performative correspondences are evidenced in the initial experiences at Tate where the participant's bodies become more directly active and performative in their object encounters. What is the different nature of this performativity - that is physically enacted through materials when considered in relation to more conventional understandings? How can one move towards a palpable physical act after the virtual potentiality framed by Massumi is set in play? I will go on to explore how this differently defined performative

⁴⁰ Atkinson also uses phronesis (2015, p.48) in relation to an active knowledge.

framework is embedded within the encounters of this research, and why it is critical to a prosthetic pedagogy.

Performative Defamiliarization

In Karen Barad's paper 'Post Humanistic Performativity' (2003), she questions whether 'all performances are performative' (p.8) and identifies the need to understand who or what is included in the actions, whether 'material and discursive, social and scientific, human and nonhuman' (p.8). At the start of the research process, I naively saw my pedagogic delivery, material, and actions as being within my normal mode of operation and did not understand, state, or declare the performative as a critical aspect of my pedagogical practice. My habitual mode of being as a pedagogue was so embedded into how I materially articulated ideas within the university, the gallery, the museum, and the studio that I did not question how profound its significance was for me as an artist and educator. I now understand the encounters in my PhD have forced a reframing of the performativity inherent within my research-creation.

In his essays on the 'Blurring of Art and life' artist Allan Kaprow (2003) identifies two definitions of performance: 'one refers to artistry, as in performing on a violin: the other has to do with carrying out a job or a function, as in carrying out a task, service, or duty' (Kaprow, 2003, p.173). Kaprow's interest was in identifying the differences between a theatrical ideology, where performance is staged and scripted or resides within recognised cultural institutions, and non-theatrical aspects of performance when actions take place, potentially unseen in a non-art setting. He recognized a performative process that 'does not have to be on stage and really does not have to be announced' (Kaprow, p.174).

Kaprow's writings on what he terms 'lifelike art' developed in the 1970s when he was heavily involved in the Fluxus movement and the performative 'Happenings' of the 60's and 70's. Whilst this performative time was significant within an art historical context, for the purposes of my research it has been important to identify how aspects of Kaprow's work can be considered in relation to the form of performativity within my research-creation process. Kaprow's work and questioning of the status of art, everyday materials and their encounters can be seen to be directly

connected to a prosthetic encounter, a prosthetic pedagogy, and the development of performance art practice.⁴¹ For Kaprow, these physical conversations focussed on the possibility of performing life; not simply being in it but being in it and understanding the performance of it, simultaneously.

Kaprow suggested that to pay attention and to see everyday routines more closely and more thoughtfully, to even contextualize simple sequences, allowed a deeper awareness of art and life's possibilities, their performance, and their action. He argued that the attention on our normal behaviour would bring with it a defamiliarization and the possibility of meeting something anew through a 'phenomenal and experiential' (2003, p.187) process. What was familiar could potentially become peculiar and self-conscious by the participant/performer developing a new relationship with the action. The notion that brushing one's teeth or washing one's hands, as an example, (p.221) could become something greater than its habitual action and provide the potential for a more considered awareness allowed a questioning of where performance potential might happen and what form it might take? Kaprow identified how a close physical observation of phenomena could become a form of performativity in its own right, where recognisable experiences could reveal themselves with more clarity and focus whilst equally becoming more surreal.

In other words, you experience directly what you already know in theory: that consciousness alerts the worlds, that natural things seem unnatural once you attend to them, and vice versa. (Kaprow, 2003. p.190)

This notion that a known encounter can be experienced differently, more intensely, through its physicality has been critical to my research focus. As my participants were very accustomed to the art museum - to encountering artwork, to making it, or teaching about it - the possibility of shifting their habitual and virtual encounters with art required a materially pedagogical and performative

⁴¹ Garoian's writings on Kaprow in '*HAPPENINGS* - (2018b) question the connection points between the Fluxus and Happenings of the 1960's -70's as more relational and provocative attempts to question the boundaries of art practice and interaction and performativity.

steer to create a more vital and immersive way of knowing. My PAOs were intended to become a critical part of the participants' close observations and interventions, so what they 'already knew in theory' (Kaprow, 2003, p.190) could potentially become what they *felt* in practice. By extending the virtuality of an experience towards a 'physical acting-out' (Massumi, 2008, p.33), I had begun to see that even small material and performative shifts (felted plasticine and capturing voices respectively) had started to interrupt and challenge their normative approaches.

Whilst Kaprow details the habitual processes of everyday automatic domestic routines within his performative actions, my participants usual routines of looking and encountering exhibited artworks could equally be framed as automatic or established. They were 'art-conscious' (Kaprow, 2003, p.184) and, in a sense, they expected the unexpected that encounters with art can provide. This had made me question how the introduction of PAOs could change or heighten their engagement if the participants were already 'accustomed to accepting states of mystification as a positive value' (p.184) through their experience/roles/practices. I wanted to know if positions could be interrupted and make way for alternative modes of knowing, feeling knowledge differently through prosthetic and performative encounters.

Moments of disorientation are vital. They are bodily experiences that throw the world up, or throw the body from its ground. . . . Sometimes, disorientation is an ordinary feeling. . . . I think we can learn from such ordinary moments. (Ahmed, 2006, p.157)

Referring to the earlier narratives in my initial Tate session, the shifting state of the simple plasticine forms caused a change in expectations and temporary disorientation or reorientation with something familiar. It is in this process of materially 'paying attention' that changes the relationship with 'the thing attended to' (Kaprow, 2003, p.195). The experience of defamiliarization within the research is not introduced to negate the participants' previous knowledge or to consciously 'stage discomfort' (Chalklin & Mulvey, 2016, p.11), but rather to question other forms of knowledge, both subjective and material, that emerged in the process of the encounters. What is framed is an incongruous and slightly uncomfortable act that changes the rhythm of an experience, making it grow in significance through its phenomenological encounter. If I return to the kidney transplant, there are clear correlations between the familiar and unfamiliar, the imagined and the materialised,

reimagined and recontextualised. As usefully discussed by Elin Diamond (1996) in her writings on performance and cultural politics, she suggests we can 'reembody, reinscribe, reconfigure, resignify' towards something more significant and profound. A process that 'asserts the possibility of materializing something that exceeds our knowledge' (1996, p.5) and opens up the pedagogical possibility of finding ways of being altered through a new series of actions and behaviour. Performance, as described by Diamond, has the potential to disrupt or shift conventions (p. 6) and exceed what was already known. This excess is critical to Garoian's prosthetic pedagogy, as an active, disruptive, speculative, material, and embodied excess. Through this 'reembodying' and 'reconfiguring' of what was already established, I was interested in how my research participants could perform differently within the context of the art museum. Could this altered way of operating allow my research participants to potentially re-enter Tate Modern and the Sainsbury Centre for Visual Arts through a new frame of reference in the form of a performative and pedagogical event? Could my performative actions allow the possibility of 'being right where you are — more intensely'. (Massumi, 2008, p.33).

A Performative Role

This reflection of my own performative body was written after the first research day when the experiences were still close at hand and when my body still felt the weight and imprints of the objects that I had worn.

The shoe lasts on my head knock slightly as I speak or move my arms to exaggerate my words. The elastic headband that connects the objects around my head slightly pinches behind my ears and chin, pulls at my hair, and my head has to remain upright to keep my ears stable and alert. The chair seat fixed to my back has a significant weight and pulls at my shoulders as I walk around the galleries of the art museum. The weight and sturdiness are designed to hold someone else's body, yet it is my body that holds the weight. I am physically restricted by these objects, but my physical burden is intentional; I am acting out pedagogy; by looking, paying attention, thinking, and acting differently - by wearing the ideas as objects on my body. I see the objects that I have made as pedagogical metaphors and I am enacting them, making them tangible so that something opens up, potential or

transformation. The process of attaching them to my body and committing to wear the objects for a considered amount of time becomes a performative process. I perform the objects and they perform me. I perform for the participants. I perform pedagogy. I am a constant physical reminder of the process that we are involved in and the objects on my body give the participants licence to act out, to perform, and the licence to physically encounter.

My exaggerated role and my material adornments seemed peculiar, yet I was within the context of the art museum and as a group we were surrounded by equally peculiar objects and materials. My altered physicality occupied the space beyond the artwork; I was mobile in the space of looking, the virtual space of interpretation. I was on the other side of the boundary, yet materially present and uncanny as I intentionally closed the gap between the virtual and embodied 'shifting between a doing and a thing done.' (Garoian, 1999, p.5). I felt incongruous, laden down, a spectacle, a packhorse, a one-man-band. (Foster, 2017)



Fig 67: Bossie, B. (1771). *Mascarade à la Grecque / La Vivandière à la Grecque*. (Photo @ V&A museum).

At the Victoria and Albert Museum (V&A) there is an etching called 'A la Vivandier a la Greche' (1771) by Benigo Bossi which shows an image of a woman adorned with objects attached to and balanced on her body. Tools and provisions are held under her arms, on her head, attached to her belt, and the clothes are architectural as though she is enmeshed with the objects she carries. The image relates to the role of the 'Vivandier', or 'Sutler' women who until the start of World War 1, would follow the troops of an army (usually French, but also seen across Europe) and supply the provisions that they might need. Whilst they would often set up a store at army camps, they would also carry some of the provisions on their bodies, so they were available for the soldiers immediately. As the camps moved, there was a necessity for the resources and provisions to be packed up and remain a mobile resource. Remaining prepared for the eventualities of army life, the Vivandier held, exchanged, and sold the goods as needed. She occupied a space in-between conflict and domesticity.

Whilst the etching created by Bossi is an imaginative interpretation and, in truth, the provisions held were not as extreme or cumbersome as the image suggests, the etching and the role of the Vivandier have become a preoccupation through my research process as a potential pedagogical and performative metaphor. I am interested in how this loaded body, that accompanies a group of people to support their needs, could be positioned differently and seen within a learning context as a body loaded both prosthetically and pedagogically. The woman is loaded with the necessary objects for a role that she has become physically, a role performed by and on her body. In the support of others, she is a complex body/matter/entanglement. If we were to imagine the kidney also attached to the Vivandier's body, could we begin to reenvisioned all such objects as 'prosthetic organs of the body' (Massumi, 2002, p.106)?

Within the image and the metaphor, I recognised something of my position and the significance of the physical and conceptual provision that I carried within the research, either on or with my own body. I was equipped with the necessary PAOs as though my pedagogy was performed through my body, or at least provided a context that made my body implicit. Carrying the objects entangled my body in the research process as I became 'a thing amongst things' (Garofalo, 2013, p.123) and a resource for the participants. As I will go on to discuss through the thesis, be it wearing the

objects, inflating, puncturing, swinging, grasping, or carrying, there was a constant material engagement with my body. My body became a physical frame of reference, a holding space, a material, and conceptual resource kitted out both theoretically and physically whilst always remaining materially prepared or pedagogically armed. I was materialising the ideas that were discussed and potentially 'knowing-in-action' (Schön, 1991, p.50) rather than outside of the research events. The burden of the performed pedagogy was multi-layered, conceptual, material and emotionally weighty. I wanted to find ways of physically feeling this weight and materialising these ideas in relation to the Vivandier. Alongside my text-based research, I loaded my body with the PAOs I had been making; fenders, Hoover bags, gloves, megaphones, stuffed ropes, masks, shoe lasts and rubber rings, were held and hung on my body (Fig. 68).



Fig 68: K. Foster. (2020). 21 PAOs.

My role was constantly changing as I attended to the groups. Their material correspondences demanded shifts in my task and responsibility. I will go onto discuss that at some points in the research sessions, I felt under a spotlight and interrogated. At other moments I was almost ignored, becoming more passive as I walked behind the participants, dragging the objects with me. Whilst the significance of this role links to a prosthetic approach, it is critical to the research encounters that my focus was on an ongoing attentive material pedagogy. This directly corresponds to my third research question, with the intention of the pedagogical performativity enabling a creative-critical space for the subjective voice of the research participants.

Questioning my role both physically and conceptually, I have found it useful to draw from Peter McLaren's educational definition of the 'teacher as liminal servant' (McLaren, 1988, p.172) and its potential correspondences with the pedagogical metaphor of the Vivandier. Whilst McLaren's descriptions relate directly to the classroom and the relationship between the teacher and the student, he introduces particular learning and teaching experiences that can be read within a wider critical pedagogy and as a strategy that relates more directly to this research. His framing of the teacher as 'cultural practitioner', whose role it is to 'produce, orchestrate, integrate, and distribute cultural meanings' (p.174), activates teaching. This is achieved through a series of processes and actions that position the teacher/ educator as a performer. This metaphor identifies teaching as both the act of performing and as a metaphor for instruction or direction.

McLaren introduces the 'liminal servant' alongside two other pedagogical roles: the 'teacher as hegemonic overlord' and the 'teacher as entertainer' (p.174). These three roles are not seen to limit the pedagogical processes available to the teacher, but rather to frame what McLaren sites as critical areas of performing the learning experience. The 'overlord' frames a teaching experience of didactic quality where information is delivered to the learner fully formed and intransient, where there is no space for potentials, unknowns, or participatory action. This creates an environment that 'inured students to the absence of real, active, participatory experience' (p.166). Equally the 'teacher as entertainer' dismisses the individual subjectivities of the learners as relevant contributors to educational discourse and 'fails to see the value of unique human experience' (p.15). Both the 'overlord' and 'entertainer', suggested by McLaren, negate the main

methodologies within my research processes where individual subjectivities form the objects and provide the ingredients for the live encounters.

In comparison to the limitations of the other roles, McLaren positions the 'liminal servant' as a 'composite description' (p.169) of someone who can enable a level of engagement and 'intense involvement and participation' (p.165) within critical pedagogy. Built or constructed of several parts, the 'liminal servant' is seen to occupy the processes of learning and collapse the binaries of legitimate knowledge and subjective experience. By acknowledging these conflicting positions and negotiating a different process very much aligned with Garoian's pedagogical thinking, this role is performed in-and-amongst learning as both an experience and a 'social construction' (McLaren, p.170).

McLaren's framing of the pedagogy performed by the 'liminal servant' is seen as an active process of understanding where participants can 'embody or incarnate knowledge through an active interrogation of its ideological precepts and assumptions' (p.173). He suggests a yielding of positions, understood to be in flux and performed, intending to 'rub against normative frames of reference' (p.171). It is interesting to see this in relation to Kaprow's concentration on habitual experiences and his consequent disruption of knowledge through action and close attention. The performativity in both cases alters a status quo by being more conscious of the intricacies of an experience and going beyond the previously understood frameworks and ideologies. This live and transformative critique seems to suggest something beyond the potentiality of a situation and towards the lived and provocative phenomenological encounter. There is a direct correspondence here with Manning's approaches to anti-method.

Within a prosthetic pedagogy, can the Vivandier be useful as a metaphor for 'affective investment or bodily knowing' (McLaren, p.168), a corresponding support structure? I propose that it has the potential to become a physical manifestation of the 'liminal servant', equally constructed and built from component parts and that can relate back to Atkinson's 'building together' (2018, p.59) or 'building a life' (p.60). Can the liminal servant and accompanying systems of exchange, that are represented in turn by the image of my body loaded with PAOs, (Fig:68), the image of the

transplanted kidneys, and the weighty provision of the Vivandier's tools, be aligned as composite parts.

The 'liminal servant' is framed within a pedagogical process and understood as 'essentially an improvised drama', where the action is within the process of learning and 'performatively orientated' (McLaren, p.174). Whilst not seen as a performance in itself, it is an unfolding and speculative process where the educator remains responsive to learners' ideas as they are played out through a series of 'visceral investments' (p.168). This corresponds with the materiality of the encounters within my research sessions and the performative actions that the objects demand, as they poke and prod at the virtual potential (Massumi, 2011) of the exhibited artwork. McLaren argues for a liminal or transitional space of pedagogy, where boundaries are challenged and thresholds nudged, and can be aligned with Garoian's 'zone of contention' (1999, p.43).⁴² This liminal space, I would argue, is full of a different type of potential than framed by Massumi, a critical and physical space that actively negotiates conflicting subjectivities through an embodied and relational encounter. A prosthetic space of negotiation.

The liminal servant is able to ensure that symbols possess a catalytic and transformative power. (McLaren, 1988, p.172)

What seems significant is the relationship between the modes of operation; the activation of the virtual, the material learning of a defamiliarised or reoriented encounter, and the physical manifestation of performative pedagogy. As Garoian suggests, in a pedagogic practice they all need to be integrated:

[...] where the materiality of the body and the materiality of the world interconnect and achieve a coextensive and interdependent relationship, and where their cultural spaces inform and challenge each other in order for new and immanent, furtive and fugitive spaces of knowing and understanding to emerge]. (Garoian, 2013, p.5)

⁴² Garoian refers to McLaren in *Performing Pedagogy. Towards an Art of Politics* (1999, p.42)

The integration of these ways of learning pulls into question performative qualities of looking, perceiving, and understanding created to heighten the act of interpretation. A position that moves from a visual knowing to a material and bodily understanding.

Summary

Through this chapter, I have discussed the particulars of the performative acts within my research in which performativity is not separated out as a distinct aspect but is enmeshed with the experiences of using the research objects. The objects perform and are performed by the performing bodies of those using them - in this case myself and the participants. I will go on to evidence that the object encounters which developed through the research process remain, in many ways, tied to the body. The performativity within this PhD process always returns to the body, but the body is not working alone; it is mobilised and altered by the PAOs attachment.

This complex process enables a new characterisation of action, an embodied attachment to new ideas and processes, and a detachment from the habitual. There is a movement away from the conceptual 'thinking feeling' discussed by Massumi (2013, p.44) to a heightened, holding, acting, thinking, feeling that is enabled by the object/body activation. By extending the body and extending ideas, I argue that the objects allow greater connectivity, enabling an active performance in the art museum as we all become other and think otherwise.

The liminal servant, the Vivandier, and a mobilised active experience can merge to form a particular form of performative encounter – a prosthetic pedagogy. Within the art museum this performativity becomes active out of a necessity to reach more, to reach beyond conventional reachability. Through a performative prosthetic pedagogy, the metaphorical reach of interpretation is significantly altered, in turn bringing with it transformative encounters. In relation to my second research question the prosthetic pedagogy materialises through these performative acts.

Having already evidenced my performativity in the previous text, the next section emphasises the performative encounters between PAOs, selected participants, and artworks within Tate Modern.

Chapter 8: Individual PAOs - The Bespoke Objects

This section introduces the second iteration of *Pedagogical Art Objects* in which I produced bespoke PAOs for each participant in Group 1. This is an overview of the objects that were made for Lloyd, Jo, Mark, Laura, and Sophie. The following Chapter 9: 'Boundary Crossing', and Chapter 10: 'A Puncturing Device', evidence how the objects were used alongside the exhibited artworks in the art museum.

Introduction to the Process

Following the initial research sessions, I had documented the actions and responses of the participants. I was drawing, making small objects, or writing up my observations on my blog with the intention of these reflections informing the making of a new set of PAOs. I was interested in creating a specific PAO for each participant that would materially reflect their own pedagogical thinking and approach. Whilst I theoretically understood that this process was aligned with a prosthetic pedagogy, it was a complex practical task to consider. I questioned how I could materialise *their* subjective pedagogical positioning and what that might look like in material form. The objects were tuned to each individual but, rather than seeing them as static artworks they were made with a disruptive pedagogical purpose in mind.

I made the individual objects over a three-month period, often returning back to the participants responses to my original questions of what learning might look like or feel like. Making the new objects was a process of care and I felt a sense of responsibility. I questioned what I was providing and whether the objects would be useful for the individuals they were made for. Interestingly, even though I was apart from the group, I felt increasingly close to them through the object development. It seemed as though there was a 'intense involvement and participation' (McLaren, 1988, p.4) with each of them as I remembered their voices and actions but, equally, I imagined their future judgements. In terms of my own pedagogy, I was in a position of not knowing, through a process of speculative making and interpretation.⁴³ My making was also impacted by the intensity of the initial

⁴³ Further documentation of their development can be seen within the Visual thesis.

material encounters at Tate Modern as I reflected on their earlier acceptance and negation of even the smallest material forms.

This process of translating the participants pedagogical approaches into material was not a literal interpretation of what they had said or did. Jo had reflected that her learning experience as;

Really hot, at the beginning and at the end, very heavy, the weight of mud. Scrambled noise or even scrambled egg (not the colour or taste) just the consistency. (Jo 2017)

This description, however visual it may have been, did not translate to me including mud or egg or something literally hot in the object I made for her. However, it did provide a framing of a material territory, and a suggestion of sensory possibilities, a weight, and a discordance.

Equally Mark's responses suggested his experience of learning was a series of transitional states, of lava, solidifying, water evaporating, gas condensing and ice melting. His identifications of empty, heavy, and continual atonal feedback might not have given me certain materials to use but what was illuminated was a very particular state of being, a set of balancing contradictory forces. In returning to these responses, I reflected on his relationship to the Bourgeois heads and potential voice he had held in his hands, and I wondered if perhaps the 'atonal feedback' that he identified had been active in these encounters though a preoccupation with sound.

The responses of the participants and their actions in the art museum created a potential set of ingredients as starting points for my making. Interestingly, there were overlaps in their responses; across all five of them there were suggestions of movement, discomfort, building, traction or stretch, digestion, balance, transformation, and I was interested in how these suggested actions could align with pedagogical processes of change. Laura from Group 1 identified spaghetti as a substance that she connected with learning. Something that was both singular and potentially knotted and entwined. It felt as though particular terms that I had been thinking about theoretically in my research and discussing in my teaching were materially manifesting in the participants descriptions of their learning. Entanglements became knotted spaghetti, and ideas became materially possible, shifting from the literal description to a metaphorical language of learning.

In Sophie Woodward's (2020) writing on material methods, she identifies the need to follow the materials and things (p.103), and interview the objects involved in the research process. Aligned with my third research question, this material closeness and intensity of attention felt inherent within my making. The language and subsequent materials of pedagogy were knitted through the research process. The participants responses to learning and the potential corresponding material configurations were unpacked, reordered, questioned, and materialised. Casts were made, wax was melted, double spoons were found, meters of rolled paper string were untangled, doilies were drawn, wood was sliced and painted, Hoover bags and paddles ordered, and my studio was abundant with their ideas and my translations as the objects began to develop and take form.

Making was both considered and intuitive. Materials were used metaphorically as material locators to feelings they had identified. However, this process was not linear. During this intensified making period, there were failed attempts at articulating their thoughts and simple sketched out versions of the final objects. Whilst I was the person making the material choices, I never considered the objects as my own. They were always being created for someone else. I did not feel attached to the objects themselves, but I did feel attached to the participants, their material threads, their thinking correspondences. I felt a prosthetic stretch between us even though we were distanced and away from the sessions in the art museum.

After the objects were all completed, they were all placed in boxes, packaged up and sent to the participants houses. The objects were again wrapped and presented in a way that mirrored aspects of the boxed objects at Sainsbury Centre, and the first group of objects retrieved from the lockers at Tate. However, this time the object could be opened separately in their own homes and therefore the first encounters with the objects were private, away from the group and outside of the art museum. This decision was made so that there was time for everyone to think about their object on their own terms as singular experiences. I was apprehensive about their reactions, how they would each experience the objects, and whether they would be accepted or rejected.

I am overly conscious of the objects and keep imagining the boxes being opened and what that first encounter is. This event is already primed, they know something is coming and therefore the expectations are growing as I email and ask for their addresses. One of the

groups emailed me and said, 'I wonder what you have made for me....it is odd' she said, 'because it is sort of how you see me, how you have read the situation and what I have said'. "I am so interested to see what it is; it is sort of me." (Foster, 2017, Blog entry)

This reaction from Laura - that the object would potentially be reflective of her or even 'sort of' be her - was important. The connectivity between the participant, the PAOs, and their embodied relationship to them needed to be active. The objects needed to resonate with them in some way for them to be useful when returning to the art museum.

After the PAOs had been received, the participants met with me at the Sainsbury Centre, discussed their objects, and began using them in the gallery spaces, making new links and correspondences with the artworks. They were now accustomed of this alternative materialised object engagement and used their new bespoke objects as navigational devices through the collections. The next two chapters detail the specific relationship that formed between Jo and her individual PAO.

The Objects

The following images show each of Group 1's objects and their responses to the initial questions about what learning might look like or feel like.

Jo's Object

The object is formed from a yellow paddle with fine plaster cast of a mountain attached. The mountain is placed backwards to the end of the paddle and its weight tips the object forward. The threaded end connection point that should be attached to the pole of an oar is instead stuffed with a valve that was removed from an armband. It was as though the paddle had been turned into a spade and no longer had paddling available. There was no handle, no leverage, and it now had a

valve as though you could inflate it, a swimming aid that will never be inflated in the concrete sense of the word.



Fig 69: Foster, K. (2017). Jo's PAO (yellow paddle).

What does the learning experience feel like?

Intimidating, uncomfortable, exciting, miserable, scary, challenging, exhausting, up-lifting, the best, confusing

It can feel like stroking a dog backwards.

It can feel out of focus and out of tune. But also, in focus and in tune

Does what you have described above suggest any particular objects?

A dog

A camera

What does the learning experience feel like in terms of a temperature -tone-
feel-weight-noise?

Really hot, at the beginning and at the end.

Very heavy, like the weight of mud.

Scrambled noise or even scrambled egg (not the colour or the taste just the consistency)

Fig 70: Jo's answers (2017).

Laura's Object

An expanding foam spillage that is formed to rest on an arm. The object has a mix of acrylic paint on one flat surface. These painted marks were made by my father who is an artist. I had asked him to use the object as instead of his usual painting palette in his studio. He contacted me after three weeks to say that the process was complete, and then the object was returned to me.



Fig 71: Foster, K. (2017). Laura's object on arm.



Fig 72/73: Foster, K. (2017). Laura's PAO.

What does the learning experience feel like?

Exciting and intense- At times exhausting

Does what you have described above suggest any particular materials?

The above describes the feelings triggered by almost any learning experience. In the case of materials, the above applies as well. Probably oil painting mostly, although any type of painting can easily slip back into feeling like you are new to the medium. There is always so much more to learn about painting.

Does what you have described above suggest any particular objects?

Bowl of spaghetti before and after adding the sauce. Sticky and tangled yet when the sauce is added (ability to comprehend) then the understanding starts to clarify. It feels like the sauce (gaining comprehension) allows the spaghetti (knowledge) to be manageable with a fork and a spoon.

What does the learning experience feel like in terms of a temperature -tone-feel-weight-noise?

Temperature – Room temperature, Tone – Burgundy , Feel – tangled then freed up

Weight – changes from marble slab to weightless and back again

Noise – clattering of pots in pans in a cupboard

Seem to relate learning to cooking for some reason, possibly because I take a kinetic approach to learning.

Fig 74: Laura's answers (2017).

Mark's Object

The object is made up of several component parts. A double ended spoon, plaster casts of pebbles, a concrete sphere, and a carved piece of pink salt lick. The object can be used in different parts. There is an implied balancing between objects, but they also become like potential tools.



Fig 75: Foster, K. (2017). Mark's PAO.



Fig 76: Foster, K. (2017). Mark's PAO.



Fig 77: Foster, K. (2017). Mark's PAO.

Mark Aaron

What does the learning experience feel like?

Aside from the pleasure of discovery through conversation, initially, learning doesn't feel like anything; epiphanies are rare, it's only when you recall sessions and apply it to your own practice and develop some context around the experience that you realise that you've absorbed some essential knowledge or filter, like a memory that's feels new but has always been present.

Does what you have described above suggest any particular materials?

Not materials, but senses. I was thinking that the abstract process of learning is difficult to categorise and explain. We have words for colour and shape and material that could be applied to the experience, but they would be personal and very abstract. Instead, I'd like to try and define the abstraction itself in terms of senses. I was thinking that its very difficult to categorise smell. How does petrichor relate to mustard or chocolate or petrol or roses? This sensory experience can only be categorised and shared by naming it with comparison to other things. Therefore, the materiality is ethereal, fleeting, like sparks.

Does what you have described above suggest any particular objects?

Describing the abstract process of learning as a material feels simultaneously earthy but transitional; lava - solidifying, water , evaporating, gas - condensing, ice - melting.

What does the learning experience feel like in terms of a temperature -tone-feel-weight-noise?

