



HAL
open science

A powerful affinity in on-going singular(s) process.

Luc Dall'Armellina, Samira Jamouchi, Kerttuli Saajoranta

► To cite this version:

Luc Dall'Armellina, Samira Jamouchi, Kerttuli Saajoranta. A powerful affinity in on-going singular(s) process.: Sharing artistic practices in training teachers.. Journal of the European Teacher Education Network, 2022. hal-04076582

HAL Id: hal-04076582

<https://hal.science/hal-04076582>

Submitted on 20 Apr 2023

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

A powerful affinity in on-going singular(s) process. Sharing artistic practices in training teachers.

Journal of the European
Teacher Education Network

1-22

© The Author(s) 2022

Luc Dall'Armellina¹, Samira Jamouchi², and Kerttuli Saajoranta³,

Keywords

Artistic workshop, collaborative process, friendship/friendliness, international contexts, subjects-yet-to-come.

Abstract

In this article, we question and reflect on our collaborative work and research throughout our participation at several European Teacher Education Network (ETEN) conferences. We present four workshops we designed and conducted in Setubal (PT), Rotterdam (NL), Vic (SP) and online (DK). Our experience shows that, far from being a concept reserved only for the private or intimate sphere since the first philosophers, friendship encompasses mutual respect, allowing for creative and fruitful cooperation in arts and education and in formal or informal contexts. We also address singular processes in our workshops using Atkinson's concepts of 'not-know' and 'subjects-yet-to-come'.

¹ Luc Dall'Armellina, CYU Cergy Paris Université, France

² Samira Jamouchi, Østfold University College, Halden, Norway

³ Kerttuli Saajoranta, Oulu University, Finland

Introduction

In our workshops, we use spoken and written words, still and moving images, as well as sounds and colours, to encounter and engage with students and colleagues from different countries and cultures. Each time, we endeavour to meet others and otherness rather than convey our own understanding or knowledge of what art is. We discuss the interlinguistic and intercultural dimensions of our workshops in these international contexts. Our description focuses on showing and questioning our processes for developing and conducting workshops with speakers of three different languages from cultures and in institutional and cultural contexts, which are also unique: Rotterdam, a highly multicultural Dutch city; Vic, a Spanish city in the heart of autonomous Catalonia; and online (hosted by the University College South Denmark).

Research questions

Our research questions are as follows:

- What can friendship (*Philos Sophia*) bring to teachers and artists in a globalised world?
- What possibilities can affect bring to a collaborative process?
- What happens when we allow intra-action and open-ended working processes as esthetical experiences/experimentation, rather than planning pre-visible outcomes?

Philos Sophia – love of wisdom

At the centre of the question of affects, affinities, mutual benevolence, sharing and, to put it differently, friendship within a work process is perhaps an eminently philosophical question—that of the *Philos Sophia* or the love of wisdom. At the outset, Aristotle posits that ‘friendship is (...) a certain virtue, or is not without virtue; moreover, it is the most necessary thing for living’. He places virtue before justice because ‘when men are friends there is no need for justice, whereas if they are content to be just, they need friendship in addition, and the highest expression of justice is, in the general opinion, the nature of friendship’ (Aristote, 2007, p. 409).

We note here that friendship goes beyond the personal-friendly relationship between people. Friendship is also an attitude, an idea that strives to reach the good as a virtue, while leaving one's own pleasure and interest on the side. An encounter between teachers, artists, and researchers in which the virtue (or ideal) is to recognise each other, to trust each other and to want for the good of the other that each is entitled to expect without judgement but with care.

Affect as a shared and singular experience

What is an encounter, if not the discovery—that is never assured but always alive—of another and her/his world? An encounter is only possible in a climate of openness to the other person's difference, language, culture, point of view and singularity. According to Deleuze (Boutang, 2004), an encounter does not necessarily take place only with people but also with ideas. We could add that as an encounter takes place and there is an attentive desire to go towards the other, it is natural that this attention leads us to recognise others' sensitivities, approaches and practices that embody their ideas. To say this is to place the encounter in an ethical, as a precondition, inaugural framework where it will be a question of inhabiting, embodying and bringing the project to fruition. We can understand affect as intensities emerging from encounters that transform us as we engage with ourselves and the world. The Deleuzian notion of affect includes the idea of force, as a 'prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act' (Massumi, as cited in Ott, 2017). 'To take seriously the view of affect as intensive force involves foregrounding the importance of matter as lively, vibrant and animate' (Ott, 2017, p. 12–13). We believe that artistic encounters can enable such intensities when we open ourselves to what an idea or image can produce unexpectedly.

