

Academic Reading Circle – Post-Qualitative Research in the context of Arts Education and Artistic Research

First meeting: Monday, August 19th, 2019.

This academic reading circle aims to cover modes of post-qualitative research in the context of Arts Education and Artistic Research and its tensions and resonances with other fields. It aims to call forth new ways of dealing with multiple forms of diversity in these contexts. Structurally, it employs techniques from Tyson Seburn's "academic reading circles" with other techniques. MacLure (2013, p. 658)¹ affirms that a "materialist research must involve non- or post-representational thought and methods, drawing on contemporary materialist theories that reject the hierarchical logic of representation". Challenges to post-qualitative research approaches include its methodological justification when applying to research grants, the dialogue with other methodological frameworks - as qualitative and quantitative-oriented researches, the necessity of non-hierarchization of artistic practices and their theories. How to but to build a holistic approach to their entanglement, and take the pedagogical/ethical measures to make artistic research and the university more inclusive to different modes of diversity, including racial, neurological and related to gender? One of the batches of meetings will focus on neurodiversity and its intersections with gender and queer theories (or, as Melanie Yergeau proposes, neurological queerness).

The reading circle will take place every three weeks, around three hours per encounter. Seburn proposes reading circles as a pedagogical tool that implies the distribution of roles redefined in every encounter. Leaders present a general approach to the text, bibliographic information and a baseline comprehension of its central concepts. Contextualizers bring contextual references around the nature of the text being read, as the people, events, dates and outside sources, in other words, the academic atmosphere that allowed the emergence of the discourses and concepts brought by the author. Connectors have a similar role but focus on concepts that may be considered problematic and challenging to understand, trying to relate them to personal experiences, other authors, readings and bibliography. The roles are not stagnant and can invade each other's terrains. Visualizers do a visual diagramming of the reading: they bring images, draw relations. The role of

¹ MacLure, M. (2013). Researching without representation? Language and materiality in post-qualitative methodology. *International Journal of Qualitative Studies in Education*, 26(6), 658–667. doi:10.1080/09518398.2013.788755

the visualizers is not restricted to one subject. The diagramming can be collectively done during the reading circle, and the leader of each session is responsible for bringing the materials that will be used for the construction of the diagramming. The roles rotate every encounter. After or concomitantly to the reading circle, the participants will work on the collaborative composition of a digital diagramming, either in Outlook365's collaborative tool available on UniArts or through Google Docs if there is somebody with no access to an Outlook365 license.

A Technique 1. Choose a generative text. 2. Choose a minor concept weaving through the generative text. 3. Ask each person in the group to count off as a 1 or a 2. 4. Instruct the 1s that they are "posts." 5. Instruct the 2s that they are "flows." 6. Ask the posts to find a post: a spot in the room where they would like to have a conversation. 7. Ask the flows to pair up with a post. 8. Direct everyone to a page in the text where the minor concept occurs. Brian Massumi. "Collective Expression: A Radical Pragmatics." *Inflexions* 8, "Radical Pedagogies" (April 2015). 59-88. www.inflexions.org 60 9. Ask the participants to discuss the function of the minor concept, staying as close as possible to the text, with detailed attention to how it is constructed. 10. Notify participants that when exactly five minutes are up they will hear a signal, and that when they hear the signal they must end their conversation immediately, even if they are in the middle of a word. 11. When the five-minute signal sounds, ask all flows to move to the next post in a clockwise direction. 12. Repeat 8-10 times. 13. Bring the group back together and discuss in plenary session what was discovered about the minor concept and the text. (Massumi, 2015, p. 59-60)

To warm up each session of the reading circle, we will practice a conceptual speed dating at the beginning of every meeting. Andrew Murphie proposes the conceptual speed dating "to approach the key concepts of the text as nexuses composed of a number of conceptual lines entering into constellations of varying emphasis, certain of them rising into relief at what stands out as key passages" (Massumi, 2015, p. 61). "The technique of conceptual speed dating is designed to stage a collective encounter between a group of readers and a text, at the point where each side is outdoing itself: participants are brought out of their personal opinions, preestablished positions, and expert identities, at the same time as the text is made to outpace itself with its own tendencies." (Massumi, 2015, p. 66).