An improbable juxtaposition of states - not the states themselves but the relationship between them; warm but painfully hot, ambient and complex, empty and heavy, compartmentalised and conjoined, continuous atonal feedback that becomes harmonious through repetition.

Fig 78: Mark's answers (2017).

Sophies's Object

The object is a used breadboard and therefore has the history of its use already present in the knife marks scarred onto its surface. There is a doily painted onto one side of the object, but it is not centralised on the bread board and so it is off centre, as though slightly slipping from the surface. On the top of the doily there is an attached fake Ryvita cracker. This is rubberised and sits proud of the surface.



Fig 79: Foster, K. (2017). Sophie's PAO.

What does the learning experience feel like?

Scary
Joyful
Totally absorbing
Like being in a closed room
When you get it there is a sense of relief and freedom

Does what you have described above suggest any particular materials?

Paper white
Pencil rubber

Does what you have described above suggest any particular objects?

Chairs table walls

What does the learning experience feel like in terms of a temperature -tone-feel-weight-noise?

Temperature: Cold to comfy warm
Tone: Blank/white colour ,crisp, order.
Feel: Crisp, fresh new to begin with then engulfing silly becoming happy, excited and happy
Weight: Light heavy manageable then back to light
Noise: Silent, whispers, booming.

Fig 80: Sophie's answers (2017).

Lloyd's Object

The object is made of different sizes of thinly sliced balsa wood that are stuck closely together to form one block. The tip of each piece of wood is painted a red, green, blue, yellow, or white resembling the way that the game pick-a-sticks are coloured. On the top surface there are three thimbles inserted into the wood so that fingers can be placed within the object and offers a way to hold it similarly to the way you might hold a bowling ball.

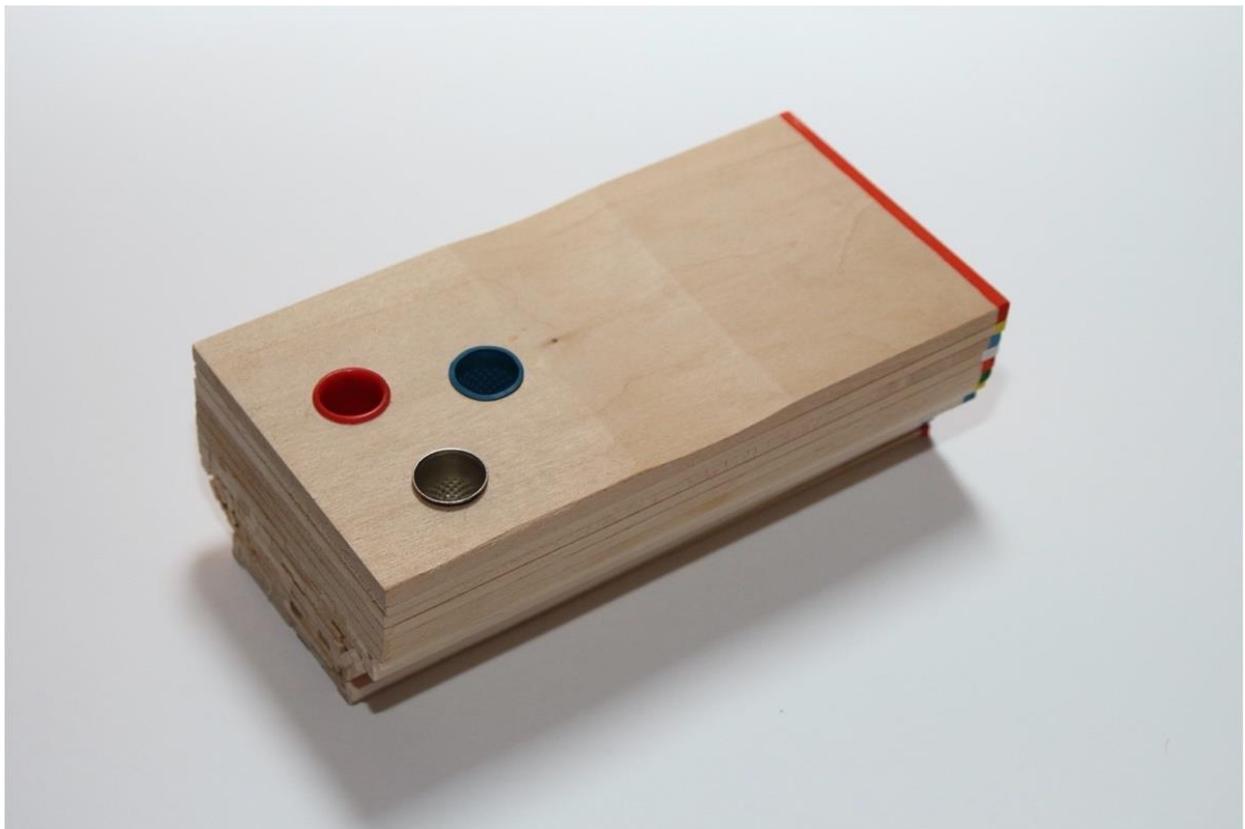


Fig 81: Foster, K. (2017). Lloyd's PAO.



Fig 82: Foster, K. (2017). Lloyd's PAO.



Fig 83: Foster, K. (2017). Lloyd's PAO.

What does the learning experience feel like?

I think it can depend on the type of learning experience: Skill based – active experimentation, processing and retaining factual information, problem solving, reflecting on past actions etc... As well as the subject, learning in which 'progress' is more measurable may feel different to learning in which progress may be less defined in terms of specific targets and skills.

I have answered in relation to how learning has felt within the context of an Arts based education.

Hazy, Jumps – not steps, Anxious, Slippery, Frustrating, Rewarding / exhilarating / Manic Open / Closed, Woven, Ebb and flow, Heightened , Charged, Loose, Threshold, Build /Over there Reactant – *'a substance that takes part in and undergoes change during a reaction'*

Does what you have described above suggest any particular materials?

Velcro Smoke Thread/rope Mud
Ice – Water – Melting

Does what you have described above suggest any particular objects?

Rubik cube with a different colour on every square. Frayed rope, Mirrored, Tunnels, scaffold.

What does the learning experience feel like in terms of a temperature -tone-feel- weight-noise?

Hot, Pitted Sharp Smooth Fast - stop Grain Close Graduated Heavy

Fig 84: Lloyd's answers (2017).

Chapter 9: Boundary Crossing



Fig 85: Foster, K. (2017). Jo's PAO.

This chapter focusses on the relationship between Jo and her own PAO - the yellow paddle. The decision to focus on Jo is because her actions were indicative of the type of material encounters seen across the participants in Group 1. I question the direct correspondence between Jo's intentions and her interventions, and how her PAO became a catalyst for an alternative interpretation of exhibited artwork. Jo's processes evidence how the use of her PAO enabled her to lever open a subjective space in the galleries of the art museum. A space where her learning materialised as she moved from dependence to independence and finally towards a fully mobilised position.

Forces In the Gallery – Pulling-In.

When Jo first brought her yellow paddle to Sainsbury Centre the initial correspondences between her object and the exhibits were tentative, as though she was physically and mentally limbering up the object and getting to know its potential. The PAO seemed to demand investigation in a similar

way to the initial objects in the Turbine Hall at Tate. There was a sense that she was a developing understanding of the object and excitement about the object being made just for her. An object that potentially reflected *her* feelings about *her* learning.

In these first encounters, Jo used her object as a method of discovery allowing a set of introductory connections to develop with the artwork that she encountered. Often looking for a material parallels and formal connections, the meeting points were more obvious and more materially direct.

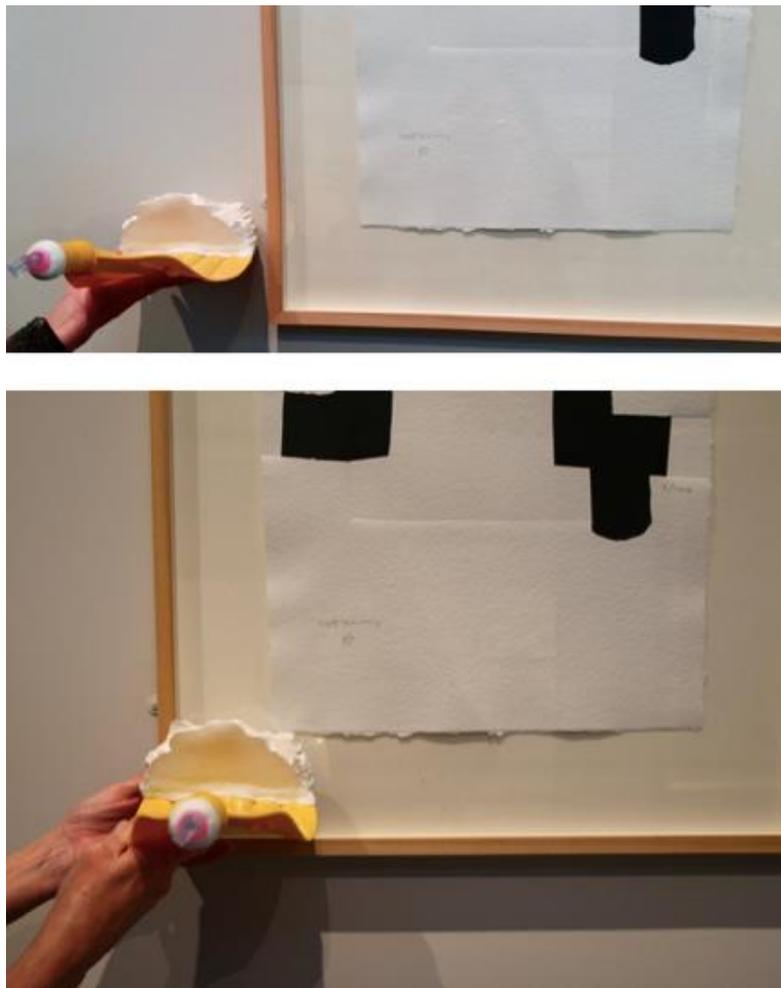


Fig 86/87: Foster, K. (2017). Jo's PAO & Eduardo Chillida (1992), *London*. Sainsbury Centre for Visual Arts.

Links were made between the colour or the shape, as she sought out details that were mirrored in the object in her hands and the exhibits in front of her. Whether it was the way the edge of

handmade paper formed a wobbly line akin to the plaster mountain on her paddle, or the angle of a spoon that turned her object into a utensil, all the actions looked for formal qualities and a material fit. At this point, Jo was not concerned with meaning but the form of material matching that had taken place in the first introductory meetings at Sainsbury Centre. She was seeking a material resemblance.

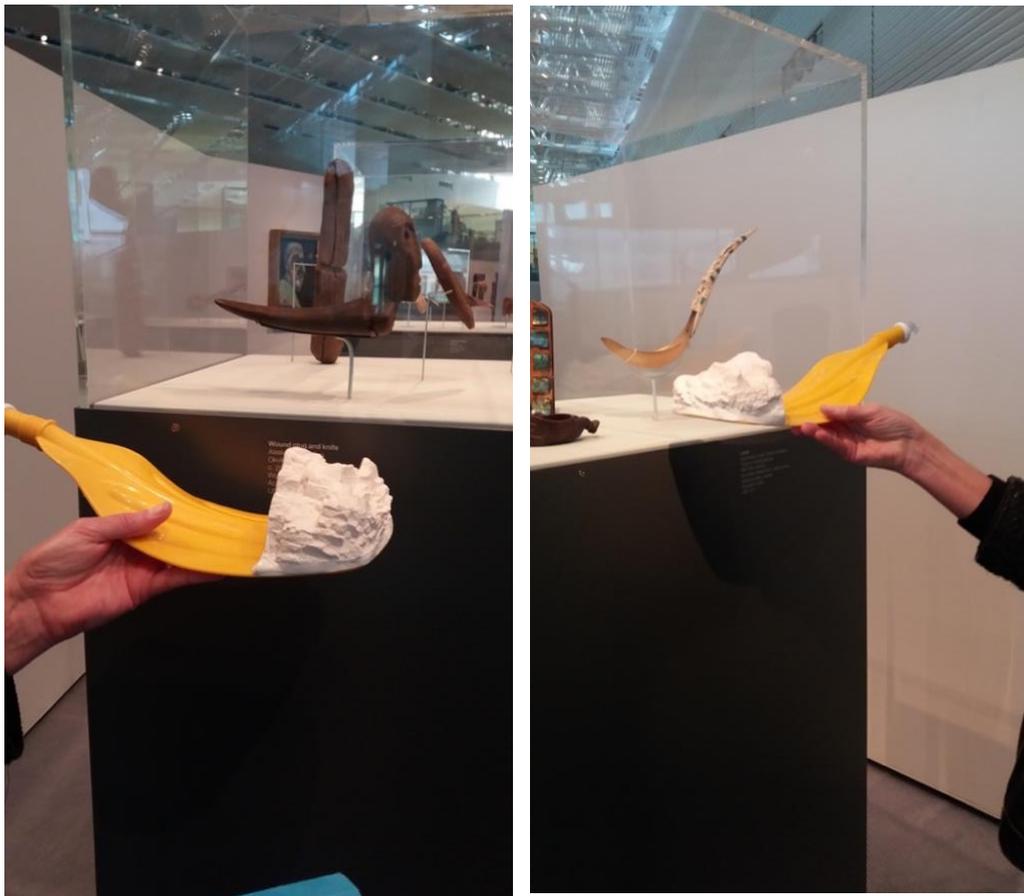


Fig 89: Foster, K. (2017). Jo's PAO with 'Wound plug and knife' Alaska (250BC-AD100).

Fig 89: Foster, K. (2017). Jo's PAO with 'Spoon', mid 19th Century. Tlingit/Haida.

It starts with an offering up of these things. So, as you walk around the gallery with this object in your hands - it sets up some sort of charge between you and the artworks in lots of different ways, it is quite a strong and physical pulling in. Not all artworks respond in the same way but with a lot of them just by having the object (PAO) in your hands makes you want to go up to the artwork and become part of the artwork. (Jo, 2017)

What Jo describes as an 'offering up' was seen in the actions of all the participants in Group 1 and I understood this initial mapping - whether shape, material, colour, theme - as a critical first step and material negotiation.⁴⁴

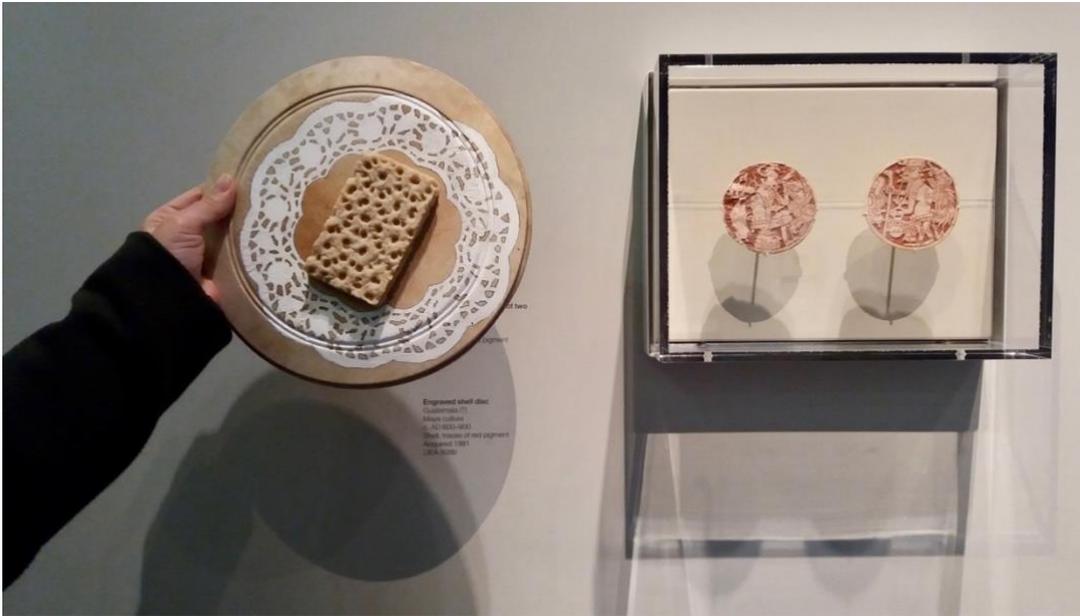


Fig 90: Foster, K. (2017). Sophie's PAO and 'Engraved Shell discs'. AD 600-900.



Fig 91: Foster, K. (2017). Lloyds's PAO and 'Mask', Gabon. 20th Century.

⁴⁴ These material matching processes were also seen with Group 2 in Chapter 11: Gripping and Taking Hold.

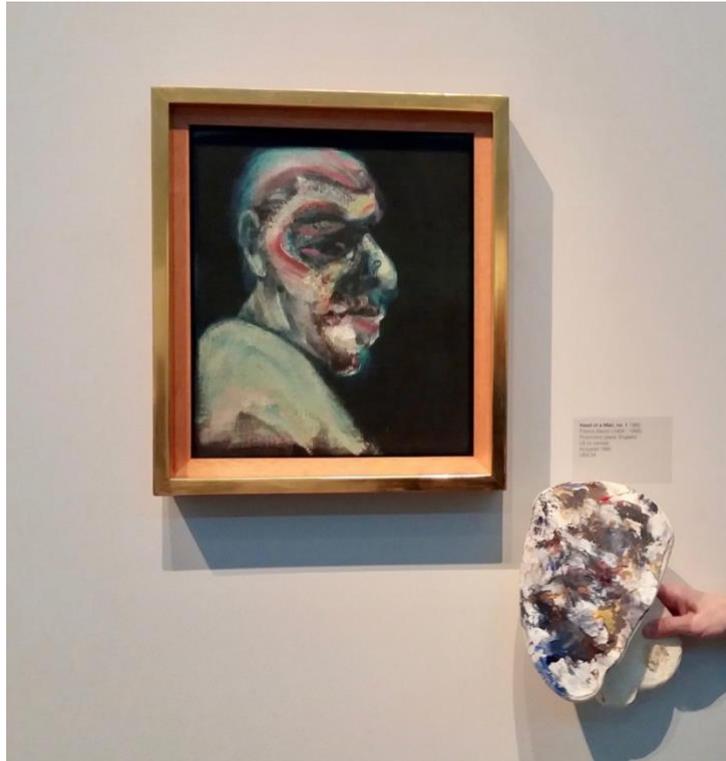


Fig 92: Foster, K. (2017). Laura's PAO with Francis Bacon, (1960), *Head of Man, no.1*.

By Jo locating her PAO next to other art objects and recognising a material link, she seemed to be articulating a simple dialogue between the objects - *you look like this, or you remind me of that*. This process of recognition seemed to make her more confident in her actions and appropriate matches for her object. I was equally aware of the *offering up* and equally the *pulling in* that she had identified. An unexpected occurrence was that many of the participants commented on this 'pull', which seemed to confirm a need to physically link and join with exhibited artworks. The links between the PAO's and the artworks caused a potential charge or force, potentially a charge that correlates with Atkinson's identification of the 'force of art' (2018, p.156) as a space of agitation, disruption, and transformation.

[...] there is a magnetism between the [pedagogical art] object and the artwork that is strong, I have got this object that is pulling me into the work wanting me to interact with it, asking me to look at it in a different way, respond to it differently. (Jo, 2017)

This different way of looking and material matching seem to suggest a differing material enquiry and interpretation, a way of seeing something new and then trying to connect it with something

already known or identifiable. In Jack Mezirow's (1991) writing on making meaning with adult learners, he identifies how we utilise 'past knowledge to make interpretations that help us to choose the dimensions of a new experience to which we will attend' (1991, p.16) and recognises the need to find a secure footing to move forward. Presenting my participants with a new PAO to use and encounter required them to seek out immediate ways of knowing the object, recognizing it, and linking it with new and prior knowledge. This type of action was reminiscent of the initial object encounters with the felted plasticine at Tate and the potential for acceptance or rejection seen in Chapter 6: 'Activating'.

The connection points enabled Jo to carefully negotiate its potential effectiveness in the gallery spaces. The initial material mirroring was repeated until a more independent and confident relationship with the PAO and its potential developed. I will go on to discuss that these initial extensions between bodies and objects ultimately enabled a new way for Jo (and the other participants) to find a place for themselves in the galleries.

Tate Modern - Interpellation

The significant focus that developed for Jo was an increased preoccupation with the barriers that were often placed around the artwork at Tate Modern. Her need to find the initial material correspondences was irritated by the boundaries that she saw in front of the work. Whilst understanding their function, Jo wanted to push past them materially and conceptually. The boundaries became a hurdle between her object and the artwork, but also between her intention to interact and the rules of the art museum.

I became very aware of the boundaries in Tate and that became very frustrating for me – there is a magnetism between the object and the artwork that is strong and I got quite annoyed at one point because I was told I couldn't go beyond these boundaries – of course but I have got this object that is pulling me into the work wanting me to interact with it, asking me to look at it in a different way, respond to it differently. (Jo 2017)

As a regular gallery visitor, Jo had encountered these roped off areas and designated distances for looking before, but her need to eradicate them from her exchanges changed their significance. As well as protecting the artwork, they hindered her intentions, creating a set of rules that told her where she could stand, where she could look and how she could interpret. These rules seeming at odds from her optimum positioning. Rather than simply observing the boundaries, Jo started to carefully place the object nearer them and slowly moved towards the exhibits. The 'pulling' that she had identified was acted on or responded to; Jo described being led by the object, it was pulling her towards and into the artwork. She stated that the object was asking her to look in a 'different way' and, rather than suggesting that I could be framing these potential new engagements through the research process, it was the object and its materiality that she identified as the conduit. Her yellow paddle was seen to be driving her actions and pushing her habitual ways of being in the art museum. Being led materially, Jo took less responsibility for her actions and placed the onus on her object as she started to physically push it beyond the boundaries, as though it had 'jarred her out of complacency' (Garolan, 2013, p.116) towards the potential to 'extend and expand the parameters' (p.116) of what she already understood.



Fig 93: Foster, K. (2018. Jo's PAO and Richard Tuttle, (2011), *System VI, White Traffic*.

Disobedience

Observation of Jo in the Galleries at Tate Modern

With the object resting on the floor Jo leans over the barrier protecting the exhibits. With feet planted obediently behind the line she leans the top of her body over it to look closely at the artwork, she enters the space of the artwork, puncturing the protective space buffer. Seemingly frustrated by the limitations, she starts to move with her object in other parts of this gallery space, settling on a piece by Keith Sonnier she surreptitiously positions the 'paddle' over the barrier line this time, the Pedagogical Art Object encroaching the space of the exhibit instead of her. Jo pushes the object further so that the reach of the transgression is similar in extent to what she had done with her body. At this moment, I felt that the Pedagogical Art Object and Jo had become interchangeable matter, both trying to touch what was forbidden. The object is placed in such a way that it points closely and directly at the artwork, and I watch as Jo stands back to look at the exhibit and her object together. She is told by a member of the Exhibition Experience Team to move the object back behind the line of the barrier and reluctantly she complies, moving it ever so slightly so that it no longer quite pushes past it. Simultaneously and adjacent to Jo, a gallery visitor reaches towards a sculpture and is told she cannot touch anything in the space. I overhear the visitor reply, 'No signs were saying I couldn't touch' and the invigilator retorts, 'It goes without saying'. As this brief interaction between invigilator and visitor takes place, I notice that Jo edges her object forward again with her foot.

(Foster, 2017, short observation after Jo used her object)



Fig 94: Foster, K. (2018) Jo & Keith Sonnier (1969), *Red Flocked Wall*. Tate Modern.

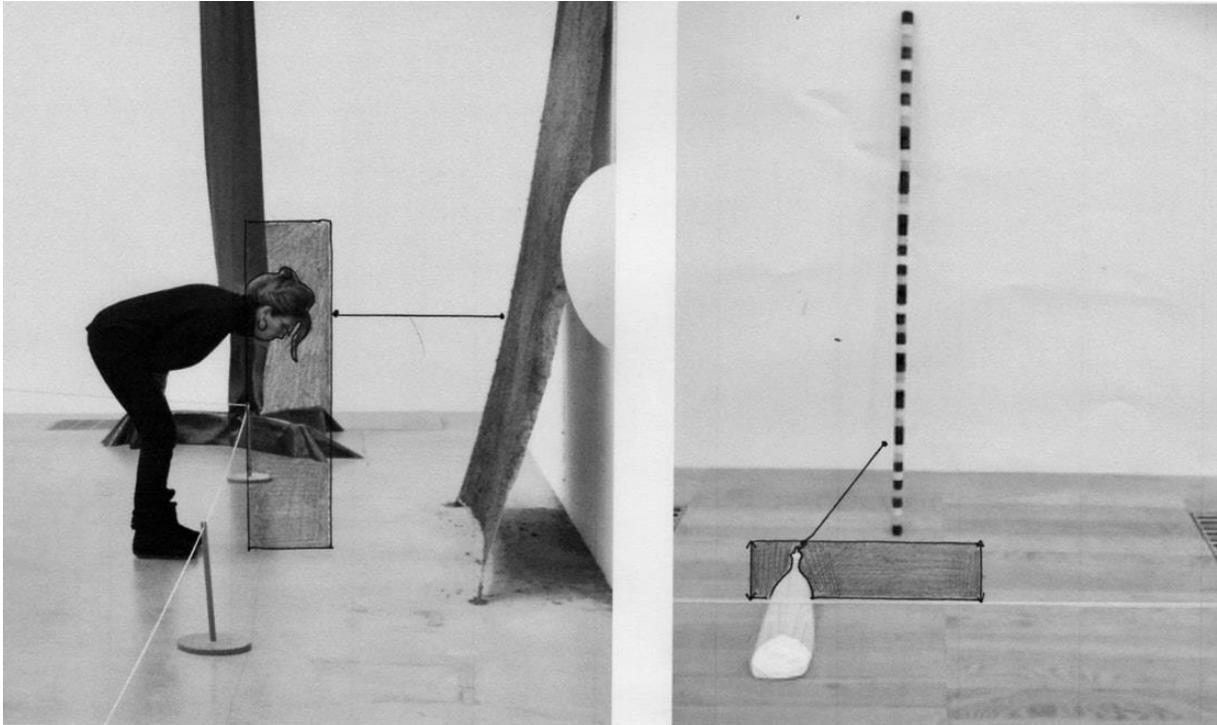


Fig 95/96: Foster, K. (2018) A measurement - altered images – Keith Sonnier, (1969) *Red Flocked Wall*, & André Cadere, (1973) *Stick*.

It is clear to see from the images that the barriers were present around the majority of the exhibits, and that there is a tacit understanding that they must be acknowledged whilst their materiality is edited out of the spatial relationships. The barriers are materially present when they are proximal to our body spaces, but to view the work their materiality should be edited out. In one sense, the barriers, made from painted steel and tough elastic rope, are in material dialogue with visitor bodies in which the touch of elastic on our shins instructs us to retreat. In another and simultaneous sense, this materiality must not be acknowledged - we should not include it in the artwork. A *Pedagogical Art Object* is prosthetic, an extension of our body, but it does not need to be attached to our body to work prosthetically; it can pass under the elastic rope without registering the prohibition of the gallery on its body. The transgressions of the prosthetic body are only registered through the optical detection of the gallery invigilator and touch us through the sound of their voices.

My experience of observing Jo was that most of her attention had been focussed upon issues of reciprocal encroachment and the forces of power that were present in the gallery, rather than the correspondences between her, the PAO, and the artworks. The materials of the *Pedagogical Art Object* and the barriers were being brought into correspondence by Jo but, in addition, her emotional and sensory faculties were activated at the same time. Jo became braver and more insistent on breaking through barriers, puncturing the space that she was not permitted to occupy. Both body and *Pedagogical Art Object* were involved in a probing activity that encroached the territory beyond the boundary, testing what she could do and what else might be possible.

From an observer's perspective, it seemed Jo wanted to *know* the exhibits differently, share their material space, advance towards the artworks, and potentially touch the material to gain a different understanding. She clearly wanted to exceed the nature of the correspondence that was formally on offer by the art museum. Jo physically articulated her hostility towards this offer through an aggressive engagement with the barriers, the elastic of their material demarcation acting as a physical and metaphorical irritant.

