

Displacements between curriculum and experimental cinema studies

Deslocamentos entre currículo e estudos de cinema experimental

Desplazamientos entre currículo y estudios de cine experimental

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Abstract: The study of visualities as one of the main actualizations of immersion in the curriculum has contributed to inventing new plans regarding its composition in a bet on its aesthetic dimensions in the struggle against the structuring forces that appropriate it as an objective, interpretative and scientific field. From the description of the characteristics of audiovisual oeuvre of female artists in experimental cinema, we inquire about the hybridization of the subjects and objects that these works perform, and if they are creating another path for its configuration, that of the body-image, without the desire of solving the paradox among the narrative, the subjects, the identities and the facts of reality. When conversing with references that argue about the productivity of the connections between the thought of Gilles Deleuze and the methodologies of research in the field of Social Sciences and Arts, we emphasize the plans of creation and sensation, as they contribute to the methodologies of experimentation and curricular invention.

Keywords: Curriculum. Experimentation. Philosophy of difference. Cinema.

Resumo: O estudo das visualidades como uma das principais atualizações da imersão no/do/com o currículo vem contribuindo para que se invente novos planos de composição em uma aposta em suas dimensões estéticas em combate às forças estruturantes que dele se apropriam como campo objetivo, interpretativo e científico. A partir da descrição de características de obras audiovisuais de mulheres artistas do cinema experimental, indaga-se sobre a hibridização dos sujeitos e dos objetos que tais obras efetuam, e se estão criando outra via de sua figuração, a do corpo-imagem, sem o desejo de resolver o paradoxo entre a narrativa, os sujeitos, as identidades e os fatos da realidade. Ao dialogar com referenciais que argumentam sobre a produtividade das conexões entre o pensamento de Gilles Deleuze e as metodologias da pesquisa no campo das Ciências Sociais e Artes, dá-se destaque aos planos da criação e de sensação, pois contribuem para as metodologias de experimentação e invenção curriculares.

Palavras-chave: Currículo. Experimentação. Filosofia da diferença. Cinema.

Resumen: El estudio de las visualidades como una de las principales actualizaciones de la inmersión en el/del/con el currículo viene contribuyendo para que se inventen nuevos planes de composición en una apuesta en sus dimensiones estéticas en combate a las fuerzas estructurantes que de él se apropian como campo objetivo, interpretativo y científico. A partir de la descripción de características de obras audiovisuales de mujeres artistas del cine experimental, se indaga sobre la hibridización de los sujetos y de los objetos que tales obras efectúan, y si están creando otra vía de su figuración, la del cuerpo-imagen, sin

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el deseo de resolver la paradoja entre la narrativa, los sujetos, las identidades y los hechos de la realidad. Dialogando con referenciales que argumentan sobre la productividad de las conexiones entre el pensamiento de Gilles Deleuze y las metodologías de la investigación en el campo de las ciencias sociales y artes, se destacan los planes de la creación y de la sensación, pues contribuyen con las metodologías de experimentación e invención curriculares.

Palabras-clave: Currículo. Experimentación. Filosofía de la diferencia. Cine.

Thinking about curriculum as a problem

We bet that studies on curriculum should continue in their displacements. It has not been an easy task, nor accepted with enthusiasm, the bewildered, passing, wandering movements of the displacements. In the sense of preservation of what would remain of humanity in a subject so pierced by his/her essential senses, especially by the poststructuralist theorizations, displacements have been caused to return to a centrality, whatever it may be, allowing to perceive a reintegrating unit.

In the contemporary contexts of the discussions and the curricular and educational propositions, in general terms, there is no shortage of examples of the turning and the empowerment of critical reflections and reinforcement/effort to persist in the analytic operations that contain categories *that designed the structuralist thoughts so well* as reference.

It is *almost* urgent to displace oneself without a center, without the desire for unity and without a course that fits into narratives dosed with reflexivity, inventiveness, problematization, interpretation and any other dimension of the performance of an 'I' that would be incorporated into subjects capable of change and transformation. *Almost* because of previous predictable, plannable and organizable time. *Almost* because it's full of uncertainties and inactivity to follow through. *Almost* due to inaugurating through time the impossibility of being, at that time, that the matter of events will gain speed. *Almost* because it carries with it a triggering activity of an end, so the return is gained through difference.