An encounter with the 'not-known' as an artistic experience

If, as we have seen, Philos Sophia, as a virtuous encounter, is the necessary condition for a fully realised life, the question remains — What place can it occupy in contemporary school and why?

Since the 19th century, education in Europe has been oriented, in its forms, modalities, programmes and evaluations, in a process of normalisation and standardisation that has mainly focused on the acquisition of knowledge. This approach, qualified as 'normative learning' by Atkinson (2015), does not allow a pedagogy adapted to the arts. Atkinson proposes another approach that he names 'real learning', which focus on the experience of art. If knowledge remains important, for example, why can it not, by itself, prepare schoolchildren and students to feel free as European citizens open to the richness and complementarities of our differences. Living together with/in our otherness is a condition for achieving a sustainable future. Here are broad outlines of the terms of the reflection that we would like to carry out with you.

Theoretical and educational framework

Art education claims to exercise the artistic awakening of pupils. It cannot ensure this mission on the sole basis of knowledge because artistic practices are part of an indissociable set of sensitive practices. Among the most emblematic: the game/play (Winnicott, 1975), the free experimentation (Dewey, 2005), the creativity and the critical thought Organisation for Economic Co-operation and Development (OECD, 2019); together, they lead to sharpening the sensitivity (Kerlan, 2016; Kerlan-Lemonchois, 2017) and sharing it by constituting it as aesthetic (Rancière, 2000). Art is also to be considered a practice resting on the not-knowing and, for this reason, leads its practitioners to create through sensitive experiments carried out alone and in collective, in a process of 'subjects-yet-to-come' (Atkinson, 2015), which is constituted sometimes as art.⁴

If, in the format of this article, we cannot develop each of these dimensions or aspects mentioned above, we propose to at least shed light on the issues of creativity and critical thinking (OECD, 2019). We attempt to share with the reader an international context to think further about modes of teaching in schools and shed light on Atkinson's concept

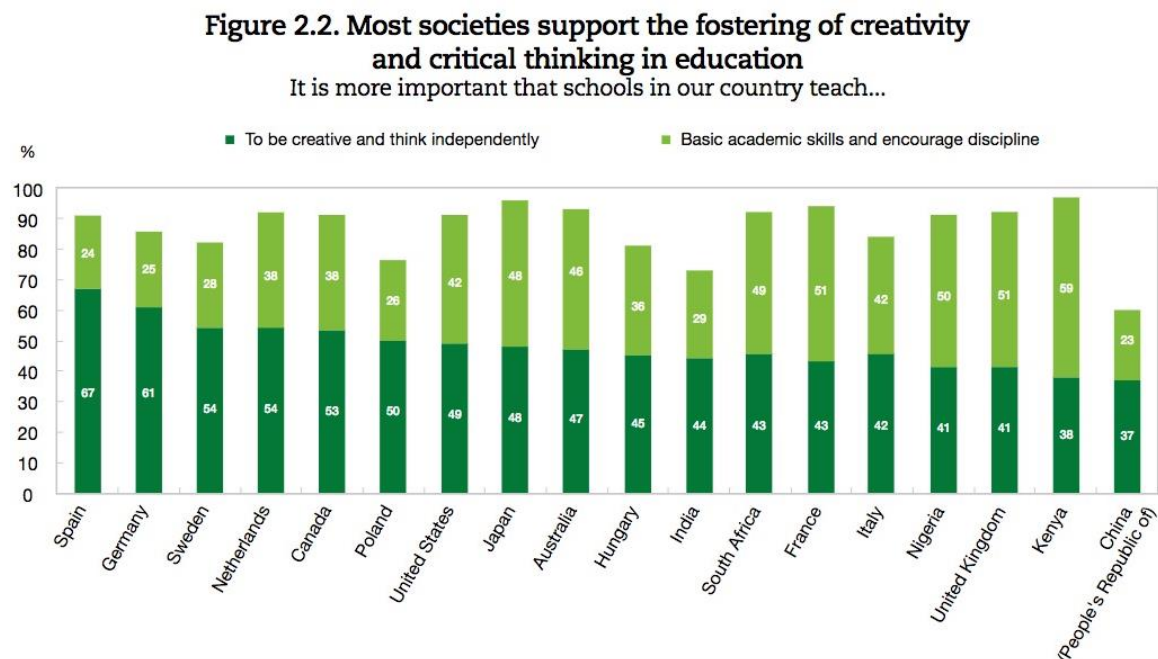
⁴ For example, since March 22, 1969 with the Harald Szeemann's exhibition "When attitudes become form", Kunsthalle of Berne. See: [Harald Szeemann - When attitude becomes form - Daniel Birnbaum on Harald Szeemann.pdf \(radicalmatters.com\)](#).

of 'subject-yet-to-come' making it possible to situate our reflection on friendship, which is understood as hospitality inaugurating a creative conviviality open to the becoming.