We all understand that such barriers are there to protect artworks from damage and in all probability are a stipulation of insurers, but often we are unaware of what is lost to the learner in

this acceptance. The agency of Jo's body was thwarted, normal ways of relating to the world were temporarily suspended, the material relationship with the *Pedagogical Art Object* was at odds with material relationship of the artwork - it exposed how much exclusion existed. This prosthetic pedagogical approach that relies upon exceeding normative limits of encounter is antithetical to the conventional approaches of the art museum. It is important because conventional approaches to learning in the art museum do not allow opportunities to make this relationship visible. It is important for experiential learning that systems of power are exposed so that the learner can learn to judge excessive regulatory power and the human costs that follow in its wake.



Fig 97: Foster, K. (2018). Jo's with sleeved object. Tate Modern.

As the experience of the research developed organically and based on the participant's learning needs, my material correspondence with them needed to be both intuitive and mobile. At the beginning of the session in which the above observations occurred, I had laid out a few additional speculative objects that I had made for the participants to engage with.



Fig 98: Foster, K. (2018). Extra PAOs.

This series of objects were made to be used in this session and were new to the group. They were not to rival the bespoke objects that I had made but to act as a starting point to the session. They were a way for me to continue to question what ways the object could be affectively tuned and what more they might provide. I created a series of objects that included object drawing hybrids, where grips from climbing walls were sewed onto photographs or attached to other objects. These objects were not given to the participants to keep, but rather created another layer of material options. They reminded me of a warm-up act, something to enable the participants to re-enter the prosthetic space of the research.

One of these new *Pedagogical Art Objects* was utilised by Jo and clearly evidenced the pattern of engagement that was focussed on the transgression of boundaries. The object in question was made from a black and white printed image of two of the participants walking towards an exhibit in one of Tate's galleries, there was an arm-shaped hole in the middle and a black woollen sleeve sewn onto it. The sleeve was neatly sewn around the perimeter of the hole so that an arm could pass through the centre of the image, puncturing the space and creating a new dimension to it. The conventional understanding is that we can only enter the space within an image on a virtual basis. However, the sleeve offers the possibility of physically passing through, transcending the

virtual. In the suggested logic of this image / object fusion, a transgression of the boundary of image-space is physically possible, but only if one perceives the sleeve and image as combined and not separate entities. The puncturing of space and the bodily engagement of this object seemed to suggest the kinds of action that Jo had been struggling with earlier in the session. I had not anticipated that it would play a significant role for her in this environment.



Fig 99: Foster, K. (2018). Jo, Lloyd, and Sophie with PAOs. Tate Modern.

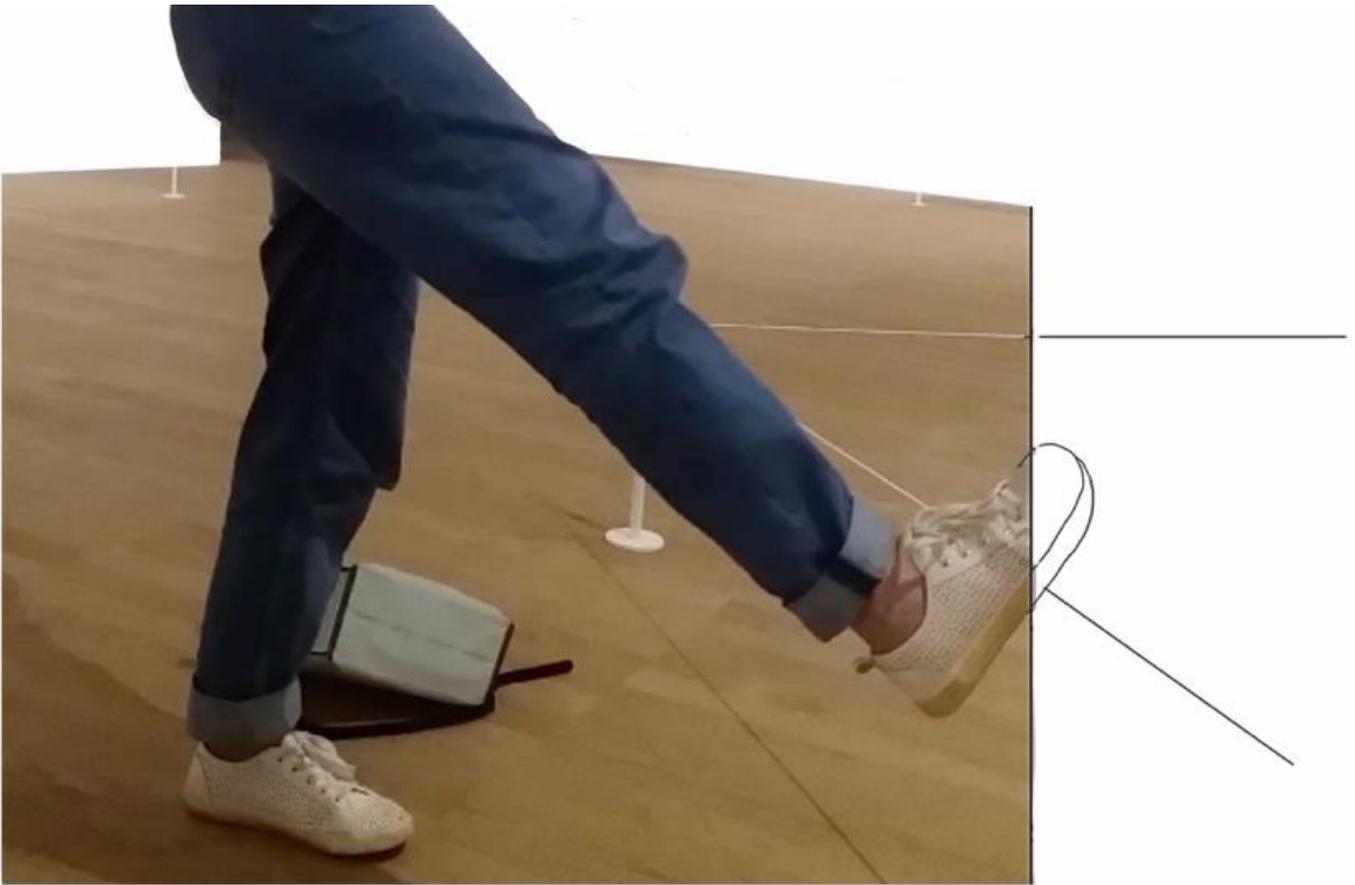


Fig 100: Foster, K. (2018). Jo kicking cordons. Drawing.

Jo took the object and placed her arm through the sleeve, but the interaction did not stop with this limited unit of suggested physical engagement. Instead, she used it as a conduit for further physical activity in the gallery - she acted through the object. Jo wandered the space and came to a halt at another barrier. Wearing the sleeve as a piece of clothing and with her hand having passed through the ruptured image, she kicked-out at the elastic rope of the barrier. Continuing to agitate the space between herself and the artwork, she said, “in the presence of those things, (the elastic barrier) this would make me feel better (the paper/sleeve object)” (Jo, 2017).



Fig 101: Foster, K. (2017). Film still - Jo. Tate Modern.

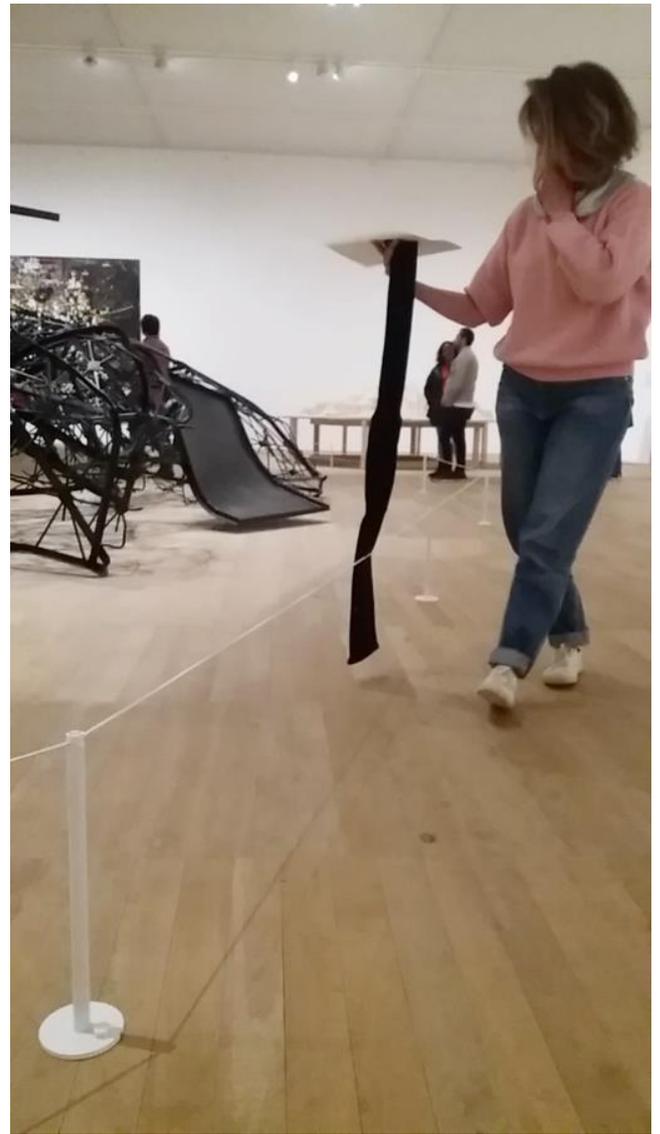


Fig 102: Foster, K. (2018). Jo and PAO and Monika Sosnowska (2016), *Pavilion*.

The idea that the object that was on her body, attached to her arm, would make her 'feel better' about the barriers points towards an altered perception caused by this speculative *Pedagogical Art Object*. Does 'feeling better' indicate a sensation of reach that extends beyond the elastic barrier? The frustration of a thwarted tangible reach seems to be reduced through a potentially unthwartable intangible reach. As she joined with the prosthetic art object and pushed through the sleeve, there was an indication that Jo had pushed past a barrier, a simultaneous change of physical and mental perception, a doubled or dual push, or reach. Jo's body and the material of the

Pedagogical Art Object were directly correspondent, 'bound together in a continuum' (Garoian, 2013, p.122).

Emboldened, Jo walked the perimeter of a large sculpture called 'Pavilion' by Monika Sosnowska (2016), dangling the sleeve on the artwork side of the barrier. It was as though she was repeatedly dipping her toe into the territory of the exhibit.

Jo would later describe how 'the object was establishing itself, testing the water, feeling its way'. For Atkinson, disobedience is a direct correlate of the force of an artwork, a force that we get caught up in. It is a process that demands space for the learner to find a personal relevance within their learning that may be at odds with established processes and ways of knowing. A type of pedagogical action that sees 'non-compliance' as a route towards 'new ways of thinking and understanding' (Atkinson, 2018, p.195). Certainly, for Jo, this 'non-compliance' was like removing a filter or muffling device so that she could interrogate the artworks on new terms.

I always come away from these sessions 'all churned up', (in a good way, I think!). During the sessions, I feel that I am completely open and exposed to whatever is going to happen. Happyish to take whatever hits me. It does make me feel alive and vital. It also feels a bit like a raw nerve is being constantly stimulated, sometimes a really good feeling and sometimes a really uncomfortable feeling. (Jo, 2017)

In her essay 'Tactics for not knowing, preparing for the unexpected' Emma Cocker (2013, p.127) describes the process by which artists enter-into creative play as being like scarifying the ground just as a farmer might prior to sowing seeds for a crop. The surface of the field is deliberately ruptured, roughed-up in preparation. The process of developing 'a raw nerve' in the gallery appears to be akin to this process. Jo's disobedience felt unconformable to observe; her agitation agitated me, I felt raw to it. The rawness was felt by her, it was acted upon, and directly articulated.

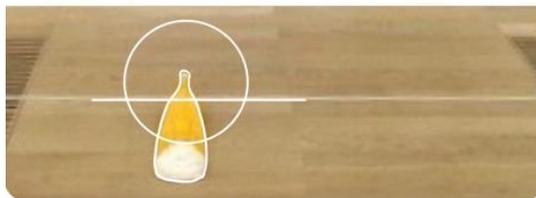
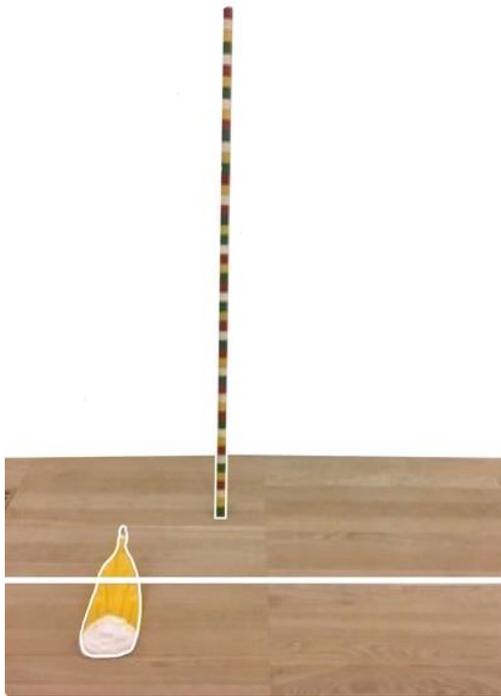


Fig 103/104. Foster, K. (2018) Altered photographs of PAO & André Cadere (1973), *Stick*. Tate Modern.

Going Beyond the Barriers



Fig 105: Tony Cragg (1975), *Stack*. (Photo © Tate).

Following on from this amplified resistance to the prohibitions of the art museum there were distinct changes to the patterns of Jo's correspondence. In a different gallery, Jo had an encounter with an artwork called 'Stack' by Tony Cragg (1975) in which the barriers played a significantly diminished role. Jo had much more of an enhanced and direct correspondence with the gallery exhibit, seemingly able to transcend the physicality of the boundary around it. This reciprocity or two-way relationship developed through a set of material correspondences between Jo's 'paddle' (PAO) and artwork.

Initially, Jo made the same kind of transgressional boundary infringement as she had with earlier encounters, pushing the paddle under the barrier and into the prohibited territory. However, this time her attention became focussed on two elements within the 'stack' of materials that Cragg had assembled. The elements of attention were two plastic buckets, one pink and one red, that were slightly compressed into ovoid shapes by the weight of other matter in the 'stack'. The buckets looked like they had been embedded in the face of a dry-stone wall. The attention in this instance was mainly upon the pink bucket. I suspect that its direct contact with the floor made it more easily correspondent for the 'paddle'.



Fig 106: Foster, K. (2018). PAO and *Stack*.

Following the earlier described matching process, the paddle and the plastic were materially correspondent. However, in this interaction I realise that there are other correspondences at play in the matching process. The object that I had made for Jo had a pile of white plaster on the end of it (a mould of a mountain), making it look like a plastic shovel ready to deposit its load. A simple

speculative extension of the narrative could also suggest that the bucket, as receptacle, afforded containment for the deposit-able pile. Extending further, it could also act as a potential container for the water that a paddle might seek if it were to become more conventionally useful. If one acknowledges the possibility of these narratives, one must also consider that there is also the potential for a material *and* conceptual interplay between the *Pedagogical Art Object* and the artwork in the liminal territory that she could not occupy with her body. As Jo pushed the paddle closer to the Cragg sculpture I was not sure how many of these correspondences she might have been aware of.

I argue that Jo was finding her way into the artwork using the *Pedagogical Art Object* prosthetically as an extension of her thinking-body; she was finding her space for interpretation based upon terms she was defining as the experience unfolded. Jo had gone beyond challenging the barriers that thwarted her by literally joining with the object as a correspondent body - she joined with it prosthetically. Jo was trying to correspond, align, and join through an intangible touch. She was virtually fitting her object (herself) into the Cragg sculpture, like she had punctured a hole in a protective bubble that surrounded the artwork.⁴⁵ Reflecting on what she had been doing at this point Jo said:

The circuit needs to be completed by placing my object with/on/next to the artwork and that the object itself invites the audience to complete the connection, circuit. (Jo, 2017)

This reflection suggests that there is a kind of polarised charge to the object that needs to be connected to achieve a flow of charge.⁴⁶ I see this as a learning charge that Jo plugs into as a way of optimising her experience. It is perhaps worth noting that at the beginning of this session, when

⁴⁵ It is interesting to note as seen on the Tate website that Tony Cragg is quoted as saying; 'I see a material or an object as having a balloon of information around it'. Exhibition catalogue Musée départemental d'art contemporain de Rochechouart, Rochechouart (1992, p.61).

⁴⁶ This could be seen in relation to Csíkszentmihályi, M. ideas of 'flow' where 'Flow leads to integration because thoughts, intentions, feelings and the senses are focused on the same goal' (1990, p.3).

all the participants were sitting on the floor with their bespoke objects, Lloyd had been seen to vigorously rub the surface of his own *Pedagogical Art Object*, commenting “It’s like I am charging it up, getting it ready to use” (2017). The electrical metaphor feels like a directly observable currency of this type of learning situation.

This completed incompleteness through the process of plugging into the artwork suggests that artworks offer us space to enter-into.⁴⁷ It also suggests that a virtual charge is drawn out of us by the pedagogical artwork. I think that this charge is the ‘intentional arc’ of the subjective self being aligned and plugged-into a conceptual space offered by the artwork. Because the register of the interaction is prosthetic and therefore embodied in this instance, there is also a physical locator for the thinking, in this case the bucket. The plugging-in is dualled, conceptually and materially located and completed. As this connection endures and the ‘flow’ of subjective interest in the artwork develops from the ‘intentional arc’, I think that a deeper locking-in happens and a greater force to the flow can emerge. The looped circuit back to us gives feedback for our physical and conceptual projections but rather than a conventionally determined knowledge feedback, it is enhanced and entangled with bodily sensations and emotions, forms of affect, that are usually marginalised in the attention of the interpretative process. This entanglement is where everything joins and corresponds or becomes collected through a set of relays, ‘trajectories and circuits’ (Stewart, 2007, p.59).

As I see it, there needed to be a way that my object could access the sculpture. I could not be involved in this. It needed to be done unseen (by Tate staff, but an alternative audience could be involved or witness the process). An entry point is located, altruistic bucket allows the object to occupy this space. (Jo, 2017).

⁴⁷ This space can be seen to link to Karin Knorr Cetina’s ideas of incompleteness that relate to the ‘epistemic object’ or ‘knowledgeable objects’ that open to change in specific research encounters. (2001, p.181).

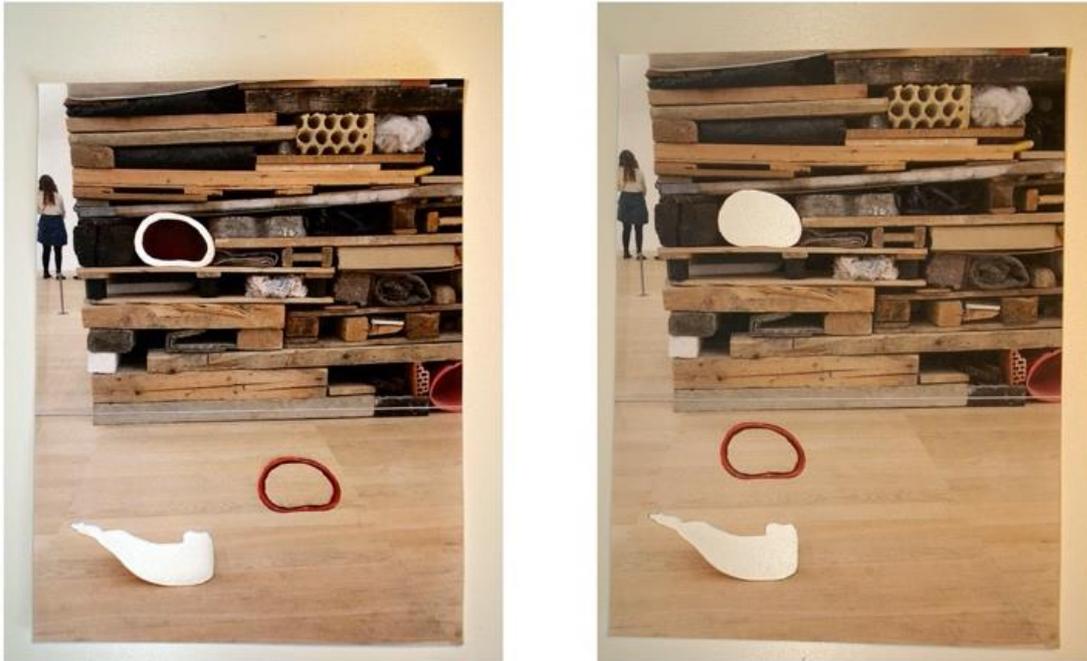


Fig 107: Conway J. (2018). Drawings.

The location or locking-in place was within one of the plastic buckets that Cragg has embedded in the outer surface. Jo gives the bucket the quality of altruism. Defined by Google Dictionary as a 'disinterested and selfless concern for the well-being of others', the 'altruism' of the bucket suggests that it facilitates an access point for the sculpture that was not Jo. An access point that could not be detected by the gallery invigilators. The bucket does not have a sense of self but if given adequate attention it can fulfil its utilitarian role as a prosthetic container for humans. What is contained here is the virtual projections of the 'intentional arc'; the matter of the bucket is made vibrant, entangling with an extended range of human knowledges. The human and non-human contributors in this correspondence were aligned through Jo's encounters as she shifted responsibilities and agencies between herself and the objects, and they oscillated in an 'ongoing reconfiguring of boundaries' (Barad, 2007, p.152). This human / non-human flow of force activated through the plugging-in process resonates with the plugging-in of the kidney transplant process. As an organ of prosthesis, an organ without bodies, the 'paddle' became plugged-into the bucket,

virtually connecting Jo with the body of Cragg's 'Stack'. A relocated reordering of the material in the space.

Jo described a process of virtually putting the material of the 'paddle' into the bucket and retrieving it, a filling and emptying process. It was 'as if' something was exchanged, passed through, filtered, and perhaps transformed through the process; 'as though' something was being deposited within the Tony Cragg work and something was being scooped-out and caught from it, held within the 'paddle' to take away.

The psychoanalyst Hanna Segal (1986, p.50) differentiates an 'as-if' experience from an 'it-is' experience within the respective terms 'represent' and 'be'. In symbol formation, a symbol proper, such as a paddle, can be perceived as a symbol for rowing - representing rowing - or it can *be* literally perceived as a hand shaped device for paddling a boat. As distinct from normal symbol formation, when objects are directly, emotionally, and literally equated with an experience, Segal saw them as being symbolically-equated, a primitive object relationship where the object *is* the experience, where there is no sense that the object is representing something. Acknowledging that there is, in all probability a continuous spectrum of ways of relating to objects from 'as-if' to 'it-is', and that we use the full range of the spectrum for different levels of communication, the 'paddle' in question was being used 'as-if' it was a filter. The imaginative leap with the use of the object is into an 'as-if' register. Even though the language she used was at times 'it-is', it was, and wasn't part of her body, and mind at differing moments.

If Jo and I believed that there was a potency and vitality filtered-out from 'Stack' without material and physical exchange, the experienced change or transformation must be mainly 'as-if'. This does not diminish the potency or the vitality if we can act upon it with agency. Within both Jo and I, the ability to do, think, feel, and sense phenomena within the experience retains the force to effect and affect us.

In the 'as-if' experience, Jo had transgressed or breached normative systems of knowledge. I believe that her new interpretation formed through her material access points and allowed an extended and subjective ownership to emerge between herself, the object, and the exhibit. She seemed to understand herself as both inside and outside the encounter simultaneously. The

conventional limits of both 'paddle' and 'Stack' had been exceeded in the process, as though it had reached a temporary, unstable, and risky equilibrium.

The risk of potential danger in the practice of art research creates an anxiety of disequilibrium; a prosthetic perturbation in museum education as it transgresses and extends beyond limits of its collections and exhibitions toward differing, unrelated systems of knowledge. (Garoian, 2013, p.88)

The blurring of the boundaries between object and subject, identified in Jo's words and actions, allowed each contributing element to become tools in the mutual construction of a new engagement. The possibility of experiencing or needing something from the artworks beyond what she had previously understood was evidenced in her email to me after the session. **'My object is there to give new life to the exhibits –'** she said, **'wake them up!'** I wondered if, before the relationship with her PAO, Jo had ever perceived the exhibits as passive or asleep before. I also questioned if it was part of the learning process that she was equally more aware or was waking up to new interpretative possibilities.



Fig 108: Conway J. (2018). Images taken after the session.

At the end of the days research session in Tate, there was a sense that there was unfinished business for Jo. I sensed that there were more questions that needed attending-to, and that there was a greater need to charge the galleries, artworks, and visitors differently using what she had discovered. On her way home from Tate, and across the days that followed Jo had taken photos of

her object in a variety of settings, still seeing its potential to join, complete, make links, or agitate. She emailed these images (fig.108) to me, showing that there was an ongoing process at play, the liveliness of her encounters with the object remaining active in her life outside the art museum. These preliminary actions beyond the sessions were critical to her ongoing relationship with her object 'paddle' and the research process.

Summary

This focus on Jo's encounters has enabled me to have a closer detailed narrative of her engagement with her object, rather than a more diluted and less detailed observation of all of those who participated. However, it is important to reiterate that all eleven participants were equal contributors to the research and the details of Jo's process unpacked here are used as emblematic of the evidence that emerged through the encounters with the groups.

This chapter has shown the growing confidence Jo had with using her object and new ways of encountering the artworks on display. However, her need to inhabit or almost get inside the artworks was becoming more intensified and I had wondered what more she could do or connect with to increase that reach between her PAO and the artwork. In the next Chapter 10: 'A Puncturing Device', I discuss how Jo's encounter after this session at Tate were heightened through a different engagement away from the art museum and in her home.

Chapter 10: A Puncturing Device

Beyond the Art Museum

In this chapter I focus predominantly on my third question; 'How can an attentive material pedagogy create a creative-critical space for subjectivity?'. I explore how particular encounters that took place both inside and outside of the art museum enabled this space to open-up. By exploring how specific images and objects were formed away from the galleries, I argue that these outcomes materialised a new way of accessing exhibits and potentially puncturing the spaces between visitor and artworks. Through an attentive material pedagogy, these moments of puncture became part of a prosthetic dialogue between me and Jo, her previous encounters at Tate, and ultimately a heightened relationship between Jo and her PAO/paddle.

I begin with discussing a significant correspondence between myself and Jo that formed in the interlude between the Tony Cragg session detailed in the last chapter and the next research visit to Tate Modern. Whilst the dialogue was away from the art museum, it evidences a critical extension of the process that had been experienced in the galleries at Tate and their continuing development. Through maintaining email correspondences with Jo and some of the other participants, there was a natural extension of the process of object exchange and a set of interpersonal boundaries that were much wider than the conventional workshop mode of operation. There was different form of performative aspect to this correspondence because we did not physically meet in person, but my attention or role of liminal servant (McLaren, 1988, p.11) continued as I attended to what unfolded via email. I suggest we also came together through the correspondences. Once again, I focus upon my correspondences with Jo and her way of navigating the prosthetic pedagogy. I use Jo's experiences as a clear example of the ways in which the participants negotiated the research process.

The dialogue about learning from *within* the art museum and learning about the art museum from *outside* was bridged by the images Jo took on her way home (from) the previous Tate visit and other reflective connections. I will discuss how Jo literally showed me the extent of her interest and her willingness to extend the experience in Tate. I was interested in how the extension was a

measurement of a prosthetic reach beyond the experiences already encountered and towards Jo's deeper relationship with the material possibilities of the research process. The relationship that was developing between Jo and her object had begun to operate away from the galleries, as she seemed to be determined to establish a much deeper understanding of her art museum experiences. Jo's visceral and intuitive responses to the PAO and its relationship to artworks demanded a shift in my attention and a different way of understanding the ongoing materialised dialogue that was taking place in her home away from Tate. I felt that I needed to be more directly responsive to Jo's reflections and, in direct correspondence to my third question. I wanted to explore what the attentive pedagogical process might also enable and evolve outside of the context of the sessions.