It would be possible to go through several of the most current tendencies in research in education and to list, as an example, the effects of what I call the displacement to an already known place. And, in this place, reinstall the subject, renewed, of course, but *still* human. I would like, however, to think about how this movement has been carried out in the different entrances and uses of concepts of Gilles Deleuze and Félix Guattari's Philosophy in the field of educational research and curriculum.

In the end, another set of concepts will emerge perhaps as a ferociousness for the thinking, want to think, images of thinking, and tactics of disidentifying capable of removing Deleuze and Guattari from their internment under the very thing with which their work is mobilized: the incessant desire of philosophical creation, which intertwines, differently, with Science and Arts.

With regard to this scenario in Brazil, two recent texts (Vinci & Ribeiro, 2015, 2018) provoke interpellations. Both papers seek to map the bibliographic production in the educational area that has the concepts of Deleuze and Guattari's philosophy of difference as a reference, published in journals classified as high quality within the area. Vinci and Ribeiro (2015) affirm that

educational studies seem to refuse a position of polarization in the face of exegesis or asceticism, seeking to forge something as an interval experience in the effort to create a space of thought situated between exegetical demands and ascetic summons as characterized in the work of French thinkers. To inhabit this as a way of experiencing Deleuze-Guattarian thought in multiple worlds seems to us to constitute the very core of political, micropolitical work, as suggested by the French authors, so that we can raise the opening of educational studies to imperceptible becoming. To refuse reflective work, to foster becoming. (Vinci & Ribeiro, 2015, p. 137-138).

This paper indicates that the productions analyzed seek to do the philosophical work of conceptual exegesis and to extract meanings that would interest the field of education (or of the philosophy of education itself), and they are also interested in experimentation with and in language, whose political action seems promising, but the effects identified and classified, in the mappings, do not seem to carry the potency to which they refer.

In Vinci and Ribeiro's paper (2018), the perspective of a critical analysis regarding experimentation is much clearer, as a privileged methodology for some authors who do their research with Deleuze and Guattari's concepts of philosophy. After looking, panoramically, at some papers and other publications that deal with the correlations between education and the concepts of these authors, it is indicated that:

The [aforementioned] images present the reader with three vectors of the production of contemporary education inspired by the conceptual contribution of Gilles Deleuze and Félix Guattari - affection-joy-creation. In this way, the affection would be tied to a kind of game, capable of being recognized in works that seek to produce in their readers an aberrant nuisance. Joy, on the other hand, would refer to a work with language, a condition present in some of these papers concerned to operate a lousy writing, more instigating than representative. Finally, creation would be a driving force or an idea to persevere in many of the pages of this production, allowing researchers to militarize for experimentations and problematizations of some educational issues drawing from artificial attributions not yet given. (Vinci & Ribeiro, 2018, p. 39).

Creation, which would be in the categorization previously expressed, as close as the arts make to act in the incessant game between interiority and exteriority of the composition plan, to the authors is something that is lacking in the scope of the plan of consistency, and organization to which they advocate for a quality of production in educational research. Arguments that value both the scientific and philosophical emphasis of creation in research.

In the text, it is affirmed that the analyzed papers mirror, to a certain extent, a positioning of their authors, in search of potentiating an educational creativity that allows to glimpse and to cross certain limits, as well as to generate resistances against certain current educational dynamics. In addition, there would be a saturation of ways of working in research with the same themes, with methodologies already well established.

In the same paper, Vinci and Ribeiro (2018) continue to indicate that

not infrequently, we are faced with enthusiastic defenses of the games and the stylistic options adopted. Some authors strongly believe in the possibility of, starting from the conceptual device of Deleuze-Guattari, to promote an analytical renewal of the field, especially in the face of the limitations to the thinking imposed by the new social configurations. (Vinci & Ribeiro, 2018, p. 39).

The authors point out in their text the place of the creation of a line of force capable of getting the reader out of his comfortable, exegetical place and summoning him/her to make a change in his/her way of thinking/acting.

These two papers, in addition to several other possibilities of readings that they may offer, are part of a narrative construction that is not exclusive to Brazil and which helps us to think about the aesthetic-artistic dimensions of creation, for example, that could be extracted from the concepts of Deleuze and Guattari, and not necessarily or primarily by way of their interpretation, comment and clarification. Due to these logics of the relation of appropriation of philosophical concepts, besides moving them from their own center of configuration, it also reaffirms the value of the relation between objectivity and truth, even in the sense of judgment.

