

Artistic Inquiry in Art Teacher Education: Provoking Intuition through a Montage of Memory in and of Place

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Abstract: In this paper, I discuss research that explored the emergence of an intuitive disposition through teacher candidate participants' artistic inquiry of their former school spaces and the conceptualization of time as montage to articulate novel pedagogical conditions in teacher education. Through filmmaking, participants performed as nomads (Deleuze and Guattari, 1987), responding both physically and aesthetically to their affective encounter with memory in place. In doing so, individuated memories of their mundane experiences of schooling emerged, disrupting recollected discourses about why they teach. This suggests the importance of artistic practice in teacher education pedagogical practices and the value of learning through rather than from experience.

Keywords: Teacher Education; Artistic Inquiry; Montage; Intuition; Memory; Time; Experience.

Introduction

In this paper, I will discuss the insights I gained through my research (Boulton-Funke, 2015, Unpublished dissertation) with secondary visual art student teachers and their embodied artistic inquiry of their former high school spaces to explore how artistic practice and embodied experience create unique and novel opportunities to destabilize tacit memories and perceptions about schooling. In my doctoral research, I examined two secondary visual art teachers' experiences of (1) returning to their high schools and (2) filming their returns, by examining participant films and video of dialogue sessions. The participants, Christen and Kelsie, each returned twice to their former high school, responding to prompts that I had provided: i) to explore the pedagogical value of school space, and: ii) to imagine the school as an installation designed to teach. The films and the subsequent group dialogue sessions pointed the types of experiences that research and pedagogy might enact with teacher candidates to either affirm or destabilize their tacit understandings of teacher practice. These insights are important to the valuation of artistic practice and experience to the education of visual art teacher candidates as connected to the ways that they might explore their own perceptions and memories of schooling as they relate to their conceptualization and enactment of good teacher practice.

Through their return to their schools and the films they created, Christen and Kelsie performed as nomads (Deleuze & Guattari, 1987), a movement process which triggered unique memories in and of place. The concept of the nomad discussed by Deleuze and Guattari (1987) provides a unique way to conceptualize pedagogical practices that shift student teachers away from migrant pedagogical experiences that tend to involve practices of repetitive recollection (Britzman, 2003), moral cohesion to good teacher practices (Butler, 2005) and practices of developing cohesive narratives (Ricoeur, 1992) of why they teach, and instead develop pedagogical practices that create new insights through a lived experience of memory. The nomad, unlike the migrant, moves throughout a space, in some cases from point to point, guided by a trajectory rather than a

function of a particular identity. The migrant moves from point to point in a regulated path, while the nomad moves throughout a space, defining new paths in an indefinite movement. It is this deregulation and indeterminacy where Christen and Kelsie's trajectory was formed through the production of memory in the affective responses to the materiality of the school spaces. Rather than functioning as a migrant teacher, student, or student teacher responding to the points determined by recollected memory of why they teach, Christen and Kelsie pursued artistic inquiry activated by affect produced in and by place, with an indeterminate and indefinite movement through space. This nomadacy allowed the participants to traverse the school space as artists who remained attuned and responsive to their own affective stimulation in the school spaces.

Through this form of nomadacy, Christen and Kelsie's initial recollected memories of why they teach, including the narratives of their favorite teacher, their least favorite class as well as other types of events described by Dewey (1934) as *an experience*—which form the basis of teaching narratives (Connelly & Clandinin, 1990), were displaced as both participants filmed the lesser events formed in the everyday mundane spaces of schooling, such as halls and stairways. Christen and Kelsie's recollected memories are consistent with Dewey's notion that there are particular experiences that are of such significance that other minor experiences play a subordinate role in forming the narrative of that experience. These events, including those recollected by Christen and Kelsie, typically form the teaching narrative, a pedagogical strategy utilized in teacher education programs for students to reflect on why they want to teach and what their perceptions of good teacher practices are. Christen and Kelsie's returns though suggest that through artistic practice, alternate memories of the mundane and repetitive places of schooling played more than a subordinate role in their memories and perceptions of schooling. The return to the mundane sites came as a result of affective decision making performed in place, departing from the participants' original planned sites for filmmaking. In doing so, each participant developed an individuated aesthetic of affective becoming, or intuition, in their films, which, during the dialogue sessions, provoked a consideration of their perceptions of teacher practices in novel ways.