I was interested in visually and materially attending to the ongoing dialogue to see what affect it might have on the prosthetic pedagogy of the sessions. With Jo's previous experience in the art museum in mind, I started to develop a series of images that corresponded to the material events that I had observed during Jo's encounters. I was hoping to make these aspects of the learning visible, with specific attention on how her body and her object were entwined in their endeavour to reach out and touch the exhibited work. To be true to the excessive aspect of a prosthetic pedagogy, I wanted to attend to this through 'the addition of more relations, more transitions' (McCormack, 2013, p.25). I had been surprised by how Jo had responded to the earlier object I had made - with the photograph of Tate on paper with the sleeve attached to it - and decided to push this thread of exploration further questioning the number of spaces she had attempted to puncture with her body and the object. I made a series of initial drawings and printed images that focussed on Jo's frustration at Tate's protective barriers and the off-limits territory that existed between them and the artwork. I was trying to articulate the action and intention away from the encounter, not to illustrate but to remember and potentially revisit in a different form. As I did this, I was reflecting on the way that Massumi suggests that the 'past, present, future are always co-implicating' (2013, p.24) and how the events of the research encounters lived on beyond the events themselves. The short extract below is from my research blog where the notes framed my making, and my making-sense-of what I had witnessed.



Fig 109: Foster, K. (2018). Altered images of Jo at Tate Modern.

Observation of Making Process.

In printing the images of Jo leaning towards the work, I was pushed to think about the space that Jo had tried with frustration to inhabit – a small slither of the gallery that remained a no man’s land, a liminal space, of value, of deference to the power of the institution. I was aware of how the flatness in the image, it’s even and calm surface, levelled-out the turbulent disruptions that Jo had been grappling with in her gallery encounters. I cut into the paper, tracing the void that Jo had tried to close through her leaning body. My action made me see the gap differently, not as a space of limitation, more a space of provocation. I wanted, through the image, to create an invite for her and her object, a space that she could prosthetically occupy without the imposed rules that exist

within the art museum. Echoing the territory-grab action of the image with the sleeve, I filled the space opened by the cut by pushing paper through the gap that had been made. I wanted my intervention to stand as a remedial reaction to the action I had witnessed. The paper rupture stuck out from the surface of the image like an extended stomach, a tongue, an eruption through the flat paper plane. My intervention had enveloped Jo in the paper rupture, as though it was exploding out from her and reaching into the surface of the artwork. The small slither of gallery between visitor and artwork was no longer a void and Jo's body was prosthetically extended by the paper. I wanted the crumpled rupture to try and articulate the thought processes that she had shared with me. I decided to email the image and wait for her response. (Foster, 2018)

After sending the image to Jo, she replied, stating, 'I can get to the sculpture without anyone seeing me, I am literally plugged in!'. Returning to Massumi's *plugging-in* in the creative process that I discussed through Mark's encounters in Chapter 6, I could see this activated through a material mirroring of the event which added another layer to the experience, a reflective tracing that returned Jo's body back into the space and plumbed her in. Jo suggested that she could get into the artwork through the image of her body - the image I had made had provided a possible conduit to reach the artwork. Interestingly, Massumi suggests that 'Invention is a plug-in to the impossible. It is only by plumbing that connection that anything truly new can arise' (Massumi, 2002, pp.96-97). The plugging-in is towards a potential, without knowing how that potential might be used or even if it fits into existing knowledge structures. This inventive potential that Jo was denied in the gallery can be realised virtually away from the force of the repressive power structures of the gallery. She was freed up to climb in and inhabit the same space.

The transformed image was both recording what she had done and suggesting what she could do in a virtual realm. Her intention was to collapse the gap between the exhibit and her role as a viewer/participant. In Anna Hickey-Moody's (2016) reflections on the use of the photograph as a documentation of a relational event, she discusses the visual representation of the event and its potential to enable future change for those thinking about it. She suggests that 'reappropriating an

image and re-employing it in a context that is different from that in which it was developed literally ruptures the power structures that were originally activated through the image's creation' (Hickey-Moody, 2016, p.179). The material alteration of the photograph of Jo re-employed and restructured it, I was hoping that she would plug-in differently and affectively.

A few days later and as a further response to my image, Jo sent another email explaining that she had made: '[...] a device for puncturing a space - possibly a gallery'. She went on to write further, '[...] your drawing made me feel like making my paper ball for my head! It really should have been twice the size, but I ran out of paper! If I could breathe in it, I would consider wearing it in Tate!'



Fig 110: Conway, J. (2018). Jo's paper head images.

Away from the galleries and within her own home, Jo had wrapped and enclosed herself within a prosthetic head. She had literally made manifest my intervention in the photograph; she mirrored my suggestion materially and sent it back to me as an image. What was taking place in the correspondence felt like the beginnings of a rhythmic exchange of image, action, material. What was important to my understanding of a prosthetic pedagogy was that images could play an important part in addressing the virtual or intangible problems presented by the *real* art museum experience. However, even though the image was the central catalyst for the exploration of the virtual, the material choice still played a significant part in these digital correspondences. Jo had literally plugged her head into a prosthetic head, and in the image, the virtual prosthetic head had enabled her to reach the artwork with her fully embodied thought. This was literal and embodied thinking taken through to a virtual possibility in which conventional knowledge and ways of seeing would not be prioritised.

These PAOs and materials became points where expanded ways of learning were being made visible; the thread of intention was traced through embodied puncture points making Jo's head like it was (*as-if* it was) the head of a needle embedded within an art material (layered paper). This repeated puncturing of barriers (the protective membrane of convention) within Jo's encounters could be seen in relation to Lacan's concept of 'points de capiton' (1977) where layers of significant experience are stitched together, temporarily fixed, so that they can offer something more meaningful. I think that when we try to understand this through a prosthetic pedagogy, the needle draws the thread through the hole punctured in the experience, drawing subjective experiences together, exerting an accumulative force, and bringing them more fully to bear on the situation. Linking the thread with Jo's 'intentional arc', she seemed to make manifest a desired way of learning through the virtual, a prosthetic threading that is usually thwarted through conventional approaches of the art museum. Using the Lacan's quilt-making process as a metaphor for part of a prosthetic pedagogy, my responses - if I position myself as attentive and as a liminal servant - were being stitched to Jo's through a digital-virtual-material quilting process, two subjectivities entwined within a shared learning process. I sent the image below to Jo as a further reciprocation in our email correspondence.



Fig 111: Conway. J., & Foster, K. (2018). Altered images of Jo and her object.

I responded intuitively to her communication by placing correspondent forces together as an image - a mirrored meeting of needle points, a provisional and more determined form. Just as I had made Jo's yellow paddle as a proposed manifestation of her ideas, in this digital image I had created another level of representation that acted as an extension rather than substitution of the event. Both images of Jo leaned towards each other, both unseeing and potentially blinded by the paper-rupturing device. Preventing a reliance on conventional ways of seeing and knowing potentially making ways for other modes of encounter. Away from the gallery, Jo's body had become synonymous with the materiality of the process; she literally made sense *within* the materiality rather than outside of it. There was the potential for Jo to see with her body. Merleau-Ponty understands this way of perceiving as a reconstituted entire body experience.

I do not translate the 'givens of touch' with 'the language of vision', nor visa versa; I do not assemble the parts of my body one by one. Rather, this translation and this assemblage are completed once and for all in me: they are my body itself. (Merleau-Ponty, 1945, p.151)

The assemblage of senses in this virtual correspondence with Jo are extended to include both the materiality of the encounter and the dialogue with another human (myself). This integration of experience and material is understood by Massumi as 'a mutual prostheses', a space where the body and the matter connect through 'reciprocal action.' (Massumi, 2002, p.126). Assemblages form and help to filter and quilt a wider range of subjective response. Jo and I had entered a mutual and virtual prosthesis that was doubling the body-material prosthesis. She mirrored me and I echoed her pedagogically. This made me mindful of my performance of the prosthetic pedagogy, my inhabitation of material with my body, as well as the holding excess of options on it. It felt that as a performing liminal servant and later a non-performing liminal servant, I was appealing for difference, appealing to the subjectivities of the participants, and hoping to echo back what emerged.

The Emergence of Subjectivity and Agency

Atkinson posits that art has the capability to draw out the subjective in the experience of negotiating art. He suggests that 'individuals are interpellated into a subject positions' (Atkinson, 2006, p.77). The quote draws on Althusser's (1971) ideas of interpellation, a process through which we are appealed-to by a culture to absorb its normative values. He believed that the continuous pulling and nudging of interpellation exerts its influence on us without demanding any conscious attention - it is a continuous, silent, and invisible force of regulatory transformation. Being part of the same cultural apparatus, contemporary art appeals to us, its force appellates us in the same way, but crucially I think that the incompleteness of art invites our subjective responses back towards itself. We are encouraged to question and understand how others perceive the world. Could Jo's frustration be born of this paradox of interpellation, the culture of the art museum demanding that we unconsciously observe normative structures of behaviour and thought whilst it is at the same time calling for our subjective responses, our feelings, and activating our sensory apparatuses? The subjugating force of interpellation does not sit well with an invitation to project the force of one's subjectivity, it contradicts it. I feel that Jo was initially drawn to plug-in her 'intentional arc' and to respond subjectively, whilst being thwarted in doing so by the same cultural norms manifesting in the barriers and tacit rules. To return to the prosthetic

interaction with Cragg's 'Stack' (1975), it was as though Jo had been able to direct her 'intentional arc' with enough subjective force to negate the interpellation of the institution.

Jo's responses grew and were consolidated through the repeated prosthetic extensions. They were physically drawn out and enacted in space, virtually stitched together, and made material. They could be understood as 'an event that is simultaneously felt and perceived' (Springgay., Zaliwska, 2017, p.9). Jo's transformed ability to reencounter and reconfigure the processes and actions by making them concrete could be perceived as a form of 'self referentiality' (Massumi, 2002, p.137). She was immersed in a subjective experience, but also objectively recognised that this experience could be altered or transformed through attentive material and interpersonal exchanges in the art museum. Action and reaction were very much seen as an invitation for a change, an opportunity to scrutinise, challenge, and transform the experience on her terms. Jo's responses in these email correspondences could be seen as virtually and affectively understood 'imaginings of the body' (Massumi, 2002, p.137), virtually embodied prosthetic extensions of the subjective self. In terms of the fullest extension of a prosthetic pedagogy, does the maximalisation of experience involve the capacity to use such registers of affective understanding that are dependent on both virtual and real imaginings of the body?

There are three related and important comments made by Jo in response to the prosthetic head:

'I would wear this head at Tate'.

'I can get to the sculpture without anyone seeing me.'

'I am literally plugged in!'.

The prosthetic head is perceived to be advantageous to Jo's perception of art. Plugging the 'intentional arc' into the work is important too, but the need to conceal the transgressive practices from the scrutiny was surprising. Jo knew that touching the art in such a concealed way would be impossible in the gallery. I was interested in questioning if there was something important about avoiding invigilator scrutiny even if it was in the virtual sense. I will return to the significance of this concealment or secrecy in the Chapter 11: 'Gripping and Taking Hold'. However, this could be seen to draw from Ranciere's 'dissensus' (1991) and the way in which power is exerted culturally

through the visual realm; those who have the possibility of being visible in public space have the authority to be there, they have been granted cultural power. It was significant to question how, by trying to open up a space for subjectivity in the galleries where visibility is highly monitored and is subject to authoritarian intervention, that the actions Jo (and other participants) demanded would not be normally permitted. The reach, whether tangible or intangible towards artworks often remaining at odds with what was allowed. Through the permissions I had negotiated, the participants had the power to be seen in the galleries, and to be seen with unfamiliar objects (often next to other unfamiliar objects). A visible transgression of the liminal space between participant, proxy object, and artwork was temporarily sanctioned as an activity and the regulatory activity was relaxed.

Conclusion Before Returning to Tate.

After the email and making correspondence, it had been clear to see that Jo had pushed herself and had pushed her body into the spaces of a virtual Tate. Her body had been both materialised through the paper head and seen as a two-dimensional image, representing her ambitions for an artwork body intervention. She was in and out of the process and agency was harnessed through a form of doubling. She could see herself within an event by being present in another as a form of self-referentiality. Seen by Massumi as a 'subdimension of the event' (2002. p.94), the ability to see, or to refer to oneself, allows the temporality of the experience to remain active and present. Jo's event within Tate was revisited materially, and rather than its potential being articulated through the verbalisation of the experience, its imminence was evidenced through Jo's recreation of the event again. The 'subdimension' of it allowing another space for Jo's interpretation to open up and be reencountered.

Therefore, drawing back and forth between what had happened and what could happen became a double experience of Jo's body where the action and the memory of what was encountered could be understood differently and simultaneously. Merleau-Ponty writes that the 'external perception and the perception of one's own body vary together because they are two sides of a single act'

(2012, p.247); the body is existing in a double capacity. Jo was present in the historical action of the event and equally present through the new material reconfigurations that had manifested, creating a body memory. 'Two sides of a single act' could be aligned with a 'two-sidedness' (Massumi, 2002, p.45) where the actual encounter and the perceived encounter exist alongside one another. The duality of the experiences becoming 'the simultaneous participation of the virtual in the actual and the actual in the virtual, as one arises from and returns to the other' (Massumi, 2002, p.45).

These exchanges and extensions evidenced through Jo's multiple material encounters perform a prosthetic pedagogy where 'the body and its objects were prostheses of each other, and that matter itself was prosthetic' (Massumi, 2002, p.27). The events at Tate had continued through ongoing participation in the ideas it had presented. A place where this 'processual rhythm' (Massumi, 2002, p.217) of action, reaction, and response had allowed Jo to develop new correspondences that were materially understood, with and on her body. They were not limited to the event that had passed but mobilised through the reinterpretation of her body/object interventions.

The 'two-sidedness', the virtual and the physical, the material and the event, became entwined through a set of material correspondences and an attentive pedagogy. I will go on to discuss that this process was pedagogically affirming her new knowledge and experience as something that she could apply and build on when she returned to the galleries. Jo was physically mapping out what might be possible for her in the physical spaces of the art museum. Described by Garoian as a 'temporal disequilibrium' (2013, p.88), the negotiation of the event inside and outside of its occurrence has the potential for more insightful and determined future action. The disequilibrium, disobedience, and agitation that Jo participated in through her actions in the art museum were intensified by the new understanding of them in her home. This double capacity is an important conceptualisation of the duality of the experiences that emerged through the participants relationships with their PAOs. Something that could become inextricably linked to them and something that could act on their behalf. Potentially the objects becoming more disobedient than the participants would normally be.

A Return to Tate Modern

As Group 1 returned to Tate Modern in their final session together, I had been equally excited and anxious about Jo's interventions following her paper head. I had wondered whether she would find new ways to puncture the spaces. Could my attentiveness to her material negotiations outside of the galleries potentially manifest as a disobedient encouragement? For Jo, the material questioning outside of the art museum had enabled her more validation of her subjective positioning, which in turn led her back to Tate with more force and more intentionality.

The Yellow Paddle as Incendiary Device.



Fig 112: Foster, K. (2018). Jo's PAO on invigilators chair. Tate Modern.

As Group 1 started to move in the space and use their objects, Jo disappeared and across the gallery. I could see her paddle left on the invigilator's chair. There was a sense of defiance in this small intervention which was also a precursor to a more intense transgression that took place later.

In the same space that Jo had encountered the Cragg sculpture in an earlier visit, she had noticed a label on the wall adjacent to a sculpture by Christine Iglesias (fig.113). The exhibit hung down like a series of screens that visitors could pass through, there was a space for intervention. From outside of the sculpture, visitor heads were invisible, but their legs indicated the nature of their meanders through the artwork.



Fig 113: Foster, K. (2018). Jo's PAO with Cristina Iglesias, 2005, *Pavilion Suspended in a Room*.

Jo placed her 'paddle' on the floor beneath the sculpture and very close to two pairs of visitor legs, observing the headless interactions with the PAO from a distance as she moved away from her

object. Jo did not seem to be particularly interested in the artwork, her attention was on the relationship between the legs and the 'paddle'. It was as though the object was trying on her behalf to interrupt the leg/foot dialogue or join in conversation with them. Or that the paddle was acting like a periscope or microphone, secretly encroaching the space of the visitors and the Iglesias work.

In relation to her own potential paper head puncturing device, it was interesting to observe the focus on the Iglesias work and the potential link to the developing issues of concealment. It could be argued that by seeing the visitors with their heads inserted into the artwork accompanied by her object on the floor, Jo was seeing a realised version of what she had imagined with the prosthetic paper head. The gallery visitors were correspondent without being seen and Jo had stepped back to view a version of herself, the virtual version made manifest.

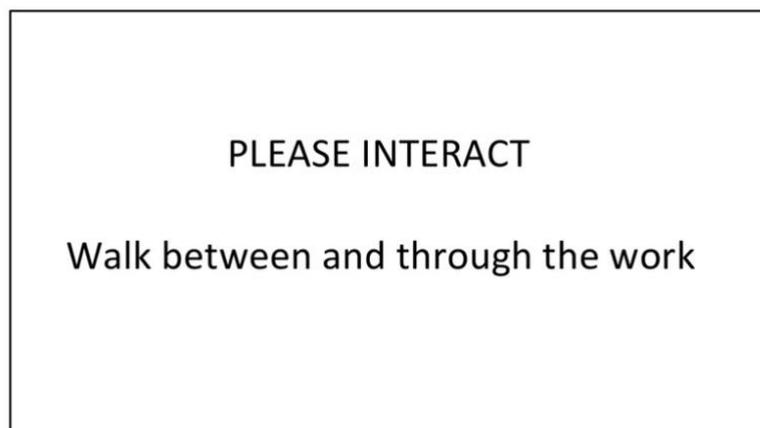


Fig 114: Foster, K. (2018), Recreation of label for Cristina Iglesias, 2005, *Pavilion*.

Jo moved her 'paddle' underneath the label on the floor, leaving it there and walking across the gallery to the position where I had been watching the situation unfold. Jo seemed temporarily pleased with what she was looking at, the label confirming the interactivity of her object. In this very simple action, Jo had disregarded the exhibit as though nudging it to one side. She positioned her object as a rival for the permission to interact. Finding a way to allow her object to belong in its own right, it seemed like a material usurper, thieving the space of the exhibit. The paddle seemed to act

on her behalf and the statement on the label could be seen to be requesting the gallery visitors to interact with her object.

However, Jo was unsatisfied with this territorial infringement and said, “No actually I need to do something else” and ran back across the space to her object. She picked up the ‘paddle’ and sat down on the floor below the label. She sat with the PAO in her lap, looking both pleased with herself and confident in her action. This move allied both the ‘paddle’ and her body in a defiant assertion of agency; it was possible that they could now both be perceived as interactive artwork. Jo was approached by a mother and her toddler who were visitors to the gallery, and she entered into a conversation with the woman that I could not hear. I felt like I was on the side-lines watching as Jo agitated the rules of the gallery spaces. She seemed at home with her pedagogic tools. It felt to me that rather than being defined by the label, she seemed to define it. Jo was no longer just encountering the artwork and the exhibits, but I felt that she was softly trying to rattle the framework of the art museum. As though anchored to the spot under the label, Jo’s disobedience seemed to shift towards a feeling of entitlement within the gallery, as though this was now appropriate behaviour and an acceptable act.

Following her extended time located under the label, Jo had described the dialogue that she had had with the woman. She had asked whether Jo was an artwork herself to which she had replied “yes, maybe she was”. The woman had then asked about Jo’s object and whether it was hers. She explained that the object belonged to her and that she used it to help her see the exhibits more clearly. The woman had then questioned if Jo’s object had helped her to understand the exhibits and whether anyone else could use them. Jo had explained that the object was very useful to her, but that they were not available for everyone.

It became clear to me that a series of displacements had been triggered: the gallery visitors displaced Jo, her PAO had displaced the invigilator in the chair, and the signifier of the interactive position had been put in doubt. Had this interested mother wanted the same permission to displace the conventional roles of the gallery? She seemed to want a PAO and permission to be like Jo.

I had questioned whether Jo had finally inhabited the space that she had been wrestling with throughout the research. Had she enabled her object to exist on equal terms with the exhibited

artwork and would her object then become consumed into the hierarchies that she had been battling with? It felt as though she had found a way to enable her subjective and disobedient position into the fabric of the research and the art museum. For the first time in the research sessions Jo seemed comfortable, as though settled with her new understanding. After the session, she reflected on how she saw her paddle, how it had changed, and how in this reflection, there was powerful positioning of her objects and its potential.

It became something I had to place in front of the artworks and that set up a massive dialogue between the object and the artwork and the audience so there became a 3-way dialogue, and the object became like an incendiary device. People weren't quite sure if it was part of the artwork so there was a temperature rise and a drama created as a result of this object being there and it suddenly became quite comfortable in that situation. (Jo, 2018)

Was this rise in temperature a consequence of a prosthetic pedagogy, resulting in a rise in agency? The notion that the PAO was now perceived as a potential bomb coincides with the Garoian's 'disequilibrium' (2013, p.84). Jo's previous inability to enter the artwork's territory had caused drama and disobedience in so many of her actions, but she now seemed to be taking a more direct approach with her object. The paddle's potential agency, and I would argue her potential agency, had not only increased but become a weapon for change. What seems critical in relation to the last session at Tate was that the frustrations had dissipated and were replaced with an authority from Jo. Whilst the drama had not necessarily decreased, it was framed differently with more control or understanding. The unease of the disequilibrium, whilst still agitating the normative approaches to interpretation within the galleries, had settled for Jo and no longer touched a nerve. I would suggest that Jo's statement that the object 'suddenly became quite comfortable in that situation', seemingly more comfortable with the drama and the unease, directly corresponded with Jo feeling more relaxed in the situation, more able to understand her intentions and the potential of her material and embodied encounters.

In relation to Garoian's writings was Jo questioning of the imbalance and disconnection between the 'museum knowledge and the learners' knowledge' (Garoian, 2013, p.84)? Could it be argued

that she was not only acknowledging her own position and the value of her process of interpretation but seeking to occupy the art museum through ‘performances of subjectivity’ (p.84)? It might be useful therefore to return to the earlier Garoian quote used in Chapter 7: ‘Performativity’ in relation to Jo’s position.

A process of work where the materiality of the body and the materiality of the world interconnect and achieve a coextensive and independent relationship, and where their cultural spaces inform and challenge each other in order for new and immanent, furtive and fugitive spaces of knowing and understanding to emerge. (Garoian, 2013, p.5)

The performativity of her encounters had developed as her body became more explicit within the actions, more integrated with her object. The crossover of who - or what - was leading who becoming less distinguishable. Therefore, the PAO that had pulled her towards the exhibits and encouraged a disobedience was not diminishing in power but shared a potential agency with Jo. They were literally hand in hand, entangled in a process as accomplices.

Who is Leading Whom – Becoming Mobilised?



Fig 115: (2019) Pull-along dog toy.

At the end of the session, Jo had noticed a child pulling a wooden dog on wheels (fig.110) through one of the galleries we had been working in. She seemed struck by the dog's movement, commenting on how it seemed appropriate that the child was allowed to bring the object into the space. There was something incongruous about the object in the space, and yet this potentially aligned with how we may have been perceived as a group, moving strangely through the galleries armed with the pedagogical objects.

A week later, I received an email from Jo with a small film attached. It showed her object somehow moving in her hall at home. The paddle was being pulled by a thread across the space, not dragged in its original state but with the new addition of wheels that had been attached to the underside. It moved across the floor, mirroring a similar movement to the wooden dog at Tate. Jo was absent in the film as the object weaved across the space and, in her description of the object, she evidences a significant readjustment to her thinking.

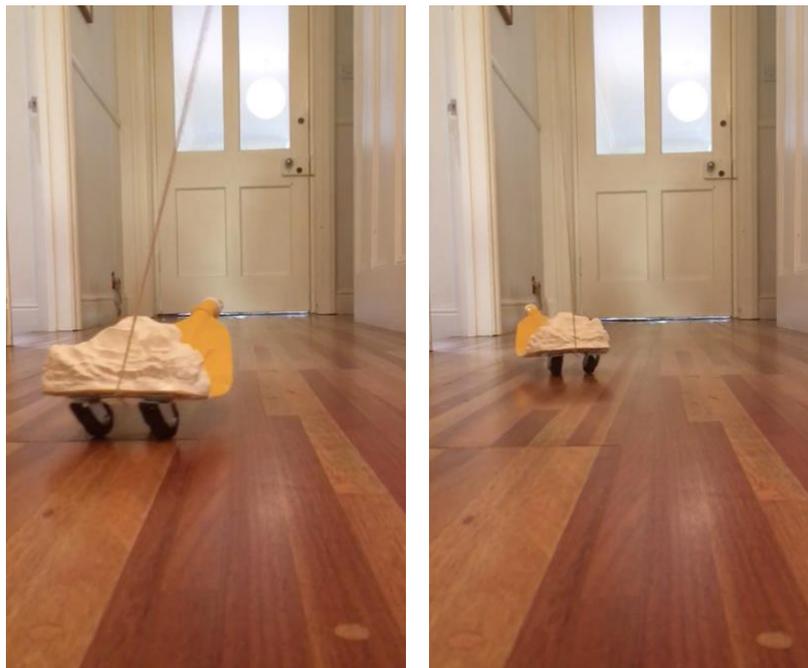


Fig 116: Conway, J. (2018). Film stills of Jo's moving PAO.

It (the PAO) became a more dynamic form when I realised it had to have its own form of propulsion and its own independence in the gallery. So, I put it on wheels so that it could

move itself around the gallery giving it a confidence it didn't have before – it became fully mobilised. (Jo, 2017)

The 'offering up' and the 'strong and physical pulling in' described by Jo at the start of sessions were now reversed. The pull that she had felt from the objects that had led her around the galleries, 'pulling' her towards exhibits, had become a different pull, one where she was leading her object. She was in control of the movement, of the decisions and experiences - she was able to guide rather than being guided. The changing agency and dependence between Jo and her objects had seemed 'mutually constructed' (Garoian, 2013, p.123), formed through a close relationship between the object and Jo's performance of it.



Fig 117: Foster, K. (2018). Jo and her PAO. Physicality of Research Day. Tate Modern.

It was fine at first that it trundled along a little eccentrically hither and dither, slightly out of control, but having the wheels fixed means it moves about more purposefully and confidently. (Jo, 2018)

Pulling her yellow paddle across the gallery may be reminiscent of the child with her dog, but what Jo had recognised in that child's action was a belief and confidence in her way of navigating through the galleries joined with and attached to her object. A single minded, subjective set of encounters that blurred the territories of object and subject, making and meaning and interpretation.

Jo had again extended her thinking beyond the session and this time, influenced by the wooden toy, she had adapted her object and enabled it to move - albeit pulled by a thread. The significance of this intervention was what it provided for Jo and how it positioned her thinking around the research. It was in her narrative around the object that signified her shift in thinking and the need for the wheels to be fixed. When a participant from Group 2 (introduced in the following chapter) had first seen Jo's mobilised object, she remarked "whilst you're pulling it in a certain direction. It's got a bit of a mind of its own. It's got some agency of its own within the space" (Bayley, 2018). The agency, as earlier identified by Barad, was not belonging to Jo or the paddle but was shared and emergent.

Was this a reflection of how Jo had originally felt at the start of research in the art museum – did she initially trundle 'hither and dither'? What seemed most significant was that this material narrative evidenced a growing independence for Jo's object that echoed her own growing confidence. She indicated that the paddle had become fully mobilised, and I would argue this mobilisation was equally felt by Jo. When I reflected on Jo's responses to the questionnaire at the start of the research, I was reminded that when asked what learning might look like as an object, she had written 'Dog'. It seemed that through all the layered experiences with her PAO she had materially returned to an idea of a dog - albeit a paddle, cast mountain and wheels - that she could walk through the galleries with.