Such a resumption of a certain *objectivity* to some concepts of Deleuze and Guattari's philosophy is present, as David Savat and Greg Thompson (2015) point out in how some concepts are 'put to work' in educational theory, for example: correlating affection, rhizome, agency with the machine concept, considered broader when the intention is to discuss education policies in the social sphere; or analyzing teaching situations of different school disciplines from the concept of multiplicity.

According to these authors, there is a profusion of uses and articulations between education and Gilles Deleuze and Félix Guattari's philosophy over the last 10 years. Trying to limit them to a few key references is obviously a failed venture, since it 'flies in all directions' to such an extent that we must put aside more than we can include. However, the authors wonder whether this proliferation itself is interesting; why do Deleuze and Guattari resonate so strongly, and why at this moment? To them, the challenges of research in education with Deleuze would be to choose the political dimensions that his philosophy offers. To do so, from his work with Guattari, it would be imperative to displace oneself towards the relationship between education and school or any other institution and seek to understand, critically, as desire can be a fundamental element of the analysis of education and curricular policies, since it is one of the main machines that capitalism uses to work the effects of motivation, the need for transformation and improvement, and the performativity of the teaching work.

To Savat and Thompson (2015), contemporary curricular thinking would have much to learn from Guattari's practices within the institution, since while curriculum theorists conceptualize Deleuze's thinking as peripheral to the institution, it is in Guattari's work that the intensive reorganization of the unthinking potentials of the institution is handled.

It is through such institutional practices as actualizing the therapeutic role of orderlies in a psychiatric hospital (*operationalizing transversal institutional subjectivities*), belief in the schizophrenics' right to selfrenunciation, and the healing potentials inhering collective action that the work of *Guattarideleuze* might be better understood. (Wallin, 2012, p. 158).

This operation of objectivity, with which I have been arguing in this paper, taking as examples the uses and appropriations of Gilles Deleuze's philosophical concepts (with or without Guattari) in the educational field, creates situations of opposition, of more precise and necessary decisions; in other words, they reaffirm, through movements that even use displacements, the scientific and argumentative nature of research in education.

It is worthwhile, in order to create a few deviations, to recall Jacques Daignault's work, a professor at the University of Quebec, Canada, and the impact of the use he made of Deleuze and Guattari's concepts to narrate his university teaching experiences in the mid-1980s. Drawing on the concepts that propose to the curriculum a plan of composition, close to the arts, Professor Daignault inquired about deserving the events that are born of an accident in time. How do we become open to the creative forces of chaos? In what ways do the virtualities that are experienced in reality invade us in terms of sensations? His lectures and few writings are commented and referenced in several publications with little circulation in Brazil. In a more

recent publication (Masny & Daignault, 2011), after being persistently questioned about the contradictions between education policies based on machines that cause striation in the territories of freedom and imprisonment meanings, Jacques Daignault indicates the pertinence of thinking with the concept of paradox, and with this, we move on to chaos (including determinism, fascism and homogenization) with an umbrella that protects us from chaos, but with holes that allow us to be affected with/by it. The big problem is when the umbrella turns into the whole perception of the reality. The contact with chaos, through the small holes of the umbrella, will be the creative force of the curriculum, its plan of composition and new interaction with chaos.

Another author, also Canadian, who can help us to pose the problem, the distance from thinking the curriculum as aesthetic to the detriment of its scientific function, is Jason Wallin (2012). In the publication entitled *Bon mots for bad thoughts*, Wallin will criticize the appropriation of Deleuze and Guattari's concepts through the field of curricular studies, making with them 'methodologies' that differ considerably from the ways the authors used to write, think and organize their philosophies. He cites, for example, how rhizome has become overdetermined (with the so-called rhizomatic methodologies), and thus the task of fable inherent in it runs the risk of not being performed.

Reterritorializing the rhizome as an order-word functionally retards what a rhizome can do. What is to be feared in a scenario where the non-representational forces of Deleuzian thought are frozen as new orthodoxies or canonical images for emulation, encyclopedic repetition, and miming? (Wallin, 2012, p. 152).

More closely, Wallin will provoke the displacement between theory and practice, between work with concept (exegesis) and the pragmatics with which a part of the curricular studies works.

With what problematics particular concepts be enjoined? With what subjective and social machines they might most 'productively' assemble? Not '*what is it?*' or '*how can it be applied?*' then, but '*what does it do?*' and '*how can it be made?*'. It is this practical problem that Deleuze and Guattari continually return to throughout their collaboration, modulating, transposing, and jettisoning various formulations as they were required or fell short of the problems with which they were brought into composition. (Wallin, 2012, p. 159).