In 2019, the OECD published the international study *Fostering Student's Creativity and Critical Thinking*, Chapter 3 of that study, which is devoted to 11 experiments in 'signature pedagogies' (Schulman, 2005) or alternative and innovative pedagogies. Six of them are adapted to all subjects and four are specifically adapted to the arts: Teaching for Artistic Behaviour (arts), Studio Thinking (visual arts), Orff-Schulwerk (music) and Modern Band Movement (music). However, this salutary international recognition must be put into perspective because in fact these experiences remain in the minority and do not yet reflect national programme choices.

In response to the OECD's question: 'Is it more important to teach creativity and independent thinking or to teach basic skills and discipline?', the majority of the population in 11 of the 18 countries covered by the survey believed that schools should help students become 'independent thinkers' and not be satisfied with only 'transmitting knowledge'. France, the United Kingdom, Kenya, Nigeria and South Africa believe in transmitting knowledge, which we will describe using Atkinson's 'normative learning'. Japan and Italy provide identical scores for both objectives. This is shown in Figure 1 below (OECD, 2019).

Figure 1. Most societies support the fostering of creativity and critical thinking in education



In figure 1 the picture shows that “most societies support the fostering of creativity and critical thinking in education. The chart shows what is more important that schools teach in those countries: 1) to be creative and think independently, or 2) basic academic skills and encourage discipline⁵.

Thus, and contrary to the widespread belief in education, ‘Practices of knowing and being are not isolable; they are mutually implicated. We don’t obtain knowledge by standing outside the world; we know because we are of the world’ (Barad, 2007, p. 185). It is precisely through this entangled engagement with the world that Atkinson proposes a contrasting and alternative approach to what he describes as a dominant pedagogical attitude that privileges a metaphysics of individualisation in which:

Teachers should possess excellent subject knowledge, they should prepare carefully planned lessons with appropriate learning targets, and pupils’ learning should be differentiated, rigorously monitored and assessed. The effectiveness of teachers (and schools) is demonstrated by educational achievement of pupils, a preordained

⁵ This Chart is from the OECD published the international study *Fostering Student’s Creativity and Critical Thinking*, (2019) Chapter 2, p. 52.

taxonomy of teaching and learning. The key positional registers are effectiveness, accountability, and measurement (Atkinson, 2015, p. 51).

Atkinson refers to ideas of intra-action (Barad, 2003, 2007, as cited in Atkinson, 2015) to resist an image of thought (Deleuze, 2004, as cited in Atkinson, 2015) and to develop his idea of an uncertain pedagogical adventure grounded in the notion of the not-known and the idea of subjects-yet-to-come.

Following an ontology of immanence, individuals do not pre-exist their intra-actions. They 'do not exist as fixed or permanent entities separated from their surroundings but as ongoing relations of becoming in a world that is also always becoming' (Atkinson, 2015, p. 44). It is with this spirit that we sought to meet the participants of our four workshops.

Atkinson (2015) borrows the term 'image of thought' from Deleuze. He describes it as 'an apparatus that establishes a territorialisation that constrains thinking but also, paradoxically, prevents thinking. It leads to the production of norms and normalising procedures and processes of recognition and representation that "think for us", (Atkinson, 2015, p. 49). Atkinson suggests that sometimes some encounters with contemporary artworks force us to disturb the established image of thoughts and force us to form our own thoughts.

Acknowledging intra-actions and resisting the implications of the image of thoughts that produce normalised practices, we planned our workshops as events that allowed the emergence of the not-known. This fostered, or provoked, unexpected intensities that affected the students as much as they affected us.

Four workshops as events unveiling the not-known

The four workshops we describe and comment below show how we experienced our encounters with the participants as intra-actions resisting re-production of normative knowledge transmission. Those workshops trouble normative image of thoughts when

we invite the participants to voice and visually express their own knowledge and meaning of a thematic we proposed them to explore together with us.