A significant implication of Christen and Kelsie's return to the mundane includes a critique of the types of pedagogical practices utilized with teacher candidates as they explore how and why they teach. The pedagogical practice of reflection suggests that memory exists in discreet time and that through reflection, these memories may be recalled for examination. This linear understanding of time and memory requires a reconceptualization to understand how memories continue to reshape in and through experience. I suggest that rather than a linear version of time which is foundational to the process of reflection, the filmic concept of montage offers a more generative approach to pedagogical practices in teacher education, where memory is understood as lived and amenable to change. As a filmic concept, montage is the utilization of non-linear juxtaposition of moving images to destabilize a passive engagement with both time and memory. In research and pedagogy, montage suggests a lived experience of memory creating alternate understandings of experience, memories, and perceptions. Christen and Kelsie's films and dialogue sessions suggest that their return to their former high schools and the films they produced in their return to high school shifted their tacit recollections of experience by living the memory of schooling in the artistic exploration of the school space. Artistic inquiry and experience produced new memories lived in the return allowing these memories and understandings drawn from recollection to become amenable to change. This amenable nature ruptures the linear return to a memory as existing in the past and instead juxtaposes this memory in the time of the return to school. As a concept to understand the activation of intuition, montage offers a way to articulate a non-linear relationship of memory and experience by utilizing affects' destabilization of memory as past. Rather than

remaining discretely in the past, memory is instead lived in a form of embodied presentism. In the participants' return, intuition is experienced as an opportunity to return attention or scrutiny to memory lived in the embodied experience. This montage of memory and experience helps to articulate the artistic inquiry's production of intuition where memory and perception to become amenable to change, and for intuition, as a disposition, to problematize, differentiate and temporalize experience. I argue that a shift from the conceptualization of time as linear to time as montage offers important insights into how artistic inquiry provokes teacher candidates to learn *through* experience rather than *from* experience. These insights are important to the ways in which art teacher educators design opportunities for student teachers to learn.

The Research

This research began out of my interest in understanding how to create opportunities for student teachers to disrupt their perceptions of teacher practices formed during their K-12 student experiences. Research has consistently indicated that student teachers struggle with forming new understandings about teaching practice and education during teacher education programs (Britzman, 2003; Bullock & Gailbraith, 1992; Carter, 1993; Clandinin, 1985; Gess-Newsome et al., 2003; Grauer, 1998; Munby, 1982, 1984; Nespor, 1987; Pajares, 1992; Phelan, 2005; Raudenbush, Rowan, & Cheong, 1992). Britzman (2003) states:

The story of learning to teach begins much earlier than the time one first decides to become a teacher. The mass experience of public education has made teaching one of the most familiar professions in this culture. Implicitly, schooling fashions the meaning, realities, and experiences of students; thus those learning to teach draw from their subjective experiences constructed from actually being there. . . . In part, this accounts for the persistency of particular worldviews, orientations, dispositions, and cultural myths that dominate our thinking and, in unintended ways, select the practices that are available in educational life. (p. 27)

I wanted to understand how pedagogical conditions could create the opportunities for student teachers to develop alternate ways to understand their experiences of teaching and to develop new conceptions of teacher practices. These conceptions would draw, potentially, on contemporary understandings supported by educational research rather than their persistent perceptions. I was less concerned about the content of what teachers would teach, and instead looked to artistic inquiry as forming a disposition of learning to support a teaching practice that was continuously open and amenable to change through experience.

To do so, I wanted to design a research focus that would explore student teachers' processes of artistic inquiry rather than output. How did particular experiences provoke ways of thinking? What insights were gained in the processes? How might artistic inquiries provide alternate ways to engage with the world and in doing so, provide different ways of seeing and knowing? To begin, I asked student teacher participants to return to their high school. Two agreed to participate, both of whom had an artistic background (film and photography). As the participants were returning to do a one-year education degree post-degree, it had been 5-14 years since the participants had been in their high school. I provided the participants with a prompt to respond to through film and following their filmmaking collected their films to view prior to meeting with them to discuss the process. Following their first film submission and our first discussion session where we viewed and discussed the experience of the return and filming, the participants returned to their schools for a

second film session where they responded to a second prompt. I met with participants again to collect and view their films and then met for a final discussion session to explore the process of the research with them.