Experimentation can be an investigative procedure that tries to explain how the pragmatics of the curriculum, via its assemblages, works through the analysis of the elements that compose them and the connections between these elements; an assemblage is composed of any parts that interact with each other to produce a certain effect. When Bruce Baugh (2010) analyzed the concept of experimentation in various Gilles Deleuze's works, he stated that experimenting is when we do not know what the outcome will be and there are no a priori prejudices or judgments about what it should be, like an open process that explores what is new and what is to become, rather than something already experienced and known.

In this sense, experimentation is with the world and with its intense variations. It is not, in any case, a return to the centrality of an 'I' or of a humanistic substance that competes for the curriculum to belong to education; nor is it an inflection of self-experience, whether biographical or redemptive. It would be something close to the ideas that Vinci and Ribeiro (2018, p. 40) have chosen to finish their paper: 'experimentation always doomed to take risks, since in order to materialize it accepts to work on the frontiers of the thinkable, [...] abandoning the field of recognition and avoiding the institution of certain absolute truths, in such a way that it can vary its own variation'.

Such meanings for experimentation as a methodology outlined the development of a research project¹ between 2013 and 2017. In this project, the immersion in the images of contemporary audiovisual productions called cinematographic, video installations or of other natures was carried out. The Lowave DVD collection, as well as the collection of current experimental videos from the *Universidade Estadual de Campinas* (UNICAMP) Institute of Arts video library, were our first and privileged sources of studies. More recently, due to a research internship² at the University of London, the collection was expanded from the consultation of experimental cinema materials from the collections of Goldsmiths College of the University of London, the British Film Institute and the LUX-London Collection.

In this text, I will try to approach some characteristics of this research with the audiovisual productions, deepening the relation between the results found and the aesthetic characteristics of works as pertaining to the experimental cinema. I indicate throughout the paper a plan for the curriculum that makes it a problem to be thought about, a disturbance in the learning processes that we have usually managed to do with curricular studies, starting with lines and encounters with Gilles Deleuze's philosophy and concepts of other authors, particularly scholars of contemporary cinema and art.

Approximations with the materialities of experimental cinema works

The images of the world have returned, very one of them. Those of history and of legend. Like those of the machine-body that receives and emits them. They arrive with a violence that heightens our sense of urgency. We need to know what these images have become, and how they come back to us – today when the world has disappeared, vanished, has been swallowed inside itself and devoured by its own expansion. Today, *when, as Gilles Deleuze says, we no longer believe in this world because the bond with man has been broken, how can we believe in belief, our only link, how can we believe, in spite of everything, in a world in which we find ourselves “as if in a pure optical and sound situation”?* (Bellour, 1996, p. 148).

Starting this section of the paper with this quote from Bellour spells out one of the most striking features I have come across in the production of video artists whose work has been the reason for a part of my studies and analysis during the research. His works find various resonances in the question *‘How do we believe, in spite of everything, in a world in which we find ourselves as a pure optical and sound situation?’*. This question crosses with conceptual discussions elaborated by Gilles Deleuze and that act on the breaking, the fracture or the rupture of the relation between the subjects and the world in which the images would work exclusively in a process of mediation. When images return from the world and to it, it seems that differences can be freed from the contumacious logics of identity, correspondence, and analogy.

In Amorim (2015, 2017a) and Novaes and Amorim (2016), some of the productions of the research group presented at exhibitions in the city of Campinas, state of São Paulo, Brazil, during the years of 2015 and 2016 were described and aesthetically-conceptually appreciated. Works predominantly of female video artists, selected from the collections indicated above, served as sources for our inspiration and creation, because, from its analysis, it was possible for us to inquire into the hybridization of the subjects and objects that the works carry out and to ask ourselves if and how they are creating another path for its configuration, that of the body-image,

¹ Research project entitled *Intervalar o currículo: potência das audiovisualidades* (Intersperse the Curriculum: potency of audiovisualities) (Opinion CNPq no. 484908/2013-8).

² Fapesp Financing Opinion No 2015/256561 - Research project entitled *Para além da representação: conexões entre Educação e estudos de cinema e vídeo experimentais* (Beyond representation: connections between Education and experimental cinema and video studies).

without the desire to solve the paradox between the organic (of identity and of mankind, for example) and the art of fiction (fictional or unreal, for example).