Workshop "Skipping school" Setubal (PT), 2016

It was at ETEN 2016 conference in Setubal (PT) in the Thematic Interest Group Arts that we, the authors, met during a workshop proposed by Pascale Boissonnet and Luc Dall'Armellina. We proposed to create a collective Pecha-Kucha,⁶ in which each of the 20 participants would write a text for approximately 300 signs, accompanied by an image to evoke their understanding, experience or vision of 'skipping school' in a free and creative form. The workshop thus contained several stages: first, the search for an image; second, the writing of a short text in the mother tongue or usual language; and then, its translation into English to be able to display it as a subtitle of the image during the final projection of the Pecha-Kucha.

What happened?

The reading of each person in his/her own language was a moment of shared intensity because, if in a colloquial situation, we all use English to exchange ideas with each other, we each have a more or less assured and precise relationship with this language of communication.

It was through the sensitive way of the arts that we entered into our professional exchanges and powerful affinity. After this moment of meeting and getting to know each other, we immediately began to work together to imagine and propose other forms of artistic workshops for students. We found ourselves based on our professional commitments in teacher training; Kerttuli by her sensitive approach and practice of colours in visual arts, Samira by her corporal and performative approach to drawing and wool felting and Luc by his digital creative writing-reading practice.

⁶ Pecha-Kucha is a storytelling format where a presenter shows 20 slides for 20 seconds of commentary each (6 minutes and 40 seconds total). Inspired by their desire to 'talk less, show more', Astrid Klein and Mark Dytham of [Tokyo's Klein-Dytham Architecture \(KDa\)](#) created Pecha-Kucha in February 2003.

Workshop “Enlightenments”, Rotterdam (NL) 2018

We proposed to hold this workshop for 20 students at the Rotterdam University of Applied Sciences. We cooperated to prepare and perform an event combining visual arts and spoken words, including colours and written words. We thought that to experiment and fully share the theme of ‘diversity as a resource’, we might include moments as a multiplicity of colours and their combinations, in resonance with the multiplicity of each participant’s (mother) tongue and their hybridisation.

What happened?

The workshop was organised in successive phases: a writing workshop, the elaboration of a collective visual portrait and the multilingual reading of texts written during the workshop. This created a rainbow from the glow of smartphones, all arranged as a collective performance, of which we made a short film.

The writing workshop was inspired by Jean-Louis Kuffer’s book *Ceux qui songent avant l’aube* (those who think before dawn), in which each sentence begins with the proposition ‘Those who...’. For example, ‘the one who said I don’t know’; ‘those who said you see’?; and ‘The one who knows how to speak about white of Cezanne’.

This playful process invited writing through play and constituted a set of microliterary portraits. The visual portraits were made by assembling photos of parts of the participants’ faces (nose, eye, cheek, neck, hair, mouth, ears) taken with their smartphones. The juxtaposition of these small screens composes a unique face from the parts.

Figure 2: Re-composing of the student's faces by juxtaposition of small screens.



During the workshop, the students stood in front of the camera, recording their performance while carrying their smartphones attached to each other (Figure 2). They said, each in their own language and then in English, a selection of the sentences that were written during the first part of the workshop.

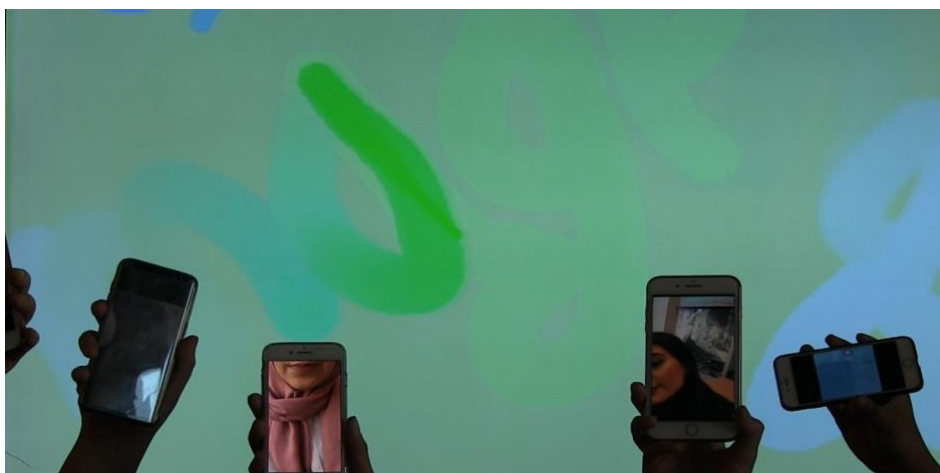


Figure 3. Still from the video recording of the workshop "Enlightenments"