The first roles will be defined in the first meeting after we acknowledge the amount and the availability of participants. Once we finish the phases of the reading circle, new readings can be suggested, and the rotation continues. Any participant can suggest adjustments in the schedule, group dynamics and the subject and the authors and texts being discussed at any point. In this file,

there are also some other bibliographies, as a suggestion of future readings, but ideally, the group will decide itself the next texts, according to the appetites that emerge during the sessions.

Section 1: Alter-pedagogies and Artistic Research.

19-08-2019

Warm-up: Conceptual Speed Dating

Löytönen, T. (2017). Educational development within higher arts education: An experimental move beyond fixed pedagogies. *International Journal for Academic Development*, 22(3), 231-244.

09-09-2019

Warm-up: Conceptual Speed Dating

Manning, E.; Massumi; B. (2014). *Thought in the Act. Passages in the Ecology of Experience*. Minneapolis: University of Minneapolis Press. Chapter *Propositions: for thought in the act* (pp. 83-135).

30-09-2019

Guttorm, H. E. et al. (2016) 'Mo(ve)ments, Encounters, Repetitions: Writing With (Embodied and Textual) Encounters', *Qualitative Inquiry*, 22(5), pp. 417–427. doi: 10.1177/1077800415620216.

Section 2: Funding challenges for post-qualitative artistic research

21-10-2019

Academy of Finland Guidelines. Research plan structure for Academy Project, Targeted Academy Project and Academy Programme applications. Retrieved from <https://www.aka.fi/en/funding/apply-for-funding/az-index-of-application-guidelines/research-plan-structure/research-plan-structure-for-academy-project-targeted-academy-project-and-academy-programme/>

Rousell, D. (2019). Inhuman forms of life: on art as a problem for post-qualitative research. *International Journal of Qualitative Studies in Education*, 1–22. doi:10.1080/09518398.2019.1609123

11-11-2019

Hannula, M., Suoranta, J., & Vadén, T. (2014). *Artistic Research: Methodology*. Narrative, power and the public. Bern: Peter Lang.

Section 3: Ethics and Diversity in Arts-based Research

02-12-2019

Yergeau, M. (2018). "Intention". *Authoring Autism: On Rhetoric and Neurological Queerness*. p.p. 35-88. Durham: Duke University Press.

06.01.2019

Yergeau, M. (2018). "Invention". *Authoring Autism: On Rhetoric and Neurological Queerness*. p.p. 175-206. Durham: Duke University Press.

27-01-2019

Kallio, Mira Helena. 2009. "Confronting (Inter) Subjectivities through Arts-based Research: A Socio-critical Perspective to a Community-based Art Educational Research Project." *The International Journal of the Arts in Society: Annual Review* 4 (3): 1-8. doi:10.18848/1833-1866/CGP/v04i03/35638.

17-02-2019

Rolnik, S. (2017). The Spheres of Insurrection: Suggestions for Combating the Pimping of Life. - *e-flux journal* #86 — November 2017. http://worker01.e-flux.com/pdf/article_163107.pdf

Section 4:

TBD

In this phase, the participants are invited to share a text, project or artistic process that is being developed by them. Texts should be sent to the group at least two days before the meeting. This phase of the reading circle aims to improve and criticise each other's works. Bringing an external reader that is not familiar with the concepts and methodologies approach in each of the projects is essential, since the work may be in the future submitted to either a peer-review funding agency evaluation process or to be published/performed to a broader audience.

Other bibliographies:

Manning, E. (2018). Me Lo Dijo un Pajarito: Neurodiversity, Black Life, and the University as We Know It. *Social Text*, 36(3 (136)), 1-24.

MacLure, M. (2013). Researching without representation? Language and materiality in post-qualitative methodology. *International Journal of Qualitative Studies in Education*, 26(6), 658–667. doi:10.1080/09518398.2013.788755

McGinn, Michelle, Sandra Acker, Marie Vander Kloet, & Anne Wagner. "Dear SSHRC, What Do You Want? An Epistolary Narrative of Expertise, Identity, and Time in Grant Writing." *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research* [Online], 20.1 (2019): n. pag. Web. 13 May. 2019

Muñoz, J. E. & Muñoz, J. E. (2009). *Gesture, Ephemera, and Queer Feeling: Approaching Kevin Aviance. Cruising Utopia: The Then and There of Queer Futurity*. NYU Press.

Nauha, Tero. 2016. *Schizoproduction: artistic research and performance in the context of immanent capitalism*. Thesis submitted to the Theatre Academy of The University of Arts Helsinki. <https://helda.helsinki.fi/handle/10138/159817>