Summary

What was most significant about Jo's encounters is that they are concerned with seeking out a personal relevance for the learner, a way to occupy, encounter, and interpret that allows space for individual identity, subjective thought, and personal memory. Jo sought a space where she was able to cast forth a series of connection points for understanding and perception that was uninhabited by the imposed framework of the art museum. This agential action and subjective positioning are understood as being at odds with the conventional habitual approaches of looking and are potential disequilibria. I suggest that, within a prosthetic pedagogy, these provocative acts open-up spaces for learning by wearing away and levering apart the homogenised surface of the institutional power structures, allowing gaps to form for new understandings. By inserting and squeezing in new ways of perceiving, 'foreign bodies of knowledge' (Garoian, 2013, p.87) can develop alongside established understandings whilst remaining complicated and uncomfortable. Therefore, I suggest that whilst Jo's actions and encounters were physically and materially disruptive, they were also critically transformative as she extended her ideas and her frameworks for thinking. They were perhaps bigger gains for her than losses sustained by the institution. The PAOs changed Jo's physicality, her dialogue with other artworks, and the materiality of the events provided a new subjective route to interpretation and experience. I am suggesting that in Jo's growing disobedience a critical pedagogical shift developed that gave her license to act and react with force and intention.

This was a force that she became comfortable with, that I had at times felt uncomfortable with, and one that I felt responsible for. The force of the material encounter framed a new material dialogue where she was able to 'cross the boundaries that separate the familiar and known from the strange and unknown' (Garoian, 2013, p.84). The PAO was the puncturing device that enabled her creative and critical space, a space that was brokered between Jo, the artwork, and her intentionality in the art museum through a series of performative events.

By offering up – pulling in – crossing boundaries – finding an entry point – puncturing the space – finding a three-way relationship – igniting an incendiary device – feeling comfortable – she became fully mobilised –

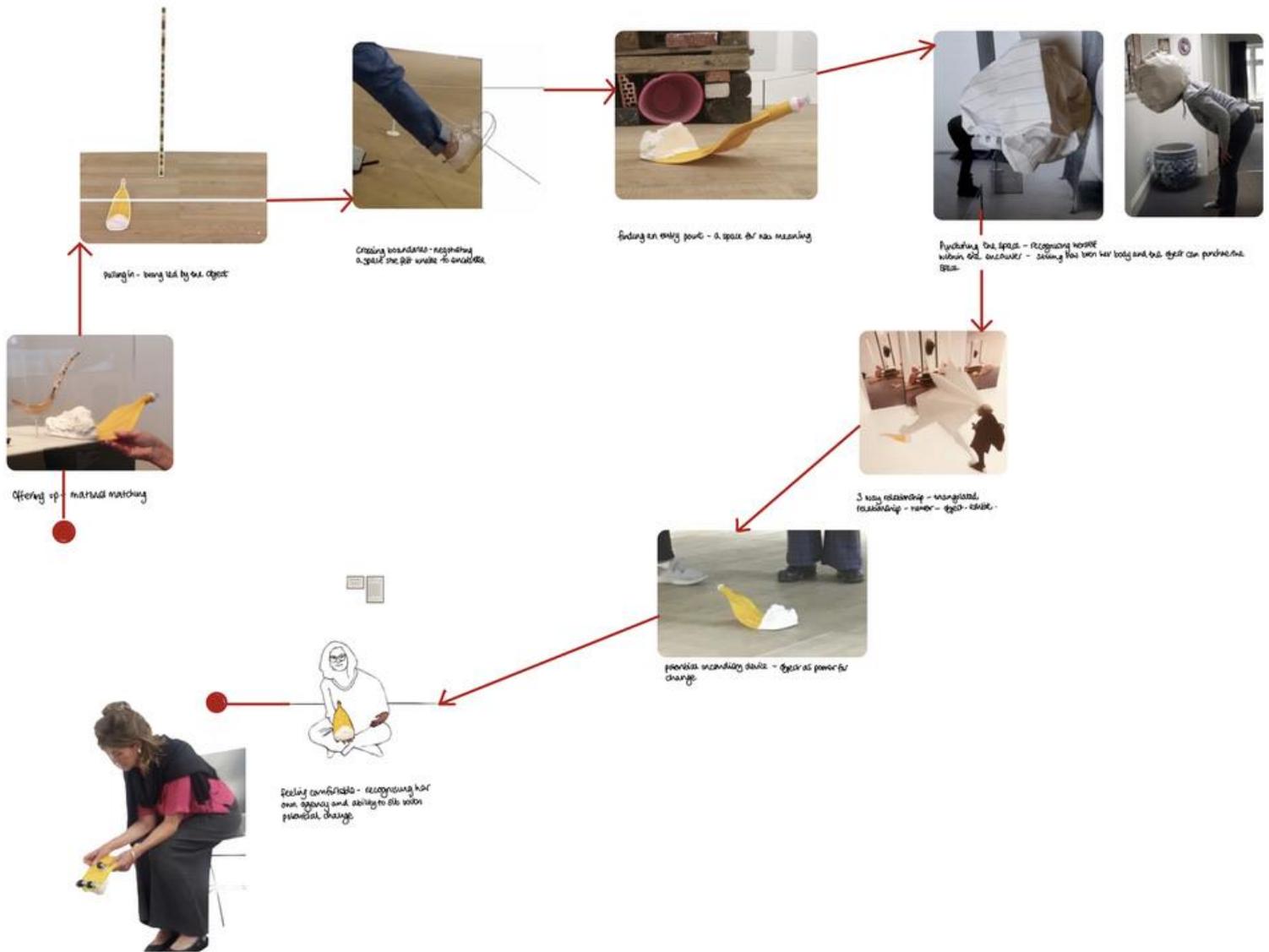


Fig 118: K. Foster. (2018). Diagram of process.

The next chapter explores how these processes were activated through the 3rd iteration of PAOs made for Group 2 and extends the potential to reach towards the exhibited artworks through a more direct and literal material plugging in. The powerful and disobedient nature of Jo's encounters and mobilisation within Tate Modern are experienced differently for Group 2 and the significance of a more covert operation and engagement are explored.

Chapter 11: Gripping and Taking Hold.

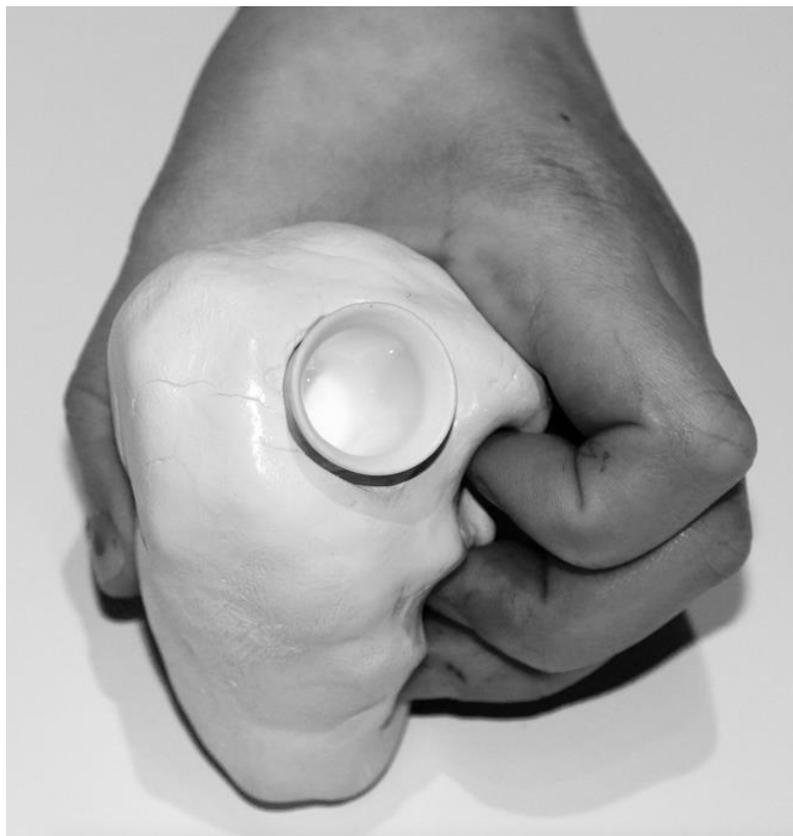


Fig 119: Foster, K. (2018). Clay Grip.

Let me take you by the hand. It is a supremely human gesture, and in it, you and I are joined: we hold on to one another and go along together. In the linking of hands, palm meets palm while the fingers, bent to form a hook, literally interdigitate. Caught in each other's flexion, the pull of my hand on yours, or yours on mine, only tightens the grasp. (Ingold, 2017, p.9)

The gesture of holding another's hand, a joining of self and other in the learning process, extends and exceeds what is possible as a solo activity. This chapter explores how *handholding* can be accentuated through a prosthetic pedagogy, materialised as a physical grip. A cast of *my* grip. My early research at Tate suggests that the *plugging-in* process identified in previous chapters is increased by a firmer grasp and grip on the experience. I wanted to know if a learner was able to literally get a firm grasp on a PAO as part of a pedagogical experience, would their grip on this experience be increased? I argue that, under certain conditions of a prosthetic pedagogy, a

tangible and maximalised grip on a POA enables an arcing of intention intangibly outwards, making connections with artworks more forceful. Further to this, I wanted to establish if this arcing of intention could be maximalised through a PAO. Could it act as a conduit that literally channelled the reach-ability of intangible touch with more precision? At this stage in my research, I was also considering if conduits, materialised as fabric sleeves that literally extend the body's reach, can aid the plugging-in process. My speculative thinking at the point of embarking on a third iteration of the research indicated that the combination of grips and sleeves could maximalise both the grip and 'intentional arc' of the learning encounter.

Having a second group within my research process gave me the opportunity to refine and test this thinking. Following a similar pattern to the introduction to the research for Group 1, I met with the participants from Group 2 at the Sainsbury Centre. They were given the same opportunity to play with existing PAOs alongside the permanent collection. However, there were two crucial differences; I set them a specific task that involved them bringing a 500g material contribution with them to the gallery and I gave them a new set of PAOs.

This chapter details how this new set of PAOs enabled an unexpectedly heightened learning experience for the participants of Group 2. It will evidence how a prosthetic pedagogy was further differentiated through a more literal engagement with the theoretical terminology. The theory became manifest and tangible. Whilst there were 5 participants in Group 2, there is a more detailed focus within this chapter on the encounters experienced by Caroline. The intention is to use her experiences as a clear example of the ways in which the new encounters with the PAO's materialised through the research sessions.

The Groups

Issues of grip and grasp became more pertinent to my research as the prosthetic pedagogy evolved throughout the transition between Group 1 and Group 2. In relation to my research questions, I could already see how the learner agency of the participants had increased with Group 1. This was mainly evident in their heightened confidence to occupy space in Tate's galleries and

in the non-compliance with normative approaches to looking, acting, and interpretation. A correlate or corresponding factor of this increased confidence and resistance to standardised learning processes had been the material 'plugging-in' that had been enabled in part by the PAOs. I wanted to further establish the conditions that made this 'plugging-in' possible and to consider how much of the maximalisation of the learner agency could be attributed to it. I hoped to discover the extent to which getting a 'grasp' on the experience is a cause or a consequence of this.

I argue that Merleau-Ponty's idea of the 'intentional arc' (2012) and the idea of the grasp that Dreyfus' (2002) derives from him can be materialised as sequential phases of a prosthetic pedagogy. In direct relation to my second question, I also wanted to discover if the ways in which the prosthetic pedagogy is materialised makes any significant difference to the 'plugging-in'. Further to this, in relation to my third question, I wondered if the embodied and plugged-in learning experience depended upon a shift in the configuration of a learner's subjectivity. Drawing the factors of the questions together, it was important to understand if the fine tuning and resonance of the learner's attention, the pedagogical process, and the pedagogical product was the way to increase subjectivity and learner agency in the art museum.

In my research plan, I had intended to follow the same process of making individual and bespoke PAOs with Group 2 as I had with Group 1. However, through the observations of Group 1's encounters, I had developed an increased awareness of what some of the preliminary or speculative objects had enabled. I was interested in trying to understand the range of handling, touching, and thinking approaches that might exist in a new set of objects that could more directly maximalise learner agency. Could I create a different form of conduit or extended channel between the participant's bodies and the bodies of work in the galleries?

Much of my material conversations with the participants who had received bespoke objects in Group 1 were based on verbal and visual metaphors about the processes of learning. However, in recognising that some of the visual language of the preliminary PAOs had been more of a literal manifestation, I questioned what would happen if I completely up ended the metaphorical emphasis and tried to make objects that literally, through both material and form, represented the 'intentional arc' and the 'maximal grip'.

My intention was to form a new set of objects that could enable the participants to feel even closer to the artworks, not in a spatial-physical sense, but conceptually and subjectively. I had noticed how previous iterations of the PAOs had offered the means to almost literally plug-into the artworks. Mark had unplugged the voice of the Bourgeois sculpture; Jo had plugged into the Tony Cragg's 'Stack' via its bucket and then, through her paper head, she had attempted to find another route in. However, I kept returning to the first provisional speculative objects, particularly the small clay spine made from the imprint of my fingers and how that had opened-up an important dialogue that implicated my hand as a potential guide. I also returned to the woollen sleeve and started to extend the object both conceptually and materially. I was preoccupied by how Group 1 had inserted their arms into the sleeves as though it created a tunnel that reached towards the exhibits at Tate Modern.

I will go on to discuss how these new objects enabled the participants to have encounters that could be hidden from the scrutiny of the institution through a way of engaging that was as materially present but less visibly overt. The participant's need to be hidden from surveillance was more important than I had expected. I had not intended to make objects that were apologetic or restrained in any way or that stifled the participants actions or disobedience, but I had also not considered that in the concealment there was the potential to do more, reach more, and touch more. This concealed and hidden tactility was a way of making connections, but as distinct from the overt connections made in the gallery, any links made by the participants and for the participants alone.

Introduction to Research - Group 2



Fig 120: Foster, K. (2017). Boxed objects at Sainsbury Centre for Visual Arts.

For Group 2, the initial processes of introduction to the research followed a similar format to Group 1. Amy, Agnis, Bayley, Caroline, James, and Nell came together at the Sainsbury Centre, many meeting for the first time. I introduced some of my existing PAOs and asked them to reflect upon the initial questions about what learning might feel or look like as I had with Group 1. A new set of plasticine balls were shared amongst the group. They used existing PAO's to engage with the permanent collection and there was a similar material matching that I had experienced with Group 1 at the start of my research.



Fig 121: Foster, K. (2017). Plasticine balls for Group 2.



Fig 122/223: Foster, K. (2017) Amy, PAO, and 'Figure of Man'. 1-2nd century & 'Figure of Standing Woman'. 500 BC- 500AD & 'Standing Figure'. AD 100-800. Ecuador.



Fig 124: Foster, K. (2017). sorhed object & Manolo Millares, (1967) *Neanderthalio*.

As I introduced the research, I refrained from going into any details about Group 1's encounters at either the Sainsbury Centre or Tate Modern. I was aware of how any relaying of experience could

unduly shape new encounters with their own research process. However, before the session, I had asked Group 1 if any of them would like to give advice or information to Group 2 about their feelings about the initial stages of the research. Lloyd (Group 1) had been keen to share the following:

The one thing that comes to mind is 'to play first and think after' I think in your investigation going with intuition is key, through play connections are made which a dry, detached intellectual approach would struggle to make. Openness/ leaps of faith are essential, ultimately there are no set truths/answers, each object is a catalyst for thinking from which divergent personal truths are reached. However, I appreciate telling someone not to think first is akin to telling someone not to breathe, it's an intuitive reflex. Maybe the key is to understand that the agency of the object resides in us and through external connections, not within the object itself. Truths are not fixed and ready to be unpicked or discovered, they are undecided, ready to be made through embodied experience. (Lloyd, 2017)

Lloyd had offered some thoughtful advice as to how the participants might be able to navigate the research process that they were about to embark upon. I wondered if this might significantly shape the participants modes of encounter, but it also felt like the beginning of a useful framework for those who might participate in a prosthetic art pedagogy in the future. What Lloyd identifies as being key to his experiences seems to be located around notions of **Openness, Play, Intuition, Thinking, Agency, Truth**. It was interesting to look at this as an ingredient list and to question it alongside the process of underpinning a prosthetic pedagogy that is framed in Chapter 4. The process identified at the core of the research demands openness in the participation.

- That Intuition is reflexive and is key to the process.
- Leaps of faith are essential. One must believe in the process without questioning it too much.
- Play first.
- Thinking is an intuitive reflex in this kind of situation.
- Thinking is akin to breathing in this kind of situation.
- Think after you have been playful.
- The agency of the object resides in us through external connections, not within the object itself.
- Think, to make connections, to build agency.
- There are no set or fixed truths, truths are ready to be discovered and unpicked.

- Truths are ready to be made through embodied experience.
- Truths are personal and divergent and can be reached with the help of prosthetic PAOs.

I had wondered how Group 2 would absorb these criteria. When reflecting on Lloyd's words, there is a complexity to the intuitive approach that he suggests is needed within this research process. In returning to Manning and her anti-methodologies (2016), I questioned if suggesting that someone should take a leap of faith or doubt their truth before they have had the experience would be daunting or an exciting invite. I will return to Lloyd's list in relation to my guide for a prosthetic pedagogy in the concluding section, Chapter 14.

500 grams

As a refinement of the pedagogical process, I had asked the Group 2 participants to bring something to the Sainsbury Centre that weighed 500g. This simple request offered a playful challenge that encouraged the participants to think about materials in a specific way before they attended the first session. The decision to prioritise their object choices by weight above anything else communicated that the parameters for the workshop operated within a different register. The result was that the Group 2 participants arrived with a range of materials and objects that had been weighed in advance, a subjective choice set within objective criteria. The 500g material task forced a side-step of conventional choice, a subjective choice by the participants altered by a challenge, a subjective narrative was a secondary criterion. In a room near to the Sainsbury Centre galleries, the participants all shared their 500g contributions. Some discussed how they had carefully crafted something specific to bring with them, whilst others brought 500g of readymade objects that were significant to them in some way. Other participants discussed having opened a drawer in their homes and randomly weighed materials from their own practice until they matched the required weight. The table became full of wool, fabric, clocks, random objects, framed pictures and altered foam used for flower arrangements.

My material contribution to this dialogue had been the weight of my head, with all the participants watching I leaned over a table and placed my head on a set of weighing scales, pushing down until the dial reached 500g. Through this action, I had wanted to suggest the fluctuating weights and

values we can attribute to matter, and the suggestion of thoughts having physical weight. I had wanted to foreground the physicality of the research and the ongoing performative implications of our bodies when using materials and handling objects. This act of weighing my head was an extension to my performative pedagogy; it was a way of giving licence to the participants to perform their learning with their bodies just as much as their minds. The act also acted as an addition to an emerging sequence linked to my role as a liminal servant. It primed the participants for the wearing of the wooden ears and the chair back that was to follow in the galleries.⁴⁸

Gift and Responsibility - Introducing the New Grips



Fig 125: Foster, K. (2017). Making grips.

The new clay grip objects were made from squeezing my grip into clay. I was aware that they were my handfuls although being made for someone else. I had wondered how the impression of my grip would be different from the small backbones from earlier in the research as their size was more directly and literally connected to my body. I had bought a series of china thimbles and had wanted them to act as a locating device, a literal place to plug in a finger or thumb.

⁴⁸ The weighing task was returned to as an integral part of the Physicality of Research symposium I ran with Emily Pringle at Tate Modern (2018).

I am making the hole for the thimble to sit in, creating a space for a thumb, not mine, but someone in Group 2. I loosen my fingers from the rest of the clay so that my hand is extracted from the material. I repeat this process six times for Nell, Caroline, James, Bayley, Agnis and Amy. I am aware how much the handfules look like organs, perhaps kidneys. I push the thimbles into the thumbholes in the handfules and the result is that they seem like valves, holes that afford deeper location into the matter. They are plug-ins. (Foster, blog, 2018)

Prior to giving out the handfules (grips), I had individually wrapped the set (one for each person) in tissue and placed them in white boxes. In advance of the learning session, I had placed the boxes neatly on the tables of the education room. Whilst I had thought about each individual when making the grips, I had set them up so that they were interchangeable; it did not matter which person took which object.



Fig 126: Foster, K. (2017). Boxed PAOs. Sainsbury Centre for Visual Arts.

In the research session, I handed out the closed white boxes to the participants and said, “This is an object that you can keep if you want to”. I invited them to open the boxes and think of their first responses to the object inside. The Group 2 participants were silent as they opened the boxes, some more introspectively involved in their singular experience, whilst others looked outwards at

the reactions of the others around the table. I was very aware that I was giving them something they hadn't asked for and I was conscious of the initial reactions Group 1 had had to their first objects in the Turbine Hall at Tate Modern. I had also become much more aware of my behavioural pattern of packaging and / or wrapping objects as a way of initially concealing them prior to handing them over to the participants. There was a tension and expectation again that became part of the encounters.



Fig 127/128: Foster, K. (2017). Grips for Group 2.

I had realised that through the process of unwrapping I was elevating the importance of the objects, prolonging the process of material engagement, and using the ritual of giving to underscore the value of the activity.

Echoing the development of my thinking, Group 2 very quickly began to question whether they wanted the grip I had packaged up for them, and whether they valued it enough to keep it. It was an offering - but what was I offering? The grips could have felt like many things, an offer to hold my hand, a prioritisation of a sense of touch, a burden, a small unfamiliar provocation, or (as I had seen with Group 1) they could have been a temporary disappointment. To me the grips felt like something and nothing: less complicated than the last objects I had made, less complete in their visual narratives, but my bodily presence was much more physically embedded in the materiality,

and I felt that my pedagogic intentions were sharper. To return to the metaphor of the transplant, these objects felt more directly focused on a reciprocal and bodily relationship conducted through the pedagogy. I was, however, anxious that they were too literal.



Fig 129: Foster, K. (2017). Group 2 at the Sainsbury Centre for Visual Arts.

The following is a short dialogue between the participants and me, after the initial unwrapping process:

Agnis: Holding the grip she commented, “I like that we all have something similar but not the same”.

Kimberley: “They are interchangeable, you could have had this one, and you could swap the one you have”.

Agnis: “But we are bound by them”.

Caroline: “Yes, we are bound by them now”.

Kimberley: “But you can have someone else’s....”.

Bayley: “I feel a loyalty to this one”.

I was struck by how quickly the participants developed a sense of ownership over their grips and that the gifting/giving process had ‘bound’ them to the materiality. Reflecting almost immediately upon this initial handing over of the grips, Bayley said:

There was a desire to look for the preciousness about it. The more I started holding it the more it started to look like a heart and when I held it, it was very heavy, and it became a heavy heart or something skeletal, or bone-like. I started to notice the imprints and the fingerprints, and I wrote down that there is a trace of a presence. Then you start to associate with the presence of you or the maker and again it becomes more precious. There is a desire to want to connect with it as well. (As Bayley said this, she clasped the grip in her hand and put a finger into the thimble). I wanted it to become an extension of me, I think. (Bayley, 2017)

Bayley’s desire to look for preciousness reminded me of Alan Kaprow’s understanding of the ways in which attention changes the perception of phenomena. Kaprow suggests that ‘attention alters what is attended’ (1993, p.236), and Bayley’s process of attending or tuning-into to the object evidences that association with it as a bodily organ happened quickly and those traces of human presence exerted a relational pull. The object as a prosthesis seemed to have encouraged a wish to extend beyond what constitutes ‘me’ for Bayley.



Fig 130: Foster, K. (2017). Grips for Group 2.

I can see retrospectively that I underestimated the potency of the grips; I had expected a less rich set of responses by Group 2. I had worried that somehow the honing of the pedagogical ideas and the more generalised manifestation of the grips would make the experiences seem weak in comparison to earlier objects. It had seemed too obvious to literally make a grip, but the direct human correspondence, a connection between hand and hand, and the wrapping and sharing of these objects made the experience of using them seem weighty with reciprocity and care.

Match-Finding - Another Plugging-in Process

In the act of giving the grips, I did not use the word 'gift'. It was Caroline that indicated that she was conscious of the gifting process that was happening. Almost immediately after receiving the objects, Caroline reflected:

This notion of it being a gift was important because it is about responsibility and also about a bit of an exchange and a bargain in my mind, is that too cynical? That we are here but we were given a gift. Did that shift the boundaries of the way that the gift was given. (Caroline, 2017)

Caroline identified the responsibility of accepting the PAOs that I was offering and her vocalisation of the unseen social part of the gifting process was an important contribution. She was telling me (and the others) that she was not accepting the gift at face value and that she was taking a critical stance. A gift can be defined as 'a thing given willingly to someone without payment; a present' (Google dictionary), indicating that it is a free act of giving but there is an additional different layer of reciprocity at play. In identifying that the gifting process shifted a boundary, Caroline was trying to point out the currency of the social exchange and perhaps a degree of indebtedness caused by the gift. As identified earlier in Chapter 6: Activating, in relation to Mauss' 'contractual' framing (1990, p.10), Lewis Hyde argues that the value of the gift and its exchange, and therefore the social price paid 'is understood to increase [...] in worth or liveliness – as they move from hand to hand' (1983, p.26). The *thing* that is given becomes amplified in its intensity through the exchange, the weight or value of the PAO is increased. If this is coupled with Kaprow's alteration through attention, the burden of the object would inevitably increase further, and if Ahmed's (2010, p.41) earlier assertion that the thing we are given is entangled with our expectations of it, then the act of this exchange through the clay grip can be perceived as more complicated than the object itself.

I became more aware at the onset of this exchange of the degree to which the gift-giving subtly repositioned the relationships between the subjects and the objects involved in this encounter. The subjectivity of my third research question appeared to be involved in this critical exchange, a negotiation of subjective investment hinging around the ritual of the giving and receiving. The grip caused suspicion, perhaps to them a foreign body, leaving me as the maker and entering their territory, or subjective space.

Once the initial handling and questioning the *Pedagogical Art Object* was addressed, the way of relating changed quickly from critical resistance to acceptance. This was a faster acceptance than I had observed with Group 1 with their objects in the Turbine Hall.



Fig 131: Foster, K. (2017). *Gripping*.

I switched from how the gift was given to what it was and realised my hand just sits in this hand, the hand that made it. I presume the person who made it is right-handed because my left hand wouldn't work. That was quite comforting that I am right-handed and the person who made it is right-handed like me and has similar ...well nobody could have hands like mine, but the length, maybe the thumb fits, just sat really well. It sits well in my hands.

(Caroline, 2017)

The physical interaction with the object changed the perception of its form and identity, transformed from potential bargaining tool to a connection point between Caroline, her body, and the body of the maker (in this case me). The object was temporarily connected to Caroline's body and in the virtual handholding, it became prosthetic, an 'intervener' (Latour, 2004 p.75) creating a mutual space between one and other. I speculate that the 'intervener' provided a literal connection between subject, object, and referred-to *other*, and that the physical correspondence might have paved the way for a mental correspondence in the learning process. At that point, the process had reminded me of when animals rejected by a parent are rubbed in a recognisable smell that allows the offspring to be adopted by another animal who becomes the surrogate. The sensory impact overwhelms any physical and visual recognition or difference, and the stranger animal is accepted.

I could see that there were strong similarities between the process of engagement that Caroline went through and Ahmed's concept of the 'stranger' (2000, p.30).⁴⁹ Thinking from the perspective of human and social relations, Ahmed differentiates between the perception of otherness as being between 'stranger' as recognised as such and the unrecognised *other*. She writes '[t]he stranger comes to be faced as a form of recognition: we recognise somebody *as a stranger*, rather than failing to recognise them' (p.30). As a summary, Ahmed indicates that in the relationships between an individual's questioning of what belongs and what doesn't belong to the immediate situation is extremely important. Following the trajectory of the previous object encounters through the research, I argue that the same principle of recognition can be used to understand material strangeness. Acceptance of the state of the object as strange or unfamiliar can become the beginning of recognition rather than being the beginning of the process of rejection. The mistrust of the new material is only settled when the participants locate it within a situation that they define or in a connection that they make themselves. Caroline recognised herself in the grip by finding the physical fit of her body to my grip as a stranger. Questioning the place of the new objects, their status, and authenticity is a pattern that can be detected throughout the research. Recalling Group 1's encounter with the plasticene, the materials presented the 'disorientating dilemma' (Mezirow, 1991) that has strikingly similar features to Ahmed's process of recognising a stranger.

Caroline's acceptance of the *stranger material* followed quite quickly from the scepticism of the gifting process. Caroline offered-up the grip that I had given her to a large stone with a hole through it which she had brought with her that day as part of her 500g weighing process. Holding the clay grip she said, "I wondered what it was made of, how shiny it was, had it been painted, there was a slight smell. It's all white and untainted and..... of course it had to go in here." With this statement Caroline inserted her new clay grip into the hole of the stone, and they interlocked.