The students' feedback on this shared experience was very engaging. Even with a very limited timeframe of fewer than three hours together, everyone was able to experience the diversity of the language that each spoke and heard: Dutch, English, French, Papiamentu, Arabic, Turkish and Japanese. The words used (anonymously) by the students to describe the event were as follows: very proactive, original, different, refreshing, colourful, confusing-stimulating, practical, social, funny, nostalgic, out of the box, lovely.

Workshop "Re-Enlightenments", Vic (ES) 2019

We cooperated with teachers and students to prepare a performance that combined visual arts and spoken words, including colours and written words. Our question connected to the workshop was how we could create continuity with the one we had experienced before (the Rotterdam workshop) with other students in other cultures/countries. We sought to innovate our earlier workshop by exploring how our collaboration could carry on further. As arts and craft teachers and as any teacher, we need to develop/progress in our professional thinking and improve our practice. But how do we understand the idea of improvement in a neoliberal era? How do we practice our work? How can art respond to relevant questions on sustainability and subjectification (Illeris, 2017) and relational aesthetic (Bourriaud, 1998)?

The nature of this project is ephemeral, close to performance art, and it must be conducted *in situ* (at the university campus with students). We kept only a weft, a script and a frame, from an old experience, to build something new by way of experimentation. 'Because there's no model for the one who seeks what he/she has never seen' (Eluard, 1968, p. 982–983). We state that we are not able and do not desire to completely foresee what can happen during our meetings with the students. This workshop is also theirs, and we want them to create it from their own ideas, wishes and positions.

The theme of this 2019 ETEN conference in Vic was 'Innovation in education. Where are we going?' We sought to inscribe ourselves to this, as we do for each workshop, through a shared practice between the three of us and among the participating students. A

mixed practice of words, writings, images, photographs, colours and links were woven between these forms and media as carriers of sensitive expression (see figure 7).

When one teaches the arts, either to visual arts teachers or to primary school teachers, the question of how to conduct and accompany this double movement of bringing the experience of art to life and creating the conditions for its sharing inevitably arises. This question does not seem to be resolved in didactics, which separates each thing, each time, each space, in search of rationality that always seems to miss the subject and its singularity.

We prefer to call it *companionship*—a variable process or path made up of shared experimentation, time spent stepping back and exchanging ideas, projects built together, play and individual or collective productions put to the test of a public presentation. This approach is not new; it is the one that artists take when they create a work and share it with an audience.

We do not teach art; we set out together on a path that leads to it; we experiment and question ourselves based on the works created before us. The path is where we create what we perhaps have most in common: this sensitive part or affinity that links us to each other. Our humanity is made up of infinite folds, perceptions, sensations, and thoughts that any didactic approach will never be able to apprehend, let alone transmit. Art as experience does not belong on an operating table but in real life. For this workshop, we agreed to look for what moves the students based on an image or a photograph (press, art or personal). We suggested that each student bring a photo and prepare a short text telling us why this image moves them.

What happened?

We then asked ourselves how to set up the group for the presentation of images and readings. We started to draw up plans for possible installations. An idea came to mind, as seen in the work of Florence Lazar, a photographic and video artist. One of her films,

Women in Black (2002), was presented at a major retrospective exhibition of her work entitled 'You think the land is a dead thing...' ⁷ at the Jeu de Paume in Paris.

Women in Black is named after a feminist and pacifist organisation and shows an audience of women listening to each other's stories about the involvement of mothers and wives in the Kosovo War. ⁸ What is striking about this work is its choice of focus and framing. Rather than trying to show the speaker(s), Florence Lazar films the listener(s).

The viewer, who is led, receives many nonverbal signals from testimony about these women in a meeting. It is like a split between the audio (what we hear) and video (what we see) channels. This is very strong and intense because the projection of the viewer is direct and identification with the subjects is fully realised.

With the agreement of all the participants, we used this approach to film this part of our workshop. We did not make an edited film, but the footage was beautiful and intense. We could see how people empathised with the stories told in the classroom.

This is what we wrote to the participating students before the workshop, giving them the following instructions: We will make an indirect portrait of you. While you speak to us about your chosen picture, of course, we will listen to you, but with the camera, we will record the faces of your listeners, not yours. We will alternate with each of you while presenting your chosen image to the group. You are free to speak in the language of your choice. We will assist you in finding the best English translation for the final movie we save.