Designing the Prompts

Prompt 1: Explore the pedagogical value of the school space.

Prompt 2: Imagine the school as an installation designed to teach.

At the onset of this research, I designed the prompts to shift the participants' practices from learning *from* experience to learning *through* experience. This shift notes that *from experience* involves looking back as *recollections* and looking towards as *future desires* for practice, positioning experience as an object of reflection or projection. In previous work, (XXXX, 2014), I argued that various processes of narration utilized in teacher education programs rely on recollection and memory, which shape the narrative through a cohesion to dominant discourses of teaching, thereby sustaining and reifying normative perceptions of practice. In both projections and reflection, perceptions tend to remain intact rather than destabilized (Jackson & Mazzei, 2012; Massumi, 2002). *Through experience* instead engages with processes of looking away from memories through an embodied experience, remaining present and attuned to how their bodies experienced the return to school. In this process, time is experienced as montage, wherein generative connections form as past and future are lived and re-made in the present. In learning through experience, I sought to prompt Christen and Kelsie to learn through a particular type of experience, which aimed to activate memory and desire in and through the embodied rather than the recollected return.

Numerous arts-based and art-education scholars have indicated that through particular art practices, alternate understandings and meanings of events might emerge (Garoian, 2010, 2013; Irwin, 2006; Irwin & O'Donoghue 2012; O'Donoghue 2007, 2010; Springgay, 2011; Sullivan, 2010). Garoian (2010), in particular, found, for example, that the act of forcibly recalling his childhood memory of witnessing the atomic bomb detonation "kept him further in the dark . . . It was only after I stopped trying to remember and averted my focus to this writing project that the nuances of what I witnessed that day came to mind mnemonically" (p. 183). For Garoian (2010), the inquiry through writing into the event of the detonation of an atomic bomb suggests

how the insights and revelations that art practice and research make possible challenge socially and historically constructed ways of seeing and understanding and, in doing so, constitute the immanent and generative learning processes of prosthetic visuality. (p. 183)

The prosthetic visuality of both art practice and research to which Garoian refers expresses the potential of each to enable a type of seeing that is in excess of the visual and the physiological act of seeing. For Garoian (2010), the process of writing enabled alternate and nuanced understandings of the atomic bomb detonation. This shift in focus away from the detonation itself towards an alternate project avoided a process that required a forcible recall of the event of the detonation, while simultaneously enabling an alternate way of coming to see and know the event.

Drawing on this potential for prosthesis as an excess of visuality, I designed prompts to explore how the process of embodied affective inquiry might allow alternate memories and understandings to emerge. I was unsure of how either participant would create the film of their return, yet I anticipated that the interplay of the prompt, the filming, the return, and memory might create the potential for re-inscribing memories with new meanings. I designed the prompts so that

they would not require participants to forcibly remember their time in school, or involve the participants in a process of moral cohesion alluded to by Butler (2005), or lead them to produce a narrative of cohesion of teaching, as described by Ricoeur (1992).

While I designed the prompts with these intentions, the ways in which Christen and Kelsie initially engaged with the prompts began with processes of recollection and adherence that I describe as more representational of normative and generalized understandings of school and teacher practices. This initial response formed as they prepared for the return by the selection and shaping of their memories of experience through their interpretations of my expectations. Christen's and Kelsie's responses to the second prompt (installation) occurred in a similar fashion to the initial response to the first prompt (pedagogical value of space), as they attempted to respond in order to answer the prompt as though it were a problem requiring a resolution. Deleuze and Guattari (1987) described the processes of conformity and sameness as territorialization, and in the following section, I explore particular conditions that I suggest worked to territorialize Christen's and Kelsie's responses to the return and thus the understandings that were recalled through those conditions.