⁴⁹ Ahmed also refers to Althusser's ideas of 'interpellation' in *Encountering the Stranger* (2000)



Fig 132: Foster, K. (2017). Caroline's stone and PAO.

Spontaneously, the rest of the participants who had been observing the dialogue released a sigh as if in recognition of something that made sense. I was reminded of very similar reactions from Mark, Jo and Sophie from Group 1 and their initial encounters at Tate and, similarly, when Mark's pebble had been intangibly fitted into the mouth of the Louise Bourgeois sculpture. Caroline looked reassured by the affirmative responses of the others, and then said to the group, "I am responsible for this". It appeared that the invitation to take responsibility for the burden of the object had been taken on board, perhaps had been taken-in to the sense of self.

It is important to note that the matching between Caroline's stone and clay handful was taking place in a study room away from the artwork and collections and so rather than connecting with something exhibited, the connection was one in closer proximity. It was a local connection, between her and her object (stone) and her new object (handful/grip). The collective sigh from the other participants suggests this search for a fit was common to the experience of encountering the unfamiliar grips. I think that finding a place for the grip, a location within her own 'stone' (a worn-away brick), was a way of incorporating and beginning to integrate a 'disorientating dilemma' into an expanded understanding of a new encounter and process. The locating action reduced the destabilising effect enabling this stranger material to settle into her own subjective space, providing a frame of reference and a secure base for new encounters. The grip provided something

recognisable for the participants, something of themselves, but it simultaneously introduced an unfamiliar aspect of another self, that of the maker. The material stranger had touched and become located in the material friend.

If Caroline had not held the form within her hands, would she have still felt responsible for it? Did the gifting of the object create this sense of responsibility? It is interesting to note that Caroline said that she was *responsible* for the grip, rather than *feeling* responsible for it. It was a thoroughly committed act. It was as though she was responsible for it being present, for it being made, for what it could do, the way it could operate. The short and concentrated adventure of Caroline's responses to the object progressed from doubt and uncertainty at the possibly of being duped, to accepting responsibility for the experience that was unfolding around the object. To use another metaphor, I think that Caroline was finding a foothold in the process, a point of stabilising friction that would orientate whatever forces she brought or experienced within the encounter. The grip literally found a place amongst her belongings, with the tools that she had brought to think with. Its mass was accepted within the weighed mass she had brought with her.



Fig 133: Foster, K. (2017). PAO and Caroline with Eduardo Chillida (1992), *London*.

Grips and Sleeves - Tate Modern



Fig 134: Foster, K. (2017). Plugging in.



Fig 135: Foster, K. (2018). Sleeve connection

A few weeks later, Group 2 met me in the Turbine Hall at Tate Modern and I walked with the participants through the galleries with my wooden ears on and with a box in my hands. Inside were six double sleeves that I had made, one for each of the group. The sleeves consisted of pairs of sleeves cut from woollen jumpers that were stitched and, rather than cuff to cuff, I had added an extra section and extension. This space allowed the arms to go into the sleeves and for the hands

to push through the cuffs into this extra space where they could meet their other hand. In making these objects it felt important that there was an expandable space included, a space for the participants hands where aspects of touch became invisible.

I invited the participants to select one pair of sleeves each to use. I had led the participants into a very quiet gallery space that at the time housed the Magdalena Abakanowicz 'Embryology' installation (1978–80). It felt at the time that this was an appropriate space to be in and I had wondered if the participants would feel the same or would even read the text panel that accompanied the piece.

The objects inhabit an ambiguous, disturbing place between bodies, organic matter, and rock. While they appear firm and weighty, the seams and slashes in the fabric betray their softness. (Askew & Taylor, 2008).



Fig 136: Foster, K. (2018). Grips/sleeves with James and Caroline with Magdalena Abakanowicz (1978-80).

Embryology.



Fig 137: Foster, K. (2018). Grips and sleeves with Amy and Bayley with Magdalena Abakanowicz (1978-80).

Embryology.

There was a contemplative intimacy to Abakanowicz's piece, and the ambiguity of the forms allowed connections to be made between the oversized forms and the soft-wrapped limbs of the participants. Little was said in this gallery, but the high level of attention and silent concentration from the group indicated that there was an introspective process developing, which I was outside of and felt quietly observant of.

We gradually moved into other galleries, some that were heavily occupied by visitors. Watching from the corner of the spaces I became aware that there seemed little space to encounter the work exhibited without feeling the pressure of other people looking behind you or waiting for you to finish

looking. However, the participants stayed, seemingly unaffected by the other visitors. I was aware of the visible layers of encounter taking place, the differing bodily engagement, the now predictable formal matching process to the visuals of the exhibits, but I was also aware of something going on unseen. Reflecting on this process Caroline said:

The odd fabric muff-like contraption with conjoined sleeves changes everything. Holding position, curious visitors peer, then take a wide berth, now there is space to breathe. (2018)

She indicated that the PAO not only visually signified that something different was happening in contrast to the other gallery visitors, but that it also provided a sense of space even when the space was crowded.

The potential expansion of the space of consideration through the sleeves is indicated more clearly when there is an interpersonal connection in the gallery. It had been interesting to see that Bailey and Agnis (who had not met before participating in the research) had used their sleeves between each other's corresponding arms. The sleeves on each of their pairs of arms unified their bodies; the space between their hands within the sleeves were visually appropriated into a single body.



Fig 138: Foster, K. (2018). Sleeves with Bailey and Agnis. Tate Modern.

Bailey and Agnis exclusively focused on each other's actions, temporarily unaware of the gallery in which they stood. It was as though I (and others around) were excluded from the experiences they were having, as though their mental spaces were also prosthetically extended into each other. They were no longer performing towards external things in the spaces as Group 1 had done. The concealment as part of action was noticeable.



Fig 139: Foster, K. (2018). Grips and sleeves with Amy.



Fig 140: Foster, K. (2018). Grips and sleeves with Bayley.

The participants of Group 2 were less visibly disobedient in this gallery. It seemed that the transgression of boundaries was not a predominant feature of the experience. There was a growing calmness to their negotiation of gallery space and those participants who had chosen to work without sleeves held the clay grips in their hands, their hands in my hands. I was also told

that the participants had at times inserted their index fingers into the thimbles as they looked at the exhibits.

As we came back and gathered in the corner of the 'Objects and Materials' gallery, everyone had objects attached to their bodies like appendages, not simply handled or touched but worn. Agnis had reflected that the sleeve had slowed her down, allowed her to think less speedily or move on too quickly and she shared her growing attachment to the sleeve that she had worn. Some participants rested the sleeves around their necks or rested their heads on the fabric stretched between their hands. James had commented that he would normally have a phone in his hands which he would use to make notes on as he looked at artworks; he was aware that he could no longer do this as he was holding the clay grip instead. I had questioned whether a differing form of internal note taking might be possible - what might he capture differently without a reliance on the familiar? I wondered if the grip in his hands was a hinderance to remembering or an asset for a new experience.



Fig 141: Foster, K. (2018). Caroline and Nell. Tate Modern.

As the comparative discussion evolved, Caroline interjected saying that she felt she had to share her experiences. I was aware of how emotional she seemed and there appeared to be a necessity to tell us what had occurred straight away, as though it was critical that we heard it. Standing with her hands in the sleeves, she asked Nell to peel the upper part of the sleeve down from her arm. What seemed striking was the intimacy of the gesture of Nell revealing the material situation that had formed inside of Caroline's woollen conduit. As the gentle pull of the sleeve got to Caroline's hands, we saw that they were locked around the clay grip, one hand with the finger into the thimble and the other wrapped around. Her grip was tight and remained fixed as she told us about the encounter.



Fig 142: Foster, K. (2018). Caroline and Amy and Giuseppe Penone, (1978) *Breath 5*.



Fig 143: Giuseppe Penone, (1978) *Breath 5*. (Photo @ Tate).

Caroline explained how she had had an emotional experience of, and connection with, a specific piece of work by Giuseppe Penone called 'Breath 5' (1978) that was in the space that we were standing in (fig.143). She described that in pushing her finger into the grip when looking at the artwork, she had felt plugged into it. She was using the plugging-in language without this being shared as potentially part of the process. She also relayed that, in asking for her grip on the object to be revealed, she had been taken aback by the physical intensity of her hold on the object. She

said, “I realised that it [the object] was literally almost strangled, like the breath was going out of the object, and I was trying to really grasp onto it”.

Caroline went on to explain that it had felt as though she had been able to reach the Penone through the grip in her hands and had understood its surface and its physicality. Penone’s title of ‘Breath 5’ for the piece confirms a symmetry of experience in which breathing was a working metaphor for Caroline. My conjecture here is that the plugging-in process pushed the breath out of the grip for her and that there was a form of physical force summoned in correspondence. I wondered if Penone’s implied breath was sucking the breath out of Caroline’s embodied grip, an intangible rush of mental energy enabled by the prosthetic extension of sleeve and held object. In a later reflection on this process Caroline wrote:

I am close enough to observe indentations in the clay. They steadily increase in size until I am diminished and smaller still, my hidden protected hands are tracing the undulations like a memory. The white clay in my hand is transformed to red, I am holding the [Penone’s] work, I know if it is cold or warm to the touch, I understand the weight of it. (Caroline, 2018)

The kind of tangible / intangible touch that Caroline described was in many ways like the experience that Jo had had with her yellow paddle. Jo’s reach towards the materiality of the artworks had involved a metaphorical emptying out of a space within the exhibits to make room for her own subjective responses, and for her own thinking feeling body to intangibly enter-into the process. However, Caroline’s response differed in that her relationship with the Penone piece was not one of having to find a space or complete it at a distance from herself. Through plugging-into the object in her hands she believed that she had *felt* it, had the sculpture in her hands. For Caroline, the physical distance and the intangibility of touch was erased. Being at arm’s length from the artwork was no longer a problem; the distance seemed to collapse through the material of the clay grip. This unexpected phenomenon relayed by Caroline finds direct correspondence with Manning’s questioning of prosthetic potentiality. Manning identifies a shift in the perceptual apparatus of the viewer / experiencer between ‘passive receiving’ and ‘active giving’, towards a richer reciprocal process. (2007, p.xxiii)

When I reach out to touch you, I extend the space I have created between me and you.

This extension carries my sense perception (my almost-touch) and can therefore also be considered as prosthetic to my “organic” matter/ form (Manning, 2007, p.137).

Caroline had recognised that the extension of space between herself and the Penone had carried her sense-perception. Her ‘almost-touch’ had connected her clay grip and the sculpture in front of her. I argue that the concept of the ‘maximal grip’ had become intensified in Caroline’s gripping, the optimum positioning manifesting through the positioning of a hand, the insertion of a finger, the cloaking of the encounter in a woollen sleeve.

The way Caroline could look and connect with the artwork was to *touch / not-touch* it. Garoian uses the term ‘suture’ (2013, p.90) as a way of understanding the alternative connections that can emerge through a prosthetic pedagogy. Touching and intangible touching as well as other differing knowledges are *sutured* or stitched together within the art museum. I was aware of the touch being threaded from Caroline’s hands, through objects within them, and to the material of the exhibited Penone. She seemed temporarily stitched into the artwork in a way that brought Lacan’s ‘point de capiton’ (1977) to the fore, gathered and set into the Penone like a thread that anchored her position. Reflecting this Caroline said:

As a navigation tool my red [sleeve] adornment is not just effective as a way of making space, it controls my movements physically, and indirectly controls others in their proximity to me. And then there is the secret. My personal handheld object, once formed from the touch of another but now moulding tightly into my hand, is the Penone, and I can touch the untouchable. (Caroline, 2018)

Just as Mark had felt that he was holding a voice in his hand by thinking with and through a tight-covered form in the galleries at Tate Modern, Caroline felt as though she was ‘touching the untouchable’. By holding a PAO in her grip Caroline’s engagement had been intensified to the point that it was experienced bodily. The optimal distance and position in which to view an artwork in a gallery, as framed by Merleau-Ponty (2012), became something more concrete through this encounter. The distance between viewer and artwork shrunk, not through a reliance on an ocular

engagement, but through an intangible touch being perceived as tangible. Caroline reflected on her change in perception, acknowledging that the changes brought about a different sense of agency.

I was looking at the work in a really different way because this [*the grip*] was giving me a licence to change my normal body language, my normal positioning, and that actually created an emotional set of circumstances that I think changed my relationship to that piece. (Caroline, 2018)

Caroline's subjective experience of the Penone artwork was understood differently. Without moving, and without any visible form of spatial contestation of the Tate cordons that had interrupted the earlier encounters of Group 1, Caroline had closer to the artwork, so close that she reported an exchange of breath with the work. She discussed taking the breath out of the clay grip in her hand. There was a sense that as she took a breath away from the grip, she could experience the breath of Penone. Tate's description of 'Breath 5' is that the sculpture 'is a 'breath' taken by the artist as he leans forward with billowing forms of air around him' (Martin, 2016). I was struck by this emptying and filling of 'billowing forms of air'; the breathing in, and breathing out, parallels Group 1' extracting and capturing voices from the Louise Bourgeois sculpture. Over both Group 1 and Group 2's experiences, the breathing in and out, and the resuscitating or waking-up the exhibits had been a repeated feature. It felt as though both groups had experienced prosthetic exchanges between artworks and pedagogical artworks that had been focused on the mouth and related respiratory functions, breathing new relationships between each other. As Jo had suggested earlier, there was a potential *altruistic* act between the bodies of participants, and the body of work.

Threads and Punctures

It is important that, whilst not directly identified by the participants, the thimble within the clay grip acted as a literal anchor into the object. The silent material identity of the thimble introduced the territory of threading, sewing, punctures, adventure, souvenir, and keepsake. These material connections may not have been verbalised by the group, but the objects carried their meanings, tied up in the individual encounters.

As I have already suggested, there was a puncturing of the space between viewer and exhibit as the participants threaded their connections back and forth. I would argue that Merleau-Ponty's 'intentional arc' became more forceful through the pedagogical grasping and the puncture the objects enabled. The grasping that had become more directional through the physicality of squeezing the clay handful was aligned with the metaphorical notion of grasping at ideas. As the participants gripped the handful, the artwork in front of them was potentially grasped. Grasped through an awareness of its material, its ideas, and the correspondence between it and the participant. Grasping 'at' and 'with' simultaneously. What Caroline or other participants grasped was subjective, but the action of taking hold enabled the space for subjectivity through a new form of a connectivity.

In a pedagogical context, instead of trying to grasp a child or student's point of view of the 'same' object or encounter, can we put established epistemological frameworks aside in order to allow that which is 'other' to grasp us and, in such grasping, change or even transform the ground of our pedagogical practice? (Atkinson, 2022, p.37)

Allowing the 'other' to grasp us involves a significant shift in our perceptual understanding when it is related to other people, other objects, or other ideas, but there is a different and significant epistemological shift that allows a PAO or artwork to grasp us.

Participant Reflection and Evidence of Impact

Just as the Group 1 participants continued a dialogue between sessions with me and with the physical materials, I was interested in if and how the encounters might continue for those in Group 2. To my surprise, the participants of Group 2 sent more in the form of images, lengthy texts, and almost formal essays that articulated what had taken place and what might happen next. James sent me a piece of text that discussed his subsequent visit to Tate Britain to see the 'All Too Human' (2018) exhibition about representations of the human body through painting. He wrote to tell me about his decision to take prosthetic materials with him hidden in his pocket (he did not call the objects prostheses; this is my attribution). It was clear from James' text that the sleeves and grips had significantly influenced his thinking processes for viewing artworks. Reflecting after using the grip and other objects on this independent gallery visit, he wrote:

At Tate Modern (in the previous research session) I was surprised that when holding The Handful, it allowed me to encounter the works with an Inspector Gadget-esque arm. Becoming the sculpture's stand-in. I wondered if this type of transportation could be enacted to experience the different ways artists tackled the tactility of the human body [At Tate Britain]. This idea was last minute, so when leaving my flat I quickly grabbed a heptagon shaped piece of grey breeze block, white circular laser-cut breeze block, circular plasterboard, and The Handful [The grip that I had given him]. My Barbour coat has sideways-chest pockets as well as usual-place pockets, which enabled easy access to each piece. (James, 2018)

James' independent and speculative action of taking objects into the exhibition is significant because he seemed to question whether there might be a new way of thinking about the tactility of the human body through his own prosthetic objects. The concealed use of prosthetic PAOs in Tate Modern had obviously been important for him. He replicated the experience in Tate Britain without the sleeve by using his jacket to fulfil the concealing function, importantly, he also increased the range of grasping options. Relative to my third research question about finding a creative-critical space for subjectivity, James had self-selected these objects, he selected for his *self*-navigation. I was reminded of James's earlier comment that holding prosthetic objects had prevented him from the habit of holding his phone when visiting exhibitions. I questioned if the breeze block pieces, plasterboard, and clay handful became equitable to a phone, as a way of accessing different kinds of knowledge.

The Inspector Gadget reference seems appropriate to his decision to conceal objects in his jacket, as in the cartoon, helpful objects emerge from within the inspector's clothing often on extendable limbs that increased reach and agency. The suggested Inspector Gadget image also directly corresponded to the image I took of myself during this phase of the research project, wearing and holding as many prosthetic PAOs as I could bear. I had been trying to visualise the role of the liminal servant as a Vivandier, serving the participant's needs with a wide range of prosthetic objects (fig: 144). None of the participants of either group saw this image, but James could have easily been describing my visualisation of how it felt to equip the process of a prosthetic pedagogy.



Fig 144: Foster, K. (2018). Image wearing PAOs.

Fig 145: Inspector Gadget. Cartoon.

The potential for these objects to be held discreetly on the body seemed to hurdle the permissions I had had to gain for the research. I questioned if the more discreet yet more directly tuned objects afforded a different space of enquiry and material encounter. As Jo indicated earlier in the research, not all objects work or there is not an equal pull for everything that is looked at. I am not suggesting that these objects connect everything, but that the connections that are made can create a potentially heightened and more intense bodily experience.

For James, his encounters equally connected at some points and less so in others during his own visit to Tate Britain, but it is in the material enquiry that the potential for another layer of perceiving or feeling the artworks becomes possible. The objects in his coat were ready for use, taken in case of need, or the potential to do something more. James had indicated that there was no connection between one specific artwork and his handful but then writes ‘.... although had I noticed a coldness? Or was I just making things up?’ (2018). James’ questioning about what was possible or what to believe within these material encounters was implicit in the pedagogical experiences of this research and the potential for a more material and pedagogical interpretation. The sleeve on the

arms, the handful in a grasp, had extended for James to a coat full of things secretly taken into Tate Britain.

I will persevere with objects, utilising them as either a trigger or aid for contemplation. Their presence has extended the exhibition beyond the gallery experience and assisted my thinking about what it is to be an object, a human, and with the possibility of these becoming compounded. (James, 2018)

This less binary position of viewer and artwork through a materialised conduit I believe offers another layer of experiencing the art museum, not to arrive at answers but to explore ways to access the distanced materiality through a palpable material act. The prosthetic reach, extending towards encounters outside of the research and being activated by participants on their own terms, was important and evidenced their ongoing speculative questioning. As James articulated, the objects were 'assisting his thinking'. The PAOs made for the research were activating other processes, objects, and the making beyond the sessions. The materiality was also entering the art museum outside of our research encounters.

Equally Caroline's relationship with the experiences after the session were articulated through several drawings and texts. The image (fig.143) drawn by Caroline seemed to evidence the clay grip and the sleeve, but with the sleeve becoming something akin to an amplification device, ear trumpet, musical instrument, or double mouth. This manifestation of her experiences collated with what she had described but also provided a form of drawn statement that echoed her encounter. There were no hands present in the imagery but the idea that something was being attended to, focussed on, and listened to was clear to see. The drawing evidencing the secret in her hands but also the clear plugging point of the thimble almost acting as an invitation in Caroline's image. These extensions beyond the experiences of the research were significant and evidenced the ongoing potential of the PAO. Through the participants own curiosity, the research actively impacting their own practices. The potential for a longer-term shift in the way the art museum was encountered and more closely relatable. It seemed both possible and valuable.



Fig 146: Wright, C. (2018). Drawing.

The thing is, as weeks have passed, it is only through the white clay object that I can truly recollect Penone's sculpture. Each time I pick up the undulating form, re-positioning my hand to grip and circulate the smooth surface, the red surface of Breath 5 is right back there in front of me, coupled with all the emotion that the gallery experience brought, as raw and rich as the initial, vibrant, material moment of encounter. (Caroline, 2018)

Through Caroline's comments, there is a return to the sensorial identity of the Penone, a re-positioning, re-engagement with the artwork and the encounter, reclaimed by grasping the clay handful again.

Summary

In my correspondences with Charles Garoian and particularly his introduction of 'Extraction of the Stone of Madness' (Van Hemessen, 1550), I revisited the handful in this way following Caroline's comments. The clay grip had provided something tangible and yet implausible through its altruistic invite to grasp⁵⁰. The vibrant and material moment resonating after the encounter but allowing a

⁵⁰ This use of altruistic refers to Jo's use in earlier Chapter 9.

physical return to it. In response to images of the grip that I had sent to Garoian's (prior to his own objects arriving), he had written the following:

Stones are enigmatic handfuls, their grasp questionable, difficult to get hold of, seemingly immutable while indeterminate. I encounter similar characteristics in the piece you sent me. I don't know what it is, it doesn't matter, because it is in the process of grasping its ungraspable performativity that is life affirming. (Garoian, 2018)

Grasping the ungraspable becomes possible through a prosthetic pedagogy provided by the clay handful. Whilst we would normally grasp at something to find meaning or a point of access, the grip helped to establish a *firm* grip on the experience. I would argue that there is a need for this intensity of grip in order to plug-into something, but when the 'intentional arc' is plugged-in (via a conduit) a secure hold can be found.

The material acts discussed within this chapter evidence that in the art museum the 'intentional arc' directs the grasp of the experience of the encounter and that when the subject plugs-into the intended artwork, grasp turns to grip. When the grasp is gripped in the hands within the conduit / container of the sleeve, both tangible and intangible touch are activated and resonant together. I speculate here that the literal connection between the concepts of 'intentional arc' and 'maximal grip', and the material form of sleeve and clay grip, confirm the collision of both a pedagogical and embodied approach to reaching the artwork exhibited.

The narrative account of Caroline's experience, the private and embodied connection that happens away from the scrutinising gaze of the gallery attendants, seems to indicate a gathering of aspects of the self that are needed to project out with authority towards the artworks. When Caroline wanted to share her experience and asks fellow participants to peel away and expose what she has been doing with the object, and within the sleeve, there is evidence of a closer and more vulnerable act of touch.

I argue that Merleau-Ponty's (2012) idea of the 'intentional arc' and the idea of the grasp that Dreyfus' (2002) derives from him can be materialised as sequential phases of a prosthetic pedagogy. In direct relation to my first question, seeking ways in which the prosthetic pedagogy is

materialised made a significant difference to the 'plugging-in' that was experienced. The tuning of the material choices within the prosthetic pedagogy was literally felt through its embodied resonance between object and participant / learner.

Further to this, in relation to my research third question, the embodied and plugged-in learning experience depended upon a shift in the configuration of a learner's subjectivity. The 'disorientating dilemma' causes a 'self-examination' (Mezirow, 1991, p.168), the re-assessment of assumptions, and the consideration of new options that are additional to what was already in place. An excess that is inherent within a prosthetic pedagogy. In the concluding section Chapter: 14, I will suggest that Lloyds outline of the approach needed for the research aligns with these re-assessments. The shifting of established processes enables a secure grip to be established.

Drawing the factors of the questions together, the fine tuning and resonance of the learner's attention, the pedagogical process, and the pedagogical product was the way to maximise the learner agency in the art museum through the grasp that was held within their hands. This grasp enabled the artwork to be in touching distance. In correspondences with Garoian about these encounters he wrote;

It suggests two forms of prosthetic encounter: 1) a contiguous, relation-of-nonrelation between an actual object and a virtual experience; 2) the immanent perceptual and conceptual potentiality that generates from between the two. Both forms of prosthesis are of course complementary. (Garoian, 2021)

In Addition to...Objects for Charles Garoian.



Fig 147: Foster, K. (2019). Boxed objects for sending.

Following the research sessions with Group 2, I made a series of similar PAOs for Charles Garoian and sent them to his home in America. Through our emails, I had questioned the notion of grasping and it felt appropriate that a set of grips would also live with him, a set of objects that had emerged through my encounters with the potential of a prosthetic pedagogy. A material and physical extension of our conversation. I sent: a sleeve, two grips, a red clay handful, a porcelain grip, a climbing wall grip and two images.



Fig 149: Foster, K. (2019). Red clay grip.



Fig 150: Foster, K. (2019). Box of PAOs.

In earlier emails, I had suggested to Garoian that the participants' experiences with the artworks in my research sessions became more embodied through another artwork (pedagogical object), and he had responded by suggesting that the participants experiences were:

.... constitutive of two forms of grasping: one in which they took hold of the object you gave them; another in which their embodied experience constitutes a “grasping” of immanent thought. (Garoian, 2021)

It felt significant when he received his box of objects that he sent me the image of his hand holding onto his grip. I had imagined his grasping of immanent thought when opening the box of objects. It felt like a material circuit was completed, like a projection across the sea. He took hold of the grip though the grasping action of my research. I realised that I had equally metaphorically reached and held onto his ideas.

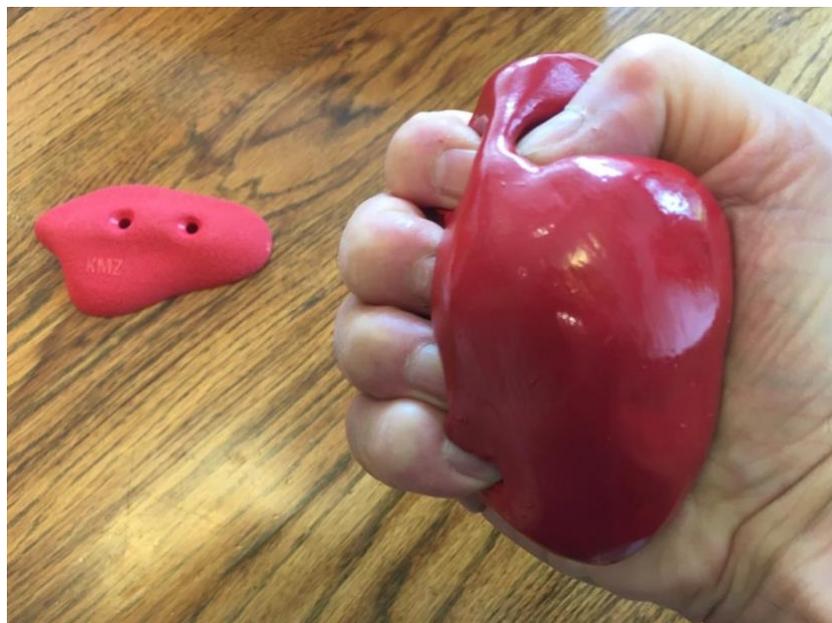


Fig 151: Garoian, C. (2019). Image of Charles Garoian holding red grip.

Two thin, three hard, one soft, these objects arrived at my door today around noon. Their thingness, most certainly stones of madness, compels sufficient contemplation. (Garoian, 2019)

Chapter 12:

A Return to the Research Questions

In this section, I revisit each of the research questions in turn to frame the way that they were responded to and the outcomes that were evidenced. As with the research itself there is a potential repetition and overlapping between the questions and an expected excess that was inherent in the process of this PhD.⁵¹

Q.1: In what ways does a prosthetic pedagogy materialise through embodied encounters with PAOs?

The question addresses the ways in which the prosthetic pedagogy becomes material and visible, in and through encounters in which the body is reconsidered as a focus for learning. It emerges as a result of the POAs being handled in the Art Museum.

Much of what has been identified as important factors of the acts of learning and thinking within this research has involved an avoidance of established knowledge formation and a distinct pull towards disequilibrium. On first appearance, the decision to make *Pedagogical Art Objects* could appear to be contradictory because they have an intent and a specific function. Objects can be seen as concrete and if they are made for pedagogical use, they have an intentional function that could be seen to be against the imminent, unknowing fluxing already discussed. The implication is that intent and practical application make them susceptible to stable processes and pre-determined knowledge.