We arranged the seats in the shape of an arc, in front of which each participant sat down to show their chosen image and tell us why it interested them and what it made them think about. The images varied in nature, with students choosing to present images from the press, the internet, or personal or family images. Among the themes evoked by these

⁷ Tu crois que la terre est chose morte... / You think the land is a dead thing... <https://jeudepaume.org/mediateque/florence-lazar-tu-crois-que-la-terre-est-chose-morte>

⁸ Sylvie Arnaud, 2019, Revue Mouvement: <http://www.mouvement.net/teteatete/entretiens/florence-lazar>

images were the environment and its pollution, with the choice of the image *A Sea of Plastic* by Jorge Gamboa (June 2018). The student who presented it expressed her concern that the environment, her own and that of her children, was being endangered by our current irresponsibility.



Figure 4. “A sea of plastic” by Jorge Gamboa. Image retrieved from <https://collection.cooperhewitt.org/objects/2318798868/>

Another student chose a press drawing by Moroccan illustrator Zainab Fasiki with the words ‘Buses are made to transport people, not to rape girls. She explained her choice of a feminist drawing about a crime (rape) committed on this bus, without the driver or the passengers present doing anything to prevent it. She was very moved that only an artist and young woman cared about this girl and that so many others were left in the silence of their solitude and suffering.



Figure 4. "Buses are made to transport people, not to rape girls" by Zainab Fasiki. Image retrieved from <https://twitter.com/hashtag/zainabfasiki>

These two examples show both singular and generational concerns rooted in today's world. One might ask why, in an artistic activity, go after what affects students? The first element of response is that the arts provoke sensations in us, then emotions, and that the aesthetic experience consists of welcoming and sharing them and making them a common question. Another answer is that this moment is only the first step of the workshop, the initial sharing, which gives rise to empathy. With empathy comes the recognition of the other as another self, a unique other and otherness.

In the second part of the workshop, we proposed that the students weave links between their images to connect them physically and link them according to their personal criteria: visible or invisible, verbalised or not. This is the step that can be seen in the following photograph taken during the workshop.

The links between the images, their connections between their themes or questions, are—visually—without words at the formal level. Of course, the students exchange a lot with each other during this stage because after having shown their image to everyone, they connect their images together according to their sensibilities to make a collective installation.



Figure 6. Students connecting visually their images and reframing the pictures to make even more intimated connections



Figure 7. Students making a wall and space installation with their collected and connected images
The cooperative creation gradually became a sculpture of stretched yellow, green, blue, red, white and black wires, connecting images, forming a network, secretly linking these images that have become sensitive, arranged on the wall and the floor, across the entire

width of this large music classroom. In this spatial context, the spectator may have the idea of seeing a sculpture of a very curious stringed instrument. However, one can also think of Joseph Beuys' concept of *social sculpture*,⁹ for whom every person is an artist in the sense that creativity is not the property of anyone in particular.

The extremely short timeframe of the workshop (2.5 hours) did not allow it to go beyond the sketch stage. Were it not for these very constrained conditions, such a programme could be carried out in three or five days of collective work, offering a public presentation at the end of the process.

Performance “A powerful affinity”, On-line/Esbjerg (DK) 2021
Contextualisation

We start by sharing with you some reminiscence from our presentation under the 2021 ETEN online conference:

It is a performance-lecture, a workshop,

We have echoes, multiple voices, floating words

It is about words, about sounds, about vibrations, about silences in-between

We say: Let's go on, let's go on, let's go on...

We are talking about colours, showing colours, seeing colours

Colours vibrate on the screen, the screen irradiates colours

Matters and memories merge

As Bergson puts it, the past is vitalised in our actions in the present

Emerging emotions, and images in motion

A visibility in absence and presence

The shifting nuances of colours

Shifting words and languages

Mother tongue and others' tongue

Co-existing in the event

Images as mirages

⁹ Joseph Beuys (1986), *Mein Dank an Wilhelm Lehmbruck*, source: <https://www.youtube.com/watch?v=oNqgNz8biM8>

Ritournelle and resonance

Composition and agencement

Motion and emotion

Visual and verbal poetry

Translations and transmission

During our last presentation at the ETEN conference, we worked with colours and words in a participative spirit. All the participants (international colleagues) were asked to express, with spoken words, a colour of their choice that they put in front of the web camera. Due to the pandemic, we meet on a Zoom platform, at home and on virtual displacement.