The Prompts and the Territorialization of Memory and Narrative

The ways through which Kelsie and, more so, Christen, engaged with the prompts initially territorialized their inquiry, as they interpreted the prompt through their perceptions of my expectations as the researcher. Their initial response to the prompts drew on their memory and recollection of schooling, initiated prior to the return. Prior to the physical return, both Christen and Kelsie indicated that they had recalled specific school experiences and began to assemble a plan of where they wanted to shoot film in the schools to capture these places of memory; they pictured various spaces that they felt would best correspond to the somewhat abstract nature of the prompt. Initially, they spoke about the desire to correctly respond to the prompt by fully exploring the pedagogical value of the school space.

Author: Did you find that you were thinking about what the research was for and trying to adapt your film in that way?

Christen: Yeah. Like... Well, I think I was. I mean I was trying to get something that would be valid and useful [as to what I was thinking, so then I was like, "Ah, I don't know what to say that would correspond to [what really...]

Without having returned to the school, both participants drew on their cognitive memory and recollection of schooling. These were memories that functioned as significant events in their schooled lives and were easily accessible through reflecting. Both Christen and Kelsie discussed their plan to return to certain classrooms where significant events had occurred during their time in high school. These memories, more than others, shaped their initial responses to the first prompt (pedagogical value of space).

Christen's and Kelsie's responses to the second prompt (installation), while similar to their initial responses to the first prompt (pedagogical value of space), were somewhat unique in the sense that rather than memory or recollection, both Christen and Kelsie *imagined* what type of learning would occur in a particular place. Certainly, memory and recollection informed this imagined response, but the quality of the ways in which they formed their understandings drew less on their memories, primarily because both participants had never been in the particular spaces

they shot to respond to the second return. Kelsie, for example, imagined what type of interaction and conversation would occur in the Christmas vignette at the front of the school, and Christen imagined what type of learning would occur in the science room. Rather than attending to their own bodies and embodiment in space or their affective response to a particular classroom, both Christen and Kelsie sought to respond to and answer the prompt through various assumptions. While this imagined learning drew on their previous knowledge of learning in similar school spaces and classrooms, their discussion of the school space was not produced from an element of surprise or curiosity that emerged through their experience of the space, as was the case with their response to the first return. Instead, both participants identified particular spaces inside the schools and spoke of what might be possible for learning and interaction in this space without locating their own understandings through experience.

Their discussion of these spaces during the dialogue session was also different from their discussion of the first physical return in that it seemed their response was to identify the prompt as a problem to respond to and that their work was to answer the problem of the prompt. By this I mean that rather than drawing on the experience to form connections to memories and perceptions as well as new experiences and understandings, the nature of the second prompt (installation) seemed to compel a response to solve a problem rather than to explore the potential of the space. Both participants indicated that the prompt to experience the school as an installation was difficult to understand and that they wanted to provide a response that I would find useful. Rather than drawing on their physical experience of the space, the participants drew on their imagination of what learning would occur in vignettes of the school conceptualized as an installation.

This process of desiring a correct or accurate solution or answer may point to the ways in which framing problems tends to shape and territorialize possible conditions for learning and the understandings generated in this process. It may also suggest that even with abstracted problems, in the form of prompts, Christen and Kelsie drew on memory not to create alternate possibilities, but to recall and represent their educational experiences, in a desire to produce responses that met their perception of my expectations. Christen's and Kelsie's responses to the prompts and the return offer insights into how researchers' and pedagogues' experiences may provoke a shift or rupture to perceptions of practice in both teacher education research and pedagogy. Teacher education is often involved with developing expectations that certain problems (e.g., classroom and time management) and challenges (e.g., curriculum planning and assessment) exist and that their solutions can be found through course work and practicum experience.

While my research does not suggest that these issues are unrelated to teaching, the framing of these expectations alongside problems associated with poor or less successful teaching implicates teacher education and research in pedagogy as a discovery of approved capacities to act and a territorialization of inquiry and knowledge (Britzman, 2003; Deleuze & Guattari, 1987). This process suggests that (1) problems pre-exist the context of their emergence, independently sustaining normative processes of schooling, and (2) these problems are solvable, and the teacher candidate's responsibility becomes discovering these solutions and making the pre-existing solutions visible to themselves. This visibility does not imply a new or creative thought but the unearthing or uncovering of that which is already knowable about what it means to be an effective teacher. If we consider Christen's and Kelsie's initial responses and their responses to the second prompt (installation) as indicative of this process, then we must also consider the extent to which the experiences of reflection and problem solving create opportunities for teacher candidates to alter or sustain their own normative and tacit perceptions of practice.

Processes of reflection and problem solving suggest that in many ways, what is best for teacher practice is a known entity, and so the process of becoming a teacher is a process of sanctioned skill acquisition (Britzman, 2003). This form of teacher *training* rather than *education* requires candidates to work within majoritarian discourses of education as well as those of teacher education (Britzman, 2003), instead of provoking opportunities for new considerations and understandings. Arguably, as these qualities of the effective teacher are made visible through various processes—including narrative accounts of experience, reflection, and recollections of good and bad teacher practice—tacit formations of teacher practices are reified, occluding opportunities to design or create other potentialities of teaching and consequently territorializing both the process and the products of knowing.

While their representations provided insight into their understandings of the space, it was the first embodied rather than recollected return that provoked a form of inquiry that drew on their highly individuated and unexpected responses to the return. These second returns took on different aesthetic qualities, including shorter shots of places and broad shots of entire vignettes in the school that documented their recollected response to the school space. The first return included close-up shots of particular details and longer times spent moving across the details of the close-ups which were what provoked a discussion and consideration of their understandings of teacher practice during the dialogue sessions. When asked why particular shots were chosen, both Christen and Kelsie utilized the shorter shots to discuss broader and perhaps politicized discourses and issues around good teacher practice, including Kelsie's inclusion of a Christmas vignette in the school, and her discussion as to whether this was appropriate in public schools, as opposed to the close-up shots, including Christen's location of the raised edges of her wall mural long since covered by other murals, where she discussed the experience of finding her painting and the practices of covering up student art work over time. Both offer insights into teacher practice, but the close-up shots and the longer time spent on the mundane created an aesthetic that in dialogue sessions prompted the participants to delve deeper into their memory of the everyday of being a student as they lived the affect of that experience. This montage of lived memory suggests an aesthetic of becoming where Christen's and Kelsie's memories of the experiences of why they teach remain in flux and amenable to change. Artistic practice allowed them to delay an interpretation of the memories produced in place, yet the highly individuated films they produced allowed the production of affect to be rekindled during our dialogue sessions where both considered the school space, their memories of schooling and the experience of filming as significant to how they thought about their teaching practices.

Nomadic Learning and Deterritorialization Through Experiencing the Return

While the initial response to the first prompt (pedagogical value of space) to plan the sites of the return was produced through memory and recollection, the first physical return to the school and the engagement with the first prompt (pedagogical value of space) produced what I would characterize as learning through experience. Once Christen and Kelsie arrived at their respective schools, memories drawn out of the affective sensory response to place shifted their attention from the consciousness of the space and time of their plan towards a mode of affective inquiry.

Author: How about you? Did you find that there was anything unexpected going back, particularly because you had been in there not too long ago?

Kelsie: Umm, well, I found it... I guess mainly the photo room and the yearbook room, that was unexpected, and the feeling that I had towards it was

unexpected, because I mean I spent a lot of time in that space, so I guess that association. And I didn't think I would have a reaction to certain hallways, but I did, and I guess that's the connotation with whatever subject it was. If I didn't like that subject, then I kind of went, Uh...

Author: Yeah. [laughs]

Kelsie: That was really interesting.

Author: Yeah, that is interesting with the hallways. Because you think about not a lot of your formal education tends to occur in hallway spaces. You're generally moving from one to the other.

So what was it like being back as an adult versus a student? Like, do you remember having those same sort of sensations or responses when you were a student, or is it something that you feel as an adult?

Christen: I think I just felt like a student again.

Kelsie: [laughs]

Author: Oh, did you?

Christen: [laughs] Yeah. I just felt like I was going back to class. It was strange.

Author: Really?

Christen: Yeah.

Kelsie: But I think mem-... I agree. I think memories have that powerfulness to just draw back in and to make you feel either big or small again—like “big” meaning that just you are very happy about that memory, or “small,” it wasn't a great memory. So yeah.

Christen: Yeah. Because it wasn't a photo, like it wasn't just me kind of like reminiscing, because I have lots of photos, but it was the sounds and everything like that that kind of triggered all of that I found, you know?

This conversation points to how Christen experienced a difference between what she describes as reminiscing through photos and the physical and artistic experience of the return. Christen's discussion of reminiscing is poignant, as she makes a distinction between the experience of drawing on the visual for reminiscing and the embodied experience of the return. She points to the ways that the sensory engagement triggered all that she found in the return, which triggered new discoveries.

For Christen, this return and the sounds of the school shifted the focus of the process from reminiscing and became an opportunity for what Garoian (2013) refers to as a slippage of perception. The prompts that initially drew on memory and recollection—or as Christen described, reminiscing—instead provoked a diversion from Christen's pre-planned narrative of experience

by allowing for other ways of looking, as looking away through the body. What became present were alternate memories of experience provoked through a more-than-visual sensory engagement in space.

Author: What do you think triggers the memory? Is it the sight of these places or the smell or the sounds or...?

Christen: A lot of it was the sight and the sounds.

Kelsie: Yeah.

Christen: It was like my feet walking when I was like going up the stairs, that was instant as soon as I started hearing that, and I was like “[exhales],” I could remember like having my super-heavy backpack and walking up. And then, yeah, same thing like as I was going up to that top floor, first thing it was always this English class and it was *terrible*. And yeah, it was really wild just experiencing that, so... [laughs]

Kelsie: For me, it was mostly the sight of different things or areas, because everything is designated to an area—there’s a math area, a socials, a science, and then the art. But it was also memories of what wasn’t there, or what wasn’t there now, and then your memories replacing it with what it used to be for you. And for me, that was especially in the photography room because it’s changed so much, and it was really saddening to see.

Christen referred to not simply remembering the anxiety of moving up the stairs of the school, but the production of affect expressed as anxiety in the return to the spaces of schooling. The prompts created the potential for the school to be produced as something other than a setting for their recollections and narrative account. It was not until they were present in their schools, engaging in a sensory recall, and filming their movements as a response, that the prompts participated in the psychical opportunity to look away from that which they were directly considering—their dominant memories and stories of schooling—and to engage in a sensory exploration of memory.

As O’Sullivan (2006) has argued, “We might say that the *story-telling* aspect is art’s signifying aspect whereas the *creative* aspect is art’s asignifying potential” (p. 47). The prompts, the return to the school, the embodied experience of sensory engagement, and the production of a film produced a creative engagement with place. This asignifying potential was produced through affect, which disrupted their expectations of place and of finding a response to the prompts. More than the participants’ dominant memories, Christen’s and Kelsie’s films reflected a return to the mundane rather than the significant events initially recalled. They attended to the hallways, the doorways, the stairs, baseboards and their lockers more than to the classrooms they had attended. They located marks they had made in the school space as well as the absences created through their artworks’ removal or through the processes of their traces being covered over. Their return and artwork developed connections between their memories and future desires for teaching that did not reveal or uncover understandings but potentially created conditions to explore memories distinct from those activated by recollection.

The return, including the prompts, discussions and filmmaking, offered an alternate purpose for going back to their schools. Rather than performing one of the official roles, including

those of teachers, staff and students, Christen's and Kelsie's returns allowed for an artistic nomadic engagement and exploration of place. This experience is constituted by the virtual intersection of affection and perception within the durational event of schooling. In this durational or montage experience of time, Christen's and Kelsie's affective responses contracted time as they lived and experienced memories of schooling in the present moment. These experiences were located in the hallways, the stairwells, within the non-places of education, where informal learning occurred in transition from one explicit element of schooling to the next.

As Christen and Kelsie pursued alternate explorations of the school—those not linked specifically to the role of teacher or student—they inscribed their films with the aesthetics of becoming. This artistic form of inquiry is significant for the emergence of the intensity of the mundane for both Christen and Kelsie. This nomadic form of inquiry, provoked in the sensorial experience, suggests a highly individuated mode of inquiry, which allowed the emergence of the significance of the mundane of schooling to provoke new and creative thought. I argue that rather than documenting the experience so that it might be brought back for critique, the artistic practices provoke alternate modes of engagement that extend the “wholeness” of the visual and the entanglement of the body in the materiality of creating.

In those moments when affect displaced memory, Christen's and Kelsie's films became intertwined in their affective response to place, and simultaneously recorded their movement and affective inquiry of places as well as creating a text for further exploration in processes of meaning making, during the dialogue sessions. This inscription of affect, produced as mundane and silent, created opportunities for the participants to explore their affective responses and to produce other meanings mediated by language.

Christen and Kelsie responded to the individuated aesthetic inscription of meaning as a style, during the dialogue about their films. This inscription of meaning or aesthetic of becoming suggests that the filmmaker may produce, in film, a creative concept, which provokes meaning to form—for the participant as well as others in the dialogue sessions. In terms of my research, this mark or concept is not contained or within the work, but it may offer a “bundle of percepts and affects to viewers, including the filmmaker who produced the work, as an expression of a specific world-view (O'Sullivan, 2006, p. 55).

In the production of film through affective inquiry, participants offer an individuated experience of place by drawing their virtual into the frame of the shot through affective inquiry and the aesthetic of becoming. For Kennedy (2004), film offers this exploration as a mind/body/machine meld, as experience, as sensation, as a perception-consciousness formation. (p. 5). For O'Sullivan (2006), the:

...artist [is] a composition of percepts and affects brought together in a certain rhythm. Artists are those who add these new varieties or compounds of affects to the world, they are the makers of new rhythms . . . the production of other possible worlds. (p. 54–55)

From this perspective, Christen's and Kelsie's films were potentially provoked by and may continue to provoke an encounter with schooling. The films are not a self-evident moving image, tracing this engagement; instead, they actively participate in the deterritorialization of the school space and in the intuitive impulse as a movement through and mapping of connections formed in the encounter with the school space. For the dialogue sessions, the films created an opportunity to form meanings of the encounter and to activate further provocations to inhabit the school space, creating an alterity of understanding.

While I noted that the initial response to the first prompt (pedagogical value of space) and the embodied response to the second prompt (installation) tended to territorialize both their explorations and their understandings of school spaces, their first return to the school space and their dialogue formed around the aesthetics of becoming activated opportunities to consider their perceptions of teaching. The return to school, as a creative act, precipitated a process of montage as Christen and Kelsie experienced memories of schooling, lived in the present through an embodied sensory engagement with place. Similar to processes of artistic creation, the outcomes of the research and artwork are less prescribed and instead emerge through multiple decisions made during the process.

Christen's and Kelsie's return and filmmaking as a response to the prompts and memories in and of place created an alternate engagement with the space through time as montage. As nomadic filmmakers, Christen and Kelsie pursued a form of inquiry that at once acknowledged the official and political nature of the school while also destabilizing its authority to guide their affective inquiry. Christen and Kelsie offered a nomadic perspective of schooling, which (like that of many contemporary artists) points to how places are socially and politically inscribed, while simultaneously pointing to how certain practices undo this authority. This reinhabitation as a re-assemblage of memories and experiences is key to understanding a potential of the encounter with school and how this may activate alternate, nomadic actualizations of teacher practice.

Conclusion

Understandings that emerged in conceptualizing time as montage pointed to the complexities of looking away through artistic inquiry and the embodiment of experience rather than looking at experience as reflecting on experience as past and desire for teaching as future. Learning *through* rather than *from* experience created the potential to displace Christen's and Kelsie's memories of schooling and perception's hold on and territorialization of thought. The destabilization of time offers the potential to develop the double effect of individuated understandings and political readability of experience, suggesting that intuition may offer insights into the specificity of constructs, including education and teacher practice. These insights suggest that nomadic understandings within the majoritarian discourses of schooling, research, and teacher practice are provoked in the mundane and repetitive qualities of schooling. Christen's and Kelsie's inscription of the aesthetic of becoming in filmmaking suggests that in the processes of affective inquiry, constant meaning making and the practices of territorialization, deterritorialization and reterritorialization form the pedagogical value of the encounter through intuition and the body's capacity to act. In the performance of montage, both Christen and Kelsie destabilized the relegation of memory and recollection to the space of the past, and instead lived the virtual in the present moment. In the conditions for the creation of the new, memories and perceptions became amenable to change, and through intuition, this durational event emerged from a purely psychical dimension into artistic inquiry's aesthetics of becoming.

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