In the context of the art museum, I acknowledge that much of art's value is predicated on 'elements of inexplicability and of wonder' (Minh-ha, 1995, p.11), this value easily becoming a tacit assumption that restricts its potential. My argument is that if PAOs are made with the same ambiguity, wonder, and sense of disruption as contemporary art objects, and are intentionally used

⁵¹ Please see Chapter:14 and Appendix 2: p.313 for the guide to a prosthetic pedagogy formed through the research.

within learning process akin to the ones laid out in the thesis, then they are likely to amplify the disequilibrium and excess of prosthetic pedagogy rather than limiting it or making it stable.

To return to Atkinson's writing, he states that art should not be understood as being instrumental to learning but that, '... a kind of learning may emerge through the experience of art practice or engaging with art, it is more an ontological force of becoming that often involves unlearning' (Atkinson, 2018, p.7). However, this idea does not consider the possibility of making art objects that intentionally instrumentalise art in the service of an ontological force of becoming. Objects that in turn intentionally involve unlearning. My research considered how a prosthetic device of art can enable ways of understanding, thinking and unthinking materially to form a heightened and embodied relationship through touch and encounters with art. I argue for a particular type of artwork that can be understood as a device for learning, a device formed intentionally through a pedagogical art practice and activated prosthetically. Such objects are no less an artwork than a contemporary art object and equally any learning that happens with and through them is no less a way of learning from art. If art objects are created with the intent to be pedagogical and are used within learning, then the framework for their objecthood becomes much more contingent on the way that they are employed. By being attentive to Garoian's notions of an 'untamed messiness' of 'exploratory, experimental, and improvisational ontology' (2014, p.390), the notion of the object/device can be reframed.

Through this reframing I argue that PAOs become prosthetics of art pedagogy. When they are made with this intention and used within this type of pedagogy, they have a propensity to make new correspondences through multiple disruptive entanglements. The types of joins that are made through the objects are contingent upon the subjectivities of the individual using them and the context in which they are used. It is through this joining process that learner agency is maximalised. New connections can be created, and different ways of learning can be built by the individual, supported through reciprocal encroachments of attention between the learner and the educator/researcher.

The PAOs become physical manifestations of a prosthetic pedagogy that can act as conduits for embodied encounters in the art museum. The in-built propensity to join and disrupt rhizomatically

draws-out reciprocal potentialities latent within bodies, minds, matter, and the museum artworks. As bespoke pedagogical prostheses they connect; they are agents of intra-action that become 'relationally activated' (Massumi, 2008, p.5) with the potential to work with and disrupt normative approaches of experiencing the art on display in the spaces of the gallery.

Although Garoian developed the idea of a prosthetic pedagogy, the research has enabled me to differentiate distinct aspects of it that became prominent in the art museum context. A central finding of my research was that the participants needed to put their subjective self at the centre of these learning processes. Autobiographical expression was essential in enabling the groups and individuals to find an orientation point from which they could build idiosyncratic enquiries together, exceeding conventions of rational normative thinking and behaviour. In this prosthetic pedagogy, the participants found ways of resisting encroachment from both overt and subtle authoritative sources, as they became *critical disrupters*. The cultivation of a wide range of usually marginalised capacities and bodily oriented knowledges was called into play, becoming active and vital. The participants intentions were used as a conscious projective force through which subjective ontologies were arced out, deposited, and then connected and enmeshed with the artworks. Potentiality was projected into the galleries and made manifest; it was traced, grasped, and gripped.

Embodied encounters with PAOs caused the rational understanding of the boundaries to dissolve, giving space for the mobilisation and fluxing of differences. The participants needed to detect, restrict, and resist pre-determined and tacit habits of learning so that new learning potentialities could be released. I suggest that conventional notions of cause and effect were suspended, and conscious control of intention gave way to a differing order of knowledges that orientated around the senses. Through these experiences the participant's perspectives on learning were nudged into a different register through these inherently disruptive, rupturing processes. They constantly detoured away from habitual ways of engagement once they recognised that unspecified differences of approach were possible. This included a need to wilfully collapse participant/researcher hierarchies so that I was not an authoritative presence, but rather perceived as an enabler that would support but not intervene to inhibit. Without authoritative limitations, the

attention of the group was extended from the body into surrounding matter as reciprocal human / non-human entanglements.

Materiality was given greater significance as a means of making subjective enquiries manifest. I think the process of knowing was fluxed by it, the reach of the body was extended through it, and the propensity for subjectivities to emerge was increased by it. Materials regularly offered a way of moving from an initial and invisible potential towards a visualised learning that implicated co-related bodies. This was sometimes literal and sometimes metaphorical.

Questioning what learning looked and felt like was crucial in initiating the approach to both the participants working with me, and me with them. It was the anchor point for the introduction of materiality, opening-up unfamiliar thinking process and the processes of learning about learning; it began the process of *making-visible*. For me, this making-visible also made it much easier to think about abstract theoretical learning concepts, getting to grips with the idea of a *rupture* was a clearer experience when thought through with materials that could be handled and that embody it similarly. It was evident from the participants words and actions that there was a need to literally grasp and grapple with ideas and to conceptually grasp and grapple with them. Holding onto something helped to consolidate the thinking-feeling-sensation relationship. What is being grasped and grappled-with when the participants held a PAO was an odd, unstable, and disruptive way of learning in the art museum.

Therefore, it became clear through the research that the phenomena of touch were central, activating the bodies of the participants in the emerging prosthetic pedagogy. Holding on through that touching positively altered perception so that the experience of looking was defamiliarised. I argue that in touching, object and subject are deliberately fluxed and vital; as touch activated the participant's subjectivity in their learning processes, it legitimised sensory exploration. What was significant was that *intangible touch* was an equally important contributor to this prosthetic pedagogy as phenomena that are active and can be sensed but are not fully known or knowable. The participant's senses of touch and their related feelings, either conscious or unconscious became more valued alongside rational thought as they were materialised.

Q.2: How do PAOs maximalise learner agency in encounters with artworks?

This question identified ways in which the material interventions increase learner agency until it reaches its maximal potential in the encounter within the art museum.

Through the process of the participants holding and handling PAOs in the art museum the artworks became more accessible and reachable. At a distance, the artworks are obviously much more objectified, they are relatively stable. However, when the participants were allowed to move closer and encouraged to reach out more towards the exhibits, I would argue that there was a destabilisation of perception and the artworks potential for new and extended transformation was released. The research has shown that there is a direct connection between being able to handle pedagogical art materials in the art museum and the levels of agency learners have in front of artworks. These levels of agency fluctuate between all the participants (human and non-human) and shift according to the constellation of the pedagogical approach, the nature of the learners, the artwork, the institutional restrictions on bodily activity, and crucially the presence or absence of materials that can be used.

The early use of plasticine balls highlighted the importance of the participants being able to make an initial material manipulation. This small amount of physical agency was a push that was felt or seen within the flesh of the material. Something was yielding to the participant's bodies and their thinking. I believe that the beginning of this agential correspondence with the material is where the potential for agency resides. How this material was introduced, be it as a wrapped gift, or something concealed in a locker signalled its importance, the value and accompanying investments were nudged and reordered. Ultimately, in this prosthetic pedagogy, agency was triggered and then maximalised through material encounter.

At first, I thought that the making of individual bespoke PAOs for each participant in Group 1, would be the key to the maximalisation process because I was trying to make each individual's way of perceiving learning manifest. My bespoke making did make a significant impact, but I was surprised at the high degree of agency that the participants took with the more simplistic PAOs. I was aware that both these material approaches were important in gaining a new physical foothold within the research process and new engagements with the exhibits that were encountered. Once the objects activated the participant's physical response the prosthetic process was set in play, the

tuning of PAOs to individual subjectivities worked to heighten this. The bespoke making process is desirable given enough time and resources, but it appears that being attached, and feeling attachment to the objects was the most significant factor.

The objects had a function, and the participants ignited this potential on their own terms with their own bodies. The gripping process seen throughout was always threefold, conceptual, metaphorical, and literal. As they gripped on to a grasp, they found they could activate and begin to maximalise a subjective arcing process towards an artwork. By locating the arc of attention on the artwork and then plugging-in prosthetically the participants enabled a direct correspondence. The sleeves that they wore acted as strengthening conduits for the force of the arc, activating intangible touch through tangible touch, maximalising the felt, sensed, and thought aspects of experience. The PAOs amplified the disequilibrium and excess of prosthetic pedagogy rather than limiting it or making it stable. They enabled new propositions to form that were both virtual and sensate, existing at the peripheral limits of what was already known. As Caroline suggests in reference to her own grip/handful the potentials within the object enabled more than expected, they led the way to a more complicated approach to looking.

The quality and sophistication of the white clay object played a part in setting up a context, the layered meanings inherent in its form, material and components in some way set a precedent. If complexity and the object can prompt profundity when looking at and experiencing art then all visitors should be given muffs, sleeves, white clay. (Caroline, 2018)

Through their encounters the object/participant relationships were drawing-out reciprocal potentialities that are latent within bodies, minds, matter. As Garoian suggests, 'bodies make artworks just as artworks make bodies.' (2013, p.123). The process that the PAOs provided, built important strategies towards a maximalisation of shared and fluxing agency. By offering up, pulling in, crossing boundaries, finding an entry point, puncturing the spaces, finding new material relationships, igniting connections, and finally becoming comfortable within the encounters the objects provided a way of becoming 'fully mobilised' in new and unexpected ways.

Q.3: How can an attentive material pedagogy create a creative-critical space for subjectivity in the art museum?

I have seen how the subjective space for learning can open-up in the art museum through the emergent stories of participant engagement with the research project. The subjectivity of the 'intentional arc' found a place to land and expand. I saw participants objects-in-hand pushing at boundaries, trying to extend their physical reach, trying to empty and fill artworks. They were wearing away at the spatial phenomena that limited their learning. From the first experience in Tate's Turbine Hall, I detected that the participants needed to palpate their learning literally on their bodies before locating the PAOs in the space of the galleries. The objects that I was wearing on my body may have acted as a cue, but this was a more active claiming of space, a disruptive seeking of territory that they could learn within. Acting like a satellite of their subjective selves, the participants used the PAOs to stake a claim for a new territory, a physical enactment of the opening-up of space that I believe worked in parallel with a conceptual opening-up of space. Reflecting on this process of staking a claim Lloyd said,

I think it [PAO] is disrupting the hierarchy of the room. Sometimes the art is over there, and we are here; whereas more with the objects [PAO], you kind of feel like you meet it halfway and you bring meaning to it, which might be a new meaning, but you are kind of more empowered to do that because you don't feel like you are just there passively to work out what is meant. I have this (PAO) and I'm bringing it to make meaning. So, you are kind of on a more equal footing with the artworks that you are looking at, and maybe it's less intimidating. (Lloyd, 2018)

Lloyd's meeting the artwork 'halfway' acknowledges that in conventional learning in the art museum there is an expectation that meaning-making is done passively and that the involvement of the subjective self and body are at best a low priority. In a prosthetic pedagogy the POAs implicate the body and demand an active bringing of the self into the space of the art museum. The meeting 'halfway' with an artwork is a recognition of newly established subjective entitlement to actively occupy space on terms that approach equality. The participants seemed unconcerned about finding pre-determined or expected meanings through their engagement with artworks, it

was as though they wanted to inhabit the art museum space and to begin the form of encounter. I would argue that it is through the claiming of this space that agency in the art museum begins:

It's the notion of pushing the boundaries that I think extends not only to the kind of institutional boundaries, but it also extends to behaviour. So definitely when we were kind of playing with these objects in the space and playing is the right word, I think it's that your inhibitions kind of melt away, and almost it's the objects that give you that sense of empowerment or as Nell (another participant) says that kind of licence or permission, that permission to play within the space and also how other people react to that. So, the visitors come into the space, and you come across as quite a disruptive force or disobedient beings in the space. I feel that when we were playing with an object (PAO), like I said the artworks around us kind of melted away and we became a hotspot or there was a point of ignition where something exciting was happening. (Bayley, June 2018)

I think that the *inhibitions* that Bayley identifies are like the *intimidation* that Lloyd picks up around the artworks. In my research, the participants were given licence to claim agency in the art museum, I did not fully understand this at the time but the permission from Tate allowed the participant to be 'hotspot[s]' that provided the space and fuel for ignition of the subjective self. This is where Garoian's ideas of the autobiographical (2013, p.84) can emerge, a space where individual experience and identity can be harnessed and projected onto artworks as legitimate concerns. This is meeting halfway with artworks, with something that matters, something that is truthful to oneself is highly significant. The text below shows the form of critical enquiry needed to untangle the entwined factors of what had become a very positive experience:

I have become interested in whether this experience has been borne out of emotionally heightened senses, if the sensation of touch changes the perception of an untouched object. Reflecting on the time moving within the gallery, where did the power lie in the journey - in the handheld gift-object? Or the muff-sleeve as a rite of passage in a public space? Or in my own self confidence through these objects within my own heightened sensitivity as the experience happened. Or was the power exuded from the art object to which I was, or had become, receptive? (Caroline, 2018)

Caroline's enquiry opens-up the possibility that the power is not located in one source, rather it is distributed across all the identified elements. I think that in conventional learning in the art museum there is an always tacit acceptance that the power associated with the type of access to artwork lies almost entirely with the institution. Caroline became aware of the temporary re-distribution of power so that the latent power of touch with all its bodily implications was made manifest. This kind of approach temporarily unblocks that flow of power causing agency to surge and multiply between the learner, the PAOs, and the artworks.

The participant's move to occupy the gallery spaces of the art museum more-fully is both a physical and metaphysical process, when they can operate inside it without fear of censure both creative and critical factors begin to flourish. As Benson and Connors describe it, to be both creative and critical one has to 'los[e] one's place' (2014, p.5) and subsequently find it, I see this is as a process of continuous reconfiguration through which agency evolves. In this space, we make decisions to act without predetermination, we are changed by what we encounter and enter-into dialogue with it, a dialogue in which what we say, think, feel, or sense matters more. The research participants teetered at the absolute edges of the artworks, punctured through physical limitations of access, and landed with the assistance of prosthetic satellites that opened-up 'hotspot[s]' of subjectivity. To do this they used subterfuge and concealment from the representative eyes of the institution, the prosthetic sleeves created space-within-space. This carved-out space offered the possibility of multidirectional correspondences between themselves, PAOs and artworks.

Initially, I did not see my role in this agency-building process as significant because it is habitual to me, but I began to realise that the way that I performed pedagogy had made a significant difference. I was prepared to embody the material excess and difference of approach that I hoped for from the participants. My attentive pedagogical approach was to remain focussed on the prosthetic reach of the participants as a way of giving licence to these embodied encounters. Much of the work I did was unseen, or barely detectable in the encounter, which my father reflectively said was not dissimilar to the hidden work of the surgeon in the transplant process. I performed the Vivandier role for the participants, supplying prostheses and wearing them. I felt responsible and yet able to respond within this process, but as much as possible I refrained from intervention. I

deliberately 'stag[ed] pedagogy as a visible encounter' (Verwoert, 2001, p.182) and saw the emergence of the participants creative-critical subjective space. A space where they could quietly and disobediently challenge the way of looking, perceiving, and responding to the work within the art museum.

Chapter:13

A Return to the Transplant

A Body Without Organs - Organ Without Body



Fig 152: Kuznecova, A. (2018). Surgeon and Kidney.

In reaching the end of the thesis, I feel it is important to anchor the rich and highly differentiated thinking/doing of the participants in the preceding chapters to strands of philosophical thought that I am using to think about art. Linking the handfuls of the previous section to Deleuze and Guattari's (1987) ideas sets up the possibility of making some of the invisible processes of pedagogy visible. Returning to my provocation in Chapter 1: 'Transplantation to Transformation', that reverses Deleuze and Guattari's thinking about a 'Body Without Organs' (1987) to an *Organ Without Body*, I think that the POA as 'handful' is an example of the latter. The kidney, a handful in the hands of the surgeon is an Organ Without Body cut from one body and containing the potential to transform another when plugged in. In this suspended state between bodies the kidney works as a symbol for a PAO in the hands of a learner. In the concept-operations of a 'Body Without Organs', Deleuze and Guattari suggest a body stripped of its organs and therefore its ability to organise and gain control of unfolding experience is frustrated.

As a 'Body Without Organs' is deliberately a body/mind schema in which complete separation of oppositional terms is eliminated, bodies always relate to thought and thought always relates to

bodies in embodied knowing. Using the body metaphor, bone, cartilage, muscle, sinew, and bodily fluids, hormones, odours are the non-organic aspects of the body that are disordered and configured as assemblages, set in flux in 'Body Without Organs' ways of relating. However, this propensity to disintegrate is only part of the way of relating, the entropy is in constant dynamic exchange with moments of occasional coagulation to form temporary stable states. The relationship can be seen as reciprocal. In Deleuze and Guattari's presentation of this idea, states of both stasis and change are temporarily possible in differing ratios, changeable-stability and stable-changeability that can be held in a constantly invertible, unpredictable *to-and-fro* exchange.

⁵²Adkins suggests that we '[...] think of a body without organs as a limit beyond which a given multiplicity transforms into something else' (2015, p.40). As previously mentioned, the opposing term to a 'Body Without Organs' would be a Body *With* Organs, an organisation that is too stable for the kind of thinking that happens in art, in the art museum, and for research-creation. The *without-ness* of the kidney in the surgeon's hands represents a different category of operating. I am suggesting that when the kidney is held within the surgeon's hands there is a *without-ness*, a space left behind in a donor body that is adjusting, shifting, and pressured by other organs and gravity, an embodied re-adjustment. However, there is also a space of incompleteness (*without-ness*) of the recipient body that holds enough space for addition and reinvigoration. Could the two bodies, in this case my mother's, and my father's, along with the kidney-without-body and the moving body of the surgeon, work as a literally embodied schema for considering respectively - *the learner, the Pedagogical Art Object, the pedagogical practitioner, and the artwork within the art museum?* Could we see this as; me standing in Tate's galleries with Mark, the red pebble object, and the Louise Bourgeois sculpture, or with Jo, her yellow paddle, and Tony Cragg's 'Stack', or Caroline, with her grip grasped within her woollen sleeve just by Penone's 'Breath 5'?

It is possible that the *without-ness*, this need to connect, has a valency or a pull that is present in the learner and the artwork of the art museum, and that aided by the pedagogical practitioner the

⁵² In Deleuze and Guattari's writing the 'Body Without Organs' is less fluidly sketched out with the BWO having 'faces' that when engaged are oriented to either greater stratification or greater fluidity and change.

Pedagogical Art Object can activate this charge? Conceptually, the PAO is cut from normal relations, it has no function, or purpose, other than to quietly disrupt conventions of learning. Nudged from conventional practical use, it is disembodied from the bodies of its knowledge causing a small disequilibrium. Harnessed to a performative prosthetic pedagogy the PAO is more troublesome. The dislocated *Organ Without Body* is grasped-gripped-held; held in a dislocated suspension that fluxes the mind. I suggest that through this research-creation the pedagogical practitioner performs and activates a prosthetic learning process in proximity to an artwork that is open to a different activation. As Jo had stated 'My object is there to give new life to the exhibits –.' she said, 'wake them up!'

When considering the above constellation of the learner, the *Pedagogical Art Object*, the pedagogical art practitioner, and the artwork in the art museum, each stakeholder in the learning process has the potential to introduce a creative dis-equilibrium. An *Organ Without Body* is one that is cut free and unstable but has a high propensity to be connected with something. As described by James (Group 2), the objects are 'handfuls', organs that fill hands and are cut loose to be troublesome, organs that mess-up the conventional order of things. Commenting by email about the cutting-loose of the kidney story Garoian said,

Perhaps your parents' re-encounter and re-alliance via surgical transplantation is indeterminately related with Barad's cut and separability (2018).

This comment and his earlier suggestions around the Van Hemessen painting 'The Cut of Madness' (1550), made me think that the kidney story offers a re-imagining, an attempt to remove the deadening effect of the cut of reason that tethers subjective experience to already existing knowledges.

The handful is literally a handful, and the handful is a troublesome object. The tell-tale doubling shift from a literal term to a metaphorical term seems to also indicate that in this type of learning situation there are corresponding shifts back and forth between material and conceptual understandings. I think that a prosthetic pedagogy needs such *fluxible* handfuls because as creative learners we need to drive stable ways of learning towards new connections and towards disorganisation, heterogeneity, difference, change, and excess. Towards something less slippery

perhaps. Organs Without Body, or PAOs offer a complementary and additional force to a 'Body Without Organs' ways of operating that exist within a prosthetic pedagogy. The *Organ Without Body* is a prosthetic assemblage of potential and intensity where landing/movement, stasis/change remains possible for as long as the organ is grasped, gripped, and held. The suspended image of the held kidney is temporarily stable but is destabilising for as long as it is grasped. It is a literal image of suspended process and simultaneously a metonym of disequilibria that can be mentally grasped as a mode of being. Garoian stated in his correspondence with me, that the PAO is a way of grasping the ungraspable (2018).

The approach of using PAOs for learning in the art museum is the approach that over-arches the questions of my research-creation. When the previous events with Group 2, in Chapter: 11, are reflected upon from the theoretical perspective of an *Organ Without Body* approach, I wonder if a shift of perception is made within our art museum pedagogy? The creative learner in the art museum, as with most people, needs routine, habit, repetition, and convention to make our lives easier to manage. However, excessive use of the afore-mentioned can limit possibility, it can cause us to be static and stratified in our lived experience. The shift of the prosthetic pedagogy needs to agitate this stability, to temporarily instil a *without-equilibrium-ness* for a creative learning experience in the art museum. Do the rich accounts of the learning process by the participants evidence such a shift? Within this research the use of an *Organ Without Body* approach enabled them to push beyond conventional looking, to see artworks as less stable than they may have originally appeared. Artworks *are* made up of an array of conventions and stabilities, but differences, unexpected combinations, and challenges are accumulated within the array to outweigh the stratified elements. I think that part of the task of engaging with an artwork is work out how to use the stability to exploit the possibilities and potentialities so that one can have enough agency to exceed one's limits of experiences.

I believe that Organs Without Body are assemblages of embodied prosthesis that have the potential to offer ways to maximise learner agency within the art museum. The embodied PAO that forms the central material focus of this research can draw creative thought towards the intensities and excesses of a 'Body Without Organs' state whilst offering some kind of stability. It is these

intensities and excesses of sensibility and intelligibility that correspond with the excess of the prosthetic pedagogy. My argument is that the PAO, the Organ Without Body, under the right conditions, increases, intensifies, and amplifies the disequilibrium between the learner and the artwork in the art museum. In holding the PAO there is prosthetic extension, an embodiment of the learning that exceeds stability enough to produce new material potential, a 'maximal grip' on the artworks encountered. The materiality of the PAO gives the opportunity for increased agency through the sense of touch and movement and a shift in ordinary human-nonhuman relations.

Chapter 14: Challenges, Implications, and Contributions to Knowledge(s)

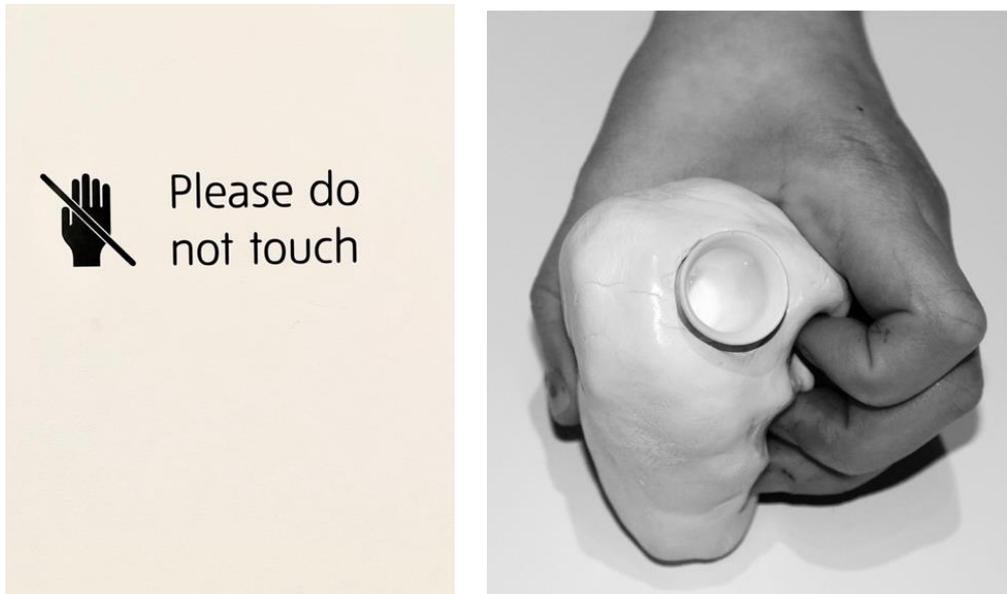


Fig 153: Foster, K. (2023). Gallery text. Tate Modern.

Fig 154: Foster, K. (2019). Clay Grip.

Through challenging conventional pedagogical approaches in the art museum this research activates the materiality of the *Pedagogical Art Object* and exceeds knowledge conventions by implicating the body and its senses in deliberately subjective learning encounters. I have taken Garoian's prosthetic principles and set them in play to observe what PAOs can do in relation to them. I have explored a range of contributors from the field to differentiate and refine a new prosthetic pedagogy. These objects and the associated encounters are different from other material pedagogies because the PAOs act differently. They are art objects that are made *of*, *for*, and *about* learning.

The research-creation has involved a close attention on what learning looks and feels like to learners; it has involved making their responses visible and touchable as PAOs that embody and provoke learning simultaneously. Through this extensive research process, I understand - and am

equally still surprised - by what these material conduits can enable when in the right hands and with the right pedagogical approach.

Challenge

The challenge I have brought through this research is in the deliberate opening-up of a mental and physical space for learners in the art museum that values the often-overlooked material and subjective processes of learning. This differing prioritisation can be uncomfortable for both the representatives of the art museum and the art learner because it is more unpredictable. To understand material potential, at times we need materials at hand. However, these material engagements are not straightforward. They need to evolve in context, and in action, that is directly conversant with artworks.

Materiality can scare us; it often causes us to behave in unrecognisable ways that can equally scare the institutions that are already full of materials. It is a process that demands the art museum, the researcher, artists, and educators to relinquish some power and control and to become the altruistic liminal servant. The challenge for the art museum involves not only giving the learner increased agency, but to give them the means to maximalise this agency within their learning encounter. This research process evidences that these meaningful learning experiences can bring with them some form of discomfort. However, this discomfort can be understood as a necessary biproduct of a positively transformative art pedagogy, a process predicated upon change. This type of uncertain, unpredictable, speculative, and subjective encounter can draw out the sceptics who need the opposing terms and methods to feel as though appropriate and justified learning can happen or has taken place.

In this kind of experimental research-creation there is always the risk that the fear and reticence of the sceptic can prevent positive change from happening at the decision-making level of the art museum. Such sceptics may represent one of the biggest challenges faced by the implementation of these research findings. However, the space for valuing differing knowledges and speculative material encounters is critical.

The research findings and the complexity and excessive nature of a prosthetic pedagogy, coupled with the demand for the physical use of PAOs, means that the practice is difficult to communicate without direct experience of it through a learning encounter. Enough time and space need to be given to permit subjective learning enquiries to develop deeply rather than broadly in relation to artworks; the learner needs to be fully situated in the galleries of the art museum before a prosthetic pedagogy can work. Literally and metaphorically, learners need to be in touching distance of the artworks, and the art museum needs to allow material access to its exhibits so that unlikely and powerful encounters can develop for creative learners. It is probable that some institutions find this degree of change hard to commit to when the methods or anti-methods are deliberately speculative and involve accepting that the form of learning is unknown. It extends from the POA in unpredictable directions.

I am acutely aware that, in my research-creation, I negotiated a freedom to act differently that would otherwise not be permitted; it became materially speculative and uninhibited. The learning encounters were entirely reliant on the permissions granted to me and given by me to the participants. We were collectively allowed (within reason) to act in this potentially disruptive way. It meant that the space for this new kind of object encounter developed beyond the commissioning bodies, project briefs, and thematic frameworks that I had encountered before. It was deliberately set up to extend and challenge conventional approaches.

Therefore, the challenge remains to continue the conversations and identify spaces where this new kind of intervention can be enabled, actualised, and implemented. This form of materialised process cannot take place unless institutions become comfortable with feeling uncomfortable with the challenges to existing knowledge(s) and interpretation. These complex encounters are potentially always in excess of habitual approaches.

Contribution

The knowledge contribution of this research is how the combination of specifically made PAOs, with a more differentiated prosthetic pedagogy, significantly increases the learner's potential to maximalise their agency in the learning experience. New knowledge is created through the

material mapping or tuning of the PAOs to significant features of the pedagogical process and theory, making pedagogy both visible and touchable.

Another important contribution is that this research-creation has sought to reposition theory so that it equally exists as a material example with traceable links. This new approach can be exemplified in the way that the kidney story represents the complex inversion of Deleuze and Guattari's 'Body Without Organs' (1987) to an 'Organ Without Body'. The kidney in the hand of the surgeon acting as an Organ Without Body makes theory accessible through its visibility and handleable materiality. This innovative approach makes philosophical and critical thinking more reachable; it does not have to exist as a behind the scenes phenomena of art, or art pedagogy research.

This research-creation is materially driven to prioritise the activation of touch and tactility in the learning encounter, because this is pivotal in extending the possibility of learning in the art museum. The new findings are that the physical encounter is paramount to beginning a deeper relationship with officially untouchable artworks. Tangible physical touch enables intangible touch, heralding deeper and more agential learning relationships without a physical encroachment beyond the museum's boundaries.

The contribution to knowledge beyond the PhD is taking differing routes and applications. Firstly, I am extending the research as a Cambridge Visual Culture Visiting Research Fellow for the academic year 2023-24. My practice research focusses on the Fitzwilliam Museum where I will be developing a series of PAOs created in relation to the university's artworks, objects, and environment. When completed, these objects can be used by the Fitzwilliam for use alongside the collections and developing exhibitions. The aim being that their ongoing use would provide the opportunity to develop a wider range of different knowledges through a materially orientated approach, facilitated by those working or studying within the museum and university. I am equally extending these pedagogical approaches through my teaching within the MA Arts and Learning at Goldsmiths by questioning where, when, and how we can position ourselves within the contested spaces of the art institution and what modes we can use to enable this. The dissemination of this

research-creation remains active and critical in the institutional spaces of learning through its material and performance.⁵³

Paradoxically, the strengths and problematics of this form of research-creation are that the outcomes are excessive. Having dual theses, both written *and* visual, deliberately embodies the knowledge extension of prosthesis and offers the visual thesis as direct equivalent to the written. The visual thesis works in a differing register, exceeding in its knowledge representation - it shows rather than explains. However, I can see that this excess might be overwhelming; I am aware that the descriptions, observations, conjecture, stories, multiple chapters, exceeded word limits, and material manifestations could be perceived as *more than* needed, or overly abundant. This process provided more to read, more to grasp, more to share, and potentially more to implement, but this is what the excess of research-creation really looks and feels like. The truth of a prosthetic pedagogy extends convention, bubbling over and seeping through.

Manifesto and Guide.

In order to further extend the findings within my PhD I have questioned whether there is another guiding hand that can be offered to enable or support the complexity of this form of research-creation. A resource that extended my modes of practice, teaching, and research. An additional outcome has been the development of a manifesto and guide for using *Pedagogical Art Objects* in ways that work directly with key principles of a prosthetic pedagogy in the art museum.

After analysing and reworking Lloyd's (Group 2) earlier advice for future participants in my research in Chapter 11: Gripping and Taking Hold, his reflections became the basis of a simple manifesto for this materialised process. This short series of prompts intends to help learners in the art museum who would like to question a deeper, more embodied, and subjective experience when using Pedagogical Art Objects. The manifesto asks us to trust in the process, but it is only by taking part *in* the process that the guiding words become manifest. The manifesto is in service of the encounter.

⁵³ A record of projects, and conferences that have taken place during my PhD can be seen in Appendix 4: p.317

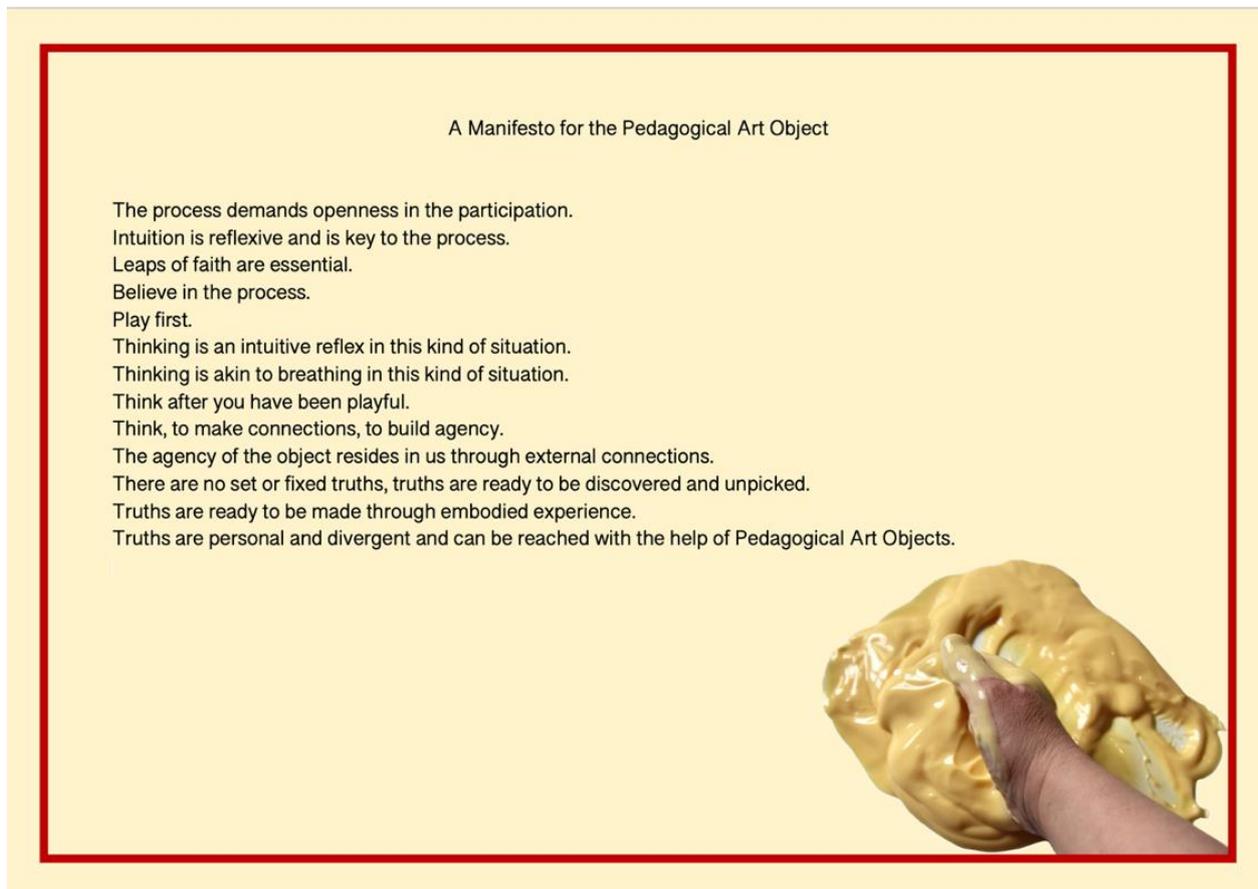


Fig 155: Foster, K. (2023). A Manifesto for the Pedagogical Art Object

The following guide to a prosthetic pedagogy extends from the manifesto that was drawn out from Chapter 4: 'Underpinning a Prosthetic Pedagogy', and research encounters.⁵⁴ These formed a core set of ingredients. Together the 'manifesto' and the 'guide' hope to form an alliance of aim and mode of operation. At the start of this thesis, I warned against directing one way to approach a prosthetic pedagogy because it could be contradictory and be seen to reduce and refine, instead of expansively working towards excess. However, in pulling together the experiences within this PhD process, I could see how these ingredients could be beneficial to others going forward beyond my research. Having grouped them further under the specific headings, these modes of operating can

⁵⁴ A full-size version can be seen in Appendix 2: p.313

be reconfigured and expanded upon in multiple ways within art museum pedagogy. However, in the spirit of a prosthetic pedagogy, the guide comes with a necessary caution and some safeguards against predictability.

Be critical of it. Try it. Dissolve it. Reform it. Use it again. Reconfigure it. Replace it.

Modify it. Exceed it.

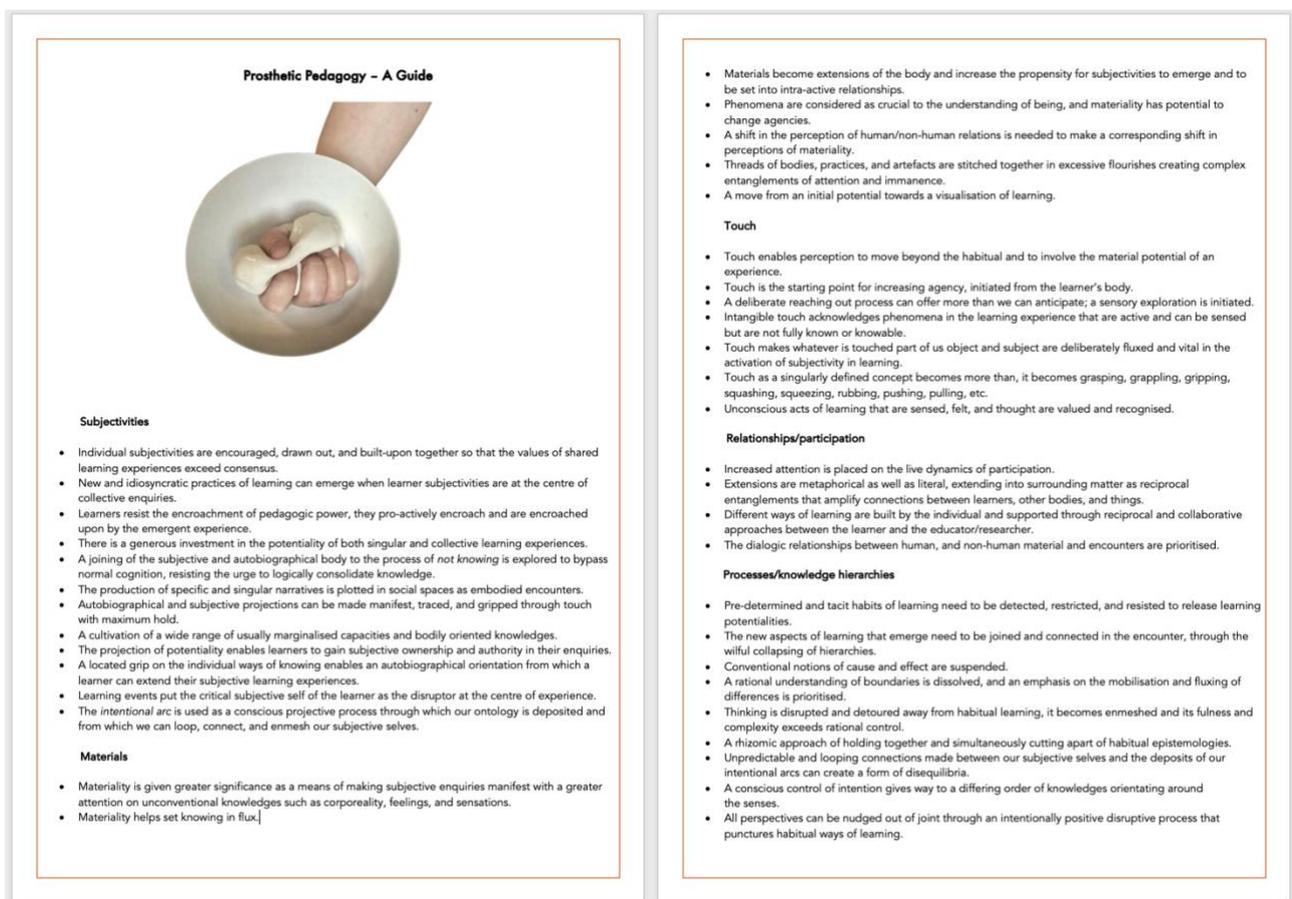


Fig 156: Foster, K. (2023). Prosthetic Pedagogy - A Guide.

Final Thoughts

A critical engagement needs criticality, to pay attention we need an attentive approach, to understand material potential we need to have the material available. However, we need a space for these unlikely and powerful encounters to develop, a way of learning through our touching bodies and gripping hands that embraces the embodied encounter. In the right context and with

the right introduction and care, PAOs have the capacity to mean more and the potential to change us and change the artwork we encounter.

The potential for this research-creation is in the deep recognition that these objects for learning enable something in addition to what already exists in the art museum. The excess they provide is a critical space for those articulating themselves in new and embodied ways. This process has shown that the prosthetic reach of *Pedagogical Art Objects* and corresponding bodies extends further than we think. We can reach out towards new ideas, touch untouchable artworks, and grasp new meanings.

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Appendix 1

INFORMED CONSENT

Informed Consent Form

Please complete this form after you have read the information sheet and/or listened to an explanation about the research.

Researcher: Kimberley Foster
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Thank you for your interest in taking part in this research. Before you agree to take part, the person organising the research must explain the project to you.

If you have any questions arising from the information or explanation already given to you, please ask the researcher before you to decide whether to join in. You will be given a copy of this Consent Form to keep and refer to at any time.

Participant's Statement

Please circle whether you agree or not with the information below:

I have read and/or heard the information about the research, and understand what the session/s involve. **YES / NO**

I understand that if I decide at any time that I no longer wish to take part in this project, I can notify the researcher involved and withdraw immediately. **YES / NO**

I consent to the processing of my participation for the purposes of this research but understand anything I say can be anonymous if I wish. **YES / NO**

I understand that my participation may be documented/photographed and I consent to the use of this material as part of the project. **YES / NO**

I understand that the information I have submitted will form part of a larger research project and information regarding the process and outcomes that I have been involved in may be shared. **YES / NO**

I am happy to be named but will let the researcher know if I wish to remain anonymous and if I would prefer not to be identified in any material or publications. **YES / NO**

I agree that the research project has been explained to me and to my satisfaction and I agree to take part in this project. **YES / NO**

Name:

Signature:

Date:

Appendix 2

Prosthetic Pedagogy – A Guide



Subjectivities

- Individual subjectivities are encouraged, drawn out, and built-upon together so that the values of shared learning experiences exceed consensus.
- New and idiosyncratic practices of learning can emerge when learner subjectivities are at the centre of collective enquiries.
- Learners resist the encroachment of pedagogic power, they pro-actively encroach and are encroached upon by the emergent experience.
- There is a generous investment in the potentiality of both singular and collective learning experiences.
- A joining of the subjective and autobiographical body to the process of *not knowing* is explored to bypass normal cognition, resisting the urge to logically consolidate knowledge.
- The production of specific and singular narratives is plotted in social spaces as embodied encounters.
- Autobiographical and subjective projections can be made manifest, traced, and gripped through touch with maximum hold.
- A cultivation of a wide range of usually marginalised capacities and bodily oriented knowledges.
- The projection of potentiality enables learners to gain subjective ownership and authority in their enquiries.
- A located grip on the individual ways of knowing enables an autobiographical orientation from which a learner can extend their subjective learning experiences.
- Learning events put the critical subjective self of the learner as the disruptor at the centre of experience.
- The *intentional arc* is used as a conscious projective process through which our ontology is deposited and from which we can loop, connect, and enmesh our subjective selves.

Materials

- Materiality is given greater significance as a means of making subjective enquiries manifest with a greater attention on unconventional knowledges such as corporeality, feelings, and sensations.
- Materiality helps set knowing in flux.

- Materials become extensions of the body and increase the propensity for subjectivities to emerge and to be set into intra-active relationships.
- Phenomena are considered as crucial to the understanding of being, and materiality has potential to change agencies.
- A shift in the perception of human/non-human relations is needed to make a corresponding shift in perceptions of materiality.
- Threads of bodies, practices, and artefacts are stitched together in excessive flourishes creating complex entanglements of attention and immanence.
- A move from an initial potential towards a visualisation of learning.

Touch

- Touch enables perception to move beyond the habitual and to involve the material potential of an experience.
- Touch is the starting point for increasing agency, initiated from the learner's body.
- A deliberate reaching out process can offer more than we can anticipate; a sensory exploration is initiated.
- Intangible touch acknowledges phenomena in the learning experience that are active and can be sensed but are not fully known or knowable.
- Touch makes whatever is touched part of us object and subject are deliberately fluxed and vital in the activation of subjectivity in learning.
- Touch as a singularly defined concept becomes more than, it becomes grasping, grappling, gripping, squashing, squeezing, rubbing, pushing, pulling, etc.
- Unconscious acts of learning that are sensed, felt, and thought are valued and recognised.

Relationships/participation

- Increased attention is placed on the live dynamics of participation.
- Extensions are metaphorical as well as literal, extending into surrounding matter as reciprocal entanglements that amplify connections between learners, other bodies, and things.
- Different ways of learning are built by the individual and supported through reciprocal and collaborative approaches between the learner and the educator/researcher.
- The dialogic relationships between human, and non-human material and encounters are prioritised.

Processes/knowledge hierarchies

- Pre-determined and tacit habits of learning need to be detected, restricted, and resisted to release learning potentialities.
- The new aspects of learning that emerge need to be joined and connected in the encounter, through the wilful collapsing of hierarchies.
- Conventional notions of cause and effect are suspended.
- A rational understanding of boundaries is dissolved, and an emphasis on the mobilisation and fluxing of differences is prioritised.
- Thinking is disrupted and detoured away from habitual learning, it becomes enmeshed and its fulness and complexity exceeds rational control.
- A rhizomic approach of holding together and simultaneously cutting apart of habitual epistemologies.
- Unpredictable and looping connections made between our subjective selves and the deposits of our intentional arcs can create a form of disequilibrium.
- A conscious control of intention gives way to a differing order of knowledges orientating around the senses.
- All perspectives can be nudged out of joint through an intentionally positive disruptive process that punctures habitual ways of learning.

Appendix 3

Research time frame overview.

Date	Group/who	Where	What	Process	Outcome
Jan 2017	Group 1	SCVA	Workshop and introduction to research – objects used in the gallery space	Participatory object-based workshop Questionnaire given out.	Photographs observation. Notes Questionnaire given out.
Jan 2017	Young associates	SCVA in the gallery	Workshop session using sorted objects – led by head of learning at SCVA	observation	Observation of the session
March 2017-	MA students Art and education	BCU In international project space	Workshop session Introduction to research	Participatory object-based workshop	Series of objects maps photos
March 2017-	MA students MA artists Teachers and contemporary practices	Goldsmiths In studio space	Workshop session Introduction to the research	Participatory object-based workshop	Photos Small film
April 2017	KF	Warehouse art space.	Documenting method objects in large space	Object documentation and selective groupings	Photographs
April 2017	KF	Studio	Making small object kits and new pedagogical objects for group 1 to use at Tate	Using previous information to develop set of objects based on grip – taking hold	Series of preliminary objects made for each participant and group of objects for them to choose to work with.
May 2017	Group 1	Tate Modern	Session alongside artworks with new object kits and new PAO in the galleries	Participatory object based using new objects made in response to previous participant meetings	Observations Conversations Material correspondences Photos films Questionnaires received.
Sept 2017	KF	Studio	Making objects for each member of group 1 in relation to observations dialogue encounters and question responses	Analysing observations and responses – looking at how they corresponded with certain materials. Making pedagogical art objects that were bespoke for everyone	Completed pedagogical art objects wrapped and sent to each participant in group 1.
Nov 2017	Group 1	SCVA	Meeting with the group and their objects to share the responses they had to receiving them. Using their new PAO in the gallery as conduits for interpretation.	Discussions Sharing process Recordings Object encounters with PAO and artworks.	Recorded discussions transcribed photographs writing up.
Nov 2017	Group 2	Studio	Making new PAO objects in relation to the experiences with Group 1 and their object interventions. Focussing on the grip of the held objects. Sending out question sheet	Making with Clay, forming hand grips for each member of group 2. Questioning my hand grip within the material as each object made.	Completed set of clay grips packaged for each member of group 2.

Nov 2017	Group 2	SCVA	Introduction to research Object encounters with newly made PAO objects informed by Group 1 research. Small material sharing tasks. Working in the gallery and learning space with objects as conduits for interpretation.	Participatory object-based discussions and actions.	Recorded discussion Photographs Participants responses after the event. Writing up of observations and reflections
Dec - Jan 2018	KF	Studio	Making new objects for both groups to use during future workshops	Observations and question responses informing material decisions and object making.	Additional objects to utilise in future workshops.
Date	Group/who	Where	What	Method	Outcome
Jan 2018	Group 1	Tate Modern	Using their individual PAO at Tate as conduits for interpretation. Discussions and active embodied encounters in the galleries.	Object based workshop – interventions, dialogue, and observations in the galleries.	Recorded discussion Photographs Participants responses after the event. Writing up of observations and reflections
Feb 2018	Group 2	Tate Modern	Using their clay grips and additional PAO at Tate as conduits for interpretation. Discussions and active embodied encounters in the galleries.	Object based workshop – interventions, dialogue, and observations in the galleries	Recorded discussion Photographs Participants responses after the event. Writing up of observations and reflections.

April May 2018	KF and Emily Pringle (Head of research Tate)	Tate Modern	Planning for the Tate symposium. 'Physicality of research' Tate exchange Tate Modern.		
May 2018	Group 1 and 2	Goldsmiths	Meeting for both groups at Goldsmiths. They meet for the first time introduce the process of the project to each other in terms of what it has meant to them. Sharing objects and actions and documentation. Planning for the Tate symposium.	Informal group discussions and research feedback.	Observations and analysis Participants contributions through writing dialogue and materials/artwork.
June 2018	Group 1 and 2	Tate Modern Tate Exchange	Physicality of research symposium day. Both groups introduced and discussed the research process and their participation and feedback	Discussion and presentation	Film of the event Edited film for Tate produced by Tate. Photographs and observations and analysis
July 2018	Group 1 and 2	Goldsmiths St James Church	Exhibition -of the research objects with participatory/dialogue with participants form group 1 and 2 individually.	Exhibition presentation of work Filmed discussions with participants.	Films and audio of the discussions Photography of the exhibition. Participant sharing of outcomes. Observations and analysis.

Appendix 4

Projects and Conference papers undertaken during my PhD research.

Projects:	
23-24	Cambridge Visual Culture Visiting Research Fellow. Research located at the Fitzwilliam Museum and across the Cambridge University collections.
22-23	Commission for a series of pedagogical art objects for 'Ecologies of Practice' AHRC funded Climate Change project with the Climate Museum UK and Goldsmiths Centre of Arts and Learning. Working with to explore how different forms of arts practice can enable young people to find their <i>own ways of expressing themselves through arts practice</i> , in response to the Earth crisis. The project aims to offer participants arts methods that can be transferable for their own arts practice research projects.
Feb'21	<i>And, But: Punctuation, paraphernalia, and the peripheral</i> . Presentation and performance K. Foster, K. Foster, V. Mitchell. Affective Digital Presence series. Centre for Arts and Learning. Goldsmiths.
June'20	Film for Comfort/Discomfort material reflections in Lockdown. Goldsmiths.
Jan'20	<i>Transparent Things</i> project with Centre for Contemporary Art Goldsmiths and HGAED School. Material interventions informed by Nabokov text and exhibited artworks.
Nov'19	<i>Making thinks with Sebald</i> . Project using sorhed objects in dialogue with Sebald exhibition. Visualizing practice research in the gallery. Castle Museum. Norwich
Sept'19	<i>Thinking thinks with Sebald</i> . Project using sorhed objects in dialogue with Sebald Exhibition with children. Castle Museum. Norwich
April'19	<i>'Drawing from the collection' project</i> informed by Jim Eade's thinking, collections and objects to stimulate drawing processes. Kettles Yard Gallery. University of Cambridge.
	Object Commission -sorhed objects created for Coopers Gallery. Barnsley Museums and outreach programmes. Leading sessions for the artist's programme. Sainsburys Centre for Visual Arts. UEA
	<i>Punctured Pedagogies</i> exhibition of research. St James Hatcham. Goldsmiths
Nov'18	<i>You and I are discontinuous beings</i> . Exhibition. International Project space. Birmingham School of Art.
July'18	Ongoing research practice projects and material encounters with research groups at Tate Modern.
2017	Ongoing research practice projects and material encounters with research groups at Sainsburys Centre for Visual Arts. University of East Anglia.
	<i>Unpick, undo, re do</i> : Objects and materiality project in relation to Paul Nash exhibition. SCVA. UEA.
	Research sessions with MA Arts and Education Practices Birmingham City University
	Research sessions with MA Artist Teachers and Contemporary Practices. Goldsmiths
	Research practice projects with Young Associates. Sainsburys Centre for Visual Arts. University of East Anglia. Norwich
2016-17	<i>Before the After</i> . Research project with BA/MA Fine Art students UOS.

continued

Conferences and Symposia and publications:	
Mar '23.	Conference paper "Can Intangible Touch Become Tangible in the Art Museum? For: 'Touch-Space: The Tactile Imagination in Contemporary Sculpture'. Henry Moore institute. Leeds University
June'22	Ecologies of Practice' symposium paper/presentation with Dr Clare Stanhope. Goldsmiths
Dec'21	Paper for the Ecologies in Practice symposium. Centre of Arts and Learning. Goldsmiths.
Jan'21	Foster, K, Foster, K & Mitchell, V. (2020) <i>Pistachios, pencils, and punctuation: performative encounter and the art of conversation</i> . Journal of writing in creative practice. Volume 13 Number 2 Intellect journals.
Nov'19	Presentation and symposium for research and study event "Artists in Collections' SCVA. University of East Anglia.
May'19	<i>sorhed</i> research presentation for research cluster 'Material Encounters' Birmingham City University. https://materialencounters.wordpress.com/2019/04/11/more/
June'18	Research, Practice, Provocations Presentation for Engage. Wysing Arts Centre. Presenting performative provocation: Material Engagements with Communities and Borders in Times of Movement with Clare Stanhope at Urban Matters: <i>The religion of New Materialism; pedagogical mattering's and suspensions of disbelief</i> . Utrecht University.
June'18	Conference Paper, <i>Material transplants, reciprocity, and art pedagogy</i> . Presenting Paper for 'Art, Materiality and Representation' conference. British Museum.
May '18	<i>The Physicality of Research'</i> Organized and presented materially led symposium at Tate exchange. Tate Modern, with Dr. Emily Pringle- Head Learning Research and Practice Tat https://www.tate.org.uk/research/research-centres/tate-research-centre-learning/physicality-research
Dec'17 2016	Conference paper, <i>Pedagogies of Attention and Matter</i> , Art Historians Association Conference. Courtauld Institute. K. Foster, C. Baker (2017) <i>Inappropriate Shifts</i> co-authored book Chapter Baker. In Collective and Collaborative

Appendix 5

Images and Permissions:

The images within the written and visual thesis have the following permissions:

- Participants in the imagery gave consent to be photographed and their identities shown.
- PAO's used in the workshops at Tate reference artworks that are seen in the images.
- Photographs not taken by Kimberley Foster, or a research participant were checked and covered by the UK Fair Dealing Copyright exceptions.
- Details and permissions were also checked for the Jan Van Hemessen (1551) *Extraction of the Stone of Madness*.
- Further information can be found here: <https://www.copyrightuser.org/understand/exceptions/research-private-study/> and here <https://www.copyrightuser.org/understand/exceptions/quotation/>
- The three images of the kidneys and surgeon have been purchased for use. Kuznecova, A (2018) Surgeon and Kidney.
- The internet images are (inspector Gadget and Toy dog) have been referenced as internet images in figure list. Inspector Gadget television series (1983-1985). The internet sourced image used within this thesis is: Available from: <https://wall.alphacoders.com/big.php?i=433407>
- Dog on wheels. Vintage toy manufactured by Fischer Price.
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