What happened?

We started the session with an iterative reading of our thoughts in our respective languages: Finish, French and Norwegian. We showed pictures of our previous encounters with university students and scholars in Portugal, the Netherlands and Spain. We shared colours on the screen that we related to the workshops and cities we visited. Several times, we uttered words, recalling earlier experiences. Our voices mixed, overlapped, merged and faded away. We invited the participants from the conference to join us actively at two different moments of the event to show colours of their choice.

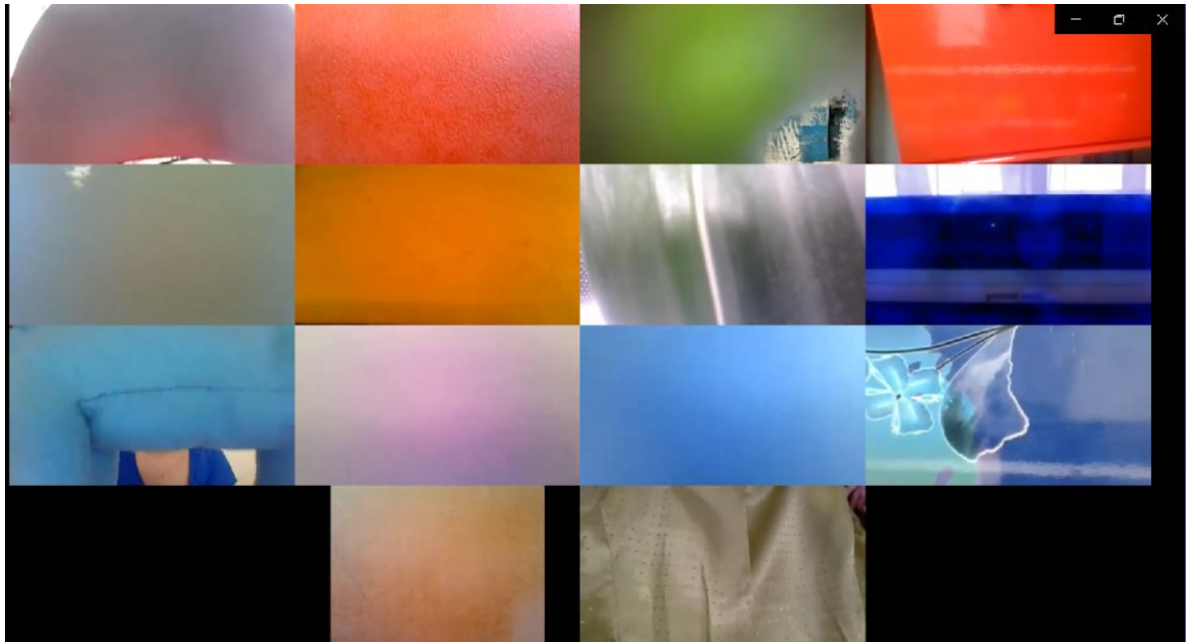


Figure 8. Print screen of the presentation with colours on the webcam brought by the participants. Each participant narrates her/his feeling of the colours in her/his own language: creating a flow of words, musicality, rhythms, and echoes that affect the us through the screen.

This ephemeral and intense online encounter showed us that affect can emerge from a PC screen. Affect, based on a Deleuzian reading of this concept, is different from emotion. Massumi conveys his concept of affect as something transformative in relation to other people and places.

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

Affect implies the idea of tuning and reciprocity. During our repeated encounters and participation at the annual ETEN conferences, a sense of affinity emerged between us and developed throughout our repeated encounters. Our approach to materials such as colours, words, drawings and wool felting puts us together in an ongoing question related to art making and art teaching. A common question that affects us is: Do we

want to teach something about art to the students, or do we want to share an experience?

Lili: “The bridge is not supported by one stone or another” Marco answers, “but by the line of the arch that they form”.

Luc: “The notion of elective affinity (*Wahlverwandtschaft*) has a long history, through a complex path that leads from alchemy to romantic literature (Goethe)”.

Samira: “Our actions, thoughts, outspoken and written words create a moving phenomenon. A feeling of togetherness as a relationship with other people. An intra-action that binds everything in an event”.