Among the many contributions of the production of the video artists we have been studying, there is the association between artistic production and its realization, ephemeral and fleeting through the projections of image and sound, as well as the irruption of singularities that do not have a previous personality or individuality. That is to say, although marked by regional and national affirmations and identifications, the works of these artists are insinuated as impersonal and pre-individual singularities, therefore being different from individual and person. They extend a plan of variations when piercing the logics of representation.

The videos and experimental films of the women artists studied operate on the provocative tension between document and real fiction. Their choice was also due to the fact that they blend recording and invention of spaces and times. They make certain *space-time* agglutination. They create through experimentation with language the fabulous legend of a world that opens up to the forces of time. And they do that from the marks, the displacements and the erasures of possible cultural, identity and national belongings. Their works deal with wars, violence against women, untimely and fragile survival in the contexts of life on the run, the imaginative bonds of belonging. They resort to the primacy of representation, since they are interested in the correlation with truth, the bonds instituted as proof of a reality, always to be imagined, and to return to the world through the action of images and sounds.

For several artists, their works are like the piece that (re)invents memory - temporarily interested in the future and attached to the past. Traditions that include possible other territorialities for the images to spread, squeeze and affect us. Legendary senses that would cross the spectator, forcing him/her to receive (back) and always in return, the distinguishing images of a process that, generally, he/she, the spectator, collaborates to be thrown into oblivion.

Another distinguishing feature in cinematographic devices is the narrative, described as the dimension par excellence of the device, through which cinema literally *re-presents* reality, that is, presents it a second time. According to André Parente, in an interview with Susana Viegas (2015), if, for the semiology of cinema, the language of cinema is defined through its narrative nature (narrativity), to the theorists of the post-war cinema movement, cinema could only be defined in opposition to the narrative as a system of representation.

Deleuze seeks to escape the opposition between narrativity and non-narrativity, to conjure this game, showing that it is the image that conditions the narrative and not the other way around. In my view, the opposition is not between image and narrative, or between movement and device, but between two conceptions of cinema that differ radically. In one of them, both image and narrative are dimensions of cinema as a device of representation ('Cinema Form'). In another way, the image and/or the narrative are happenings. The criticism we make is to show that the device, and consequently the image and the narrative, as well as the other dimensions of the device, are also part of the happening and not just of a system of representation. (Parente *apud* Viegas, 2015, p. 125).

The experimental cinema will radicalize the unveiling of the devices from which the narrative emanates and draws attention to the fact that one is facing a film, that one is not exactly in front of the facts. This is because, according to Parente (*apud* Viegas, 2015), experimental cinema often works with abstract, non-narrative films, films that show suture, assembly, cutting, etc.

These privileged roles of the spectator and of the narrative in the experimental cinema, in the production of images, could be articulated with the field of curriculum and contribute to its elaboration. For example, they may favor the understanding of the relationship between curriculum and learning, based on some specificities of the relation between sign, happening and body, according to Gilles Deleuze's philosophy and some of his readers/scholars.

In several of his works, Deleuze will return to the concept of chronological time to exemplify that, from denial, creation - or difference - can be liberated. Chronological time is a time that needs to be denied because it will deal with past, present, and future, in a continuum line. This makes the happening, what is important for us to think about what we were able to visually and narratively materialize, to be submitted to this continuous line of time. In another way, the relation between happening and language is highlighted by this author, relating it to the firing of the virtualities, not what can be explained from the past nor the present.

Therefore, it is important to highlight the role of the context or environment in which happenings and bodies emit the signs of the encounter. Instead of constructing a way of thinking that operates in the relationship between interiority and exteriority, between body and environment, or between mind and world, the most interesting thing would be to think of the encounter between these beings, these corporealities and the signs they emit. What does that entail? That we would leave an analysis/interpretation based on the perception seen as comprehension and understanding of reality, through the ways of representation, and we would bet on the strength of the encounter as potency of affection and sensation. Therefore, the relationship between curriculum and artistic aesthetics is chosen. The modes of creation in experimental cinema, their *methodologies* of audiovisual composition, are presented as a rich universe of studies, since the sensitive signs of art proliferate.

The ways to generate a sensitive file for experimentation

With the immersive study of experimental video artist works from different countries of the world, the methodology of experimentation in the interval between curriculum and cinema was also supported by the concept of the surface of language, an invitation to enter by its effect of multiplicity and continuous expansion of meaning, outside the precepts of representational thinking. It was possible, therefore, to deviate from the understanding of images as