Figure 9. A compilation of some parts of our written and oral/spoken presentation during the online performance in 2021

Conclusion

Throughout several ETEN conferences, we met students in different countries with heterogeneous languages and cultures, even within the same university. We met them by sharing art projects as experiences rather than talking about or representing art as a school subject. We embarked together on a creative event. We experimented with and explored more than we explained and defined what art and art education *should* be. Together, we imagined what art and art education *could* be.

Those encounters between the three of us and with different groups of students or colleagues developed a powerful affinity between us, related to our understanding and practice of art making and teaching. Departing from a professional affinity, we entered the realm of friendship/Philos Sophia. Iterative workshops with students demand cooperation, not prediction, before our actual meeting in the country where the conference takes place. We created fluid spaces in a state of becoming.

During our workshops, we shared transformative knowledge (production) that revealed our identical and singular positions/persons. We used English as a language to communicate verbally, and we used images, space and bodily materials to evolve in our search for good practice.

Through this retrospective, showing the preparation of our workshops and what happened, we recognised an approach to art education as something that emerged from within each event. Through our meetings with students and colleagues, we recognised moments that Atkinson called a pedagogy of the not-known and the idea of subjects-yet-to-come. In this article, we sought to unveil notions of intra-actions and images of thoughts related to our practices. We wish our readers to experience similar pedagogical adventures that foster possibilities for acknowledging oneself and otherness as something that enriches an artistic experience in arts and education in formal or informal contexts.

References

- Aristote. (2007). *Ethique à Nicomaque*. Vrin. ISBN 978-2-7116-0022-9
- Atkinson, D. (2015). The adventure of pedagogy, learning and the not-known. *Subjectivity*, 8(1), 43–56.
- Barad, K. (2007). *Meeting the universe halfway. Quantum physics and the entanglement of matter and meaning*. Duke University Press.
- Blanchot, M. (1971). *L'amitié*. Gallimard. ISBN 2-07-028044-6
- Bourriaud, N. (1998). *Esthétique relationnelle*. Les presses du réel. ISBN : 978-2-84066-030-9
- Boutang P.A. (director). (2004). *L'abécédaire de Gilles Deleuze, A comme animal*, [3 DVD (Digital Versatile Disc)], Montparnasse Multimédia, Paris.
- Bozalek, V., & Zembylas, M. (2017). Towards a response-able pedagogy across higher education institutions in post-apartheid South Africa: An ethico-political analysis. *Education as Change*, 21(1), 62–85.
- Dewey, J. (2005). *Art as experience*. Perigree.
- Eluard, P. (1968) *Œuvres complètes de Paul Éluard, de 1938 à 1945*. Bibliothèque de la Pléiade, Gallimard, tome 1. ISBN: 9782070101894

- Illeris, H. (2017). Subjectivation, togetherness, environment. Potentials of participatory art for art education for sustainable development (AESD). *Nordic Journal of Art and Research*, 6(1), 1-16.
- Kerlan A.. Lettre sur l'éducation esthétique aux Princes d'aujourd'hui / Letter on aesthetic education to today's Princes. *Nectart*, 2, 78–85.
<https://www.cairn.info/revue-nectart-2016-1-page-78.htm>
- Kerlan A., & Lemonchois M. La formation comme expérience, Expérience esthétique, expérience culturelle, expérience professionnelle / Training as experience, Aesthetic experience, cultural experience, professional experience. *Recherche & Formation*, 3(86), 93–113.
<https://www.cairn.info/revue-recherche-et-formation-2017-3-page-93.htm>
- Ott, B. L. (2017) Affect. *Research Gate*. Retrieved December 2021 from https://www.researchgate.net/publication/319162004_Affect
- Massumi, B. (2015). *The power at the end of the economy*. Duke University Press.
- Organisation for Economic Co-operation and Development. (2019). *Fostering students' creativity and critical thinking*. https://read.oecd-ilibrary.org/education/fostering-students-creativity-and-critical-thinking_62212c37-en#page1
- Rancière, J. (2000). *Le partage du sensible - Esthétique et politique / Sharing the Sensitive - Aesthetics and Politics*. La Fabrique. ISBN : 978-2913372054
- Sennett, R. (2012). *Ensemble: pour une éthique de la coopération / Together. The rituals, Pleasures and Politics of Cooperation*. Albin Michel. ISBN 978-2-226-25370-5
- Shulman, L. (2005). Signature pedagogies in the professions. *Daedalus*; 134(3), 52–59.
- Winnicott, D.W. (1975). *Jeu et réalité: l'espace potential / Playing and reality*. Gallimard. ISBN : 9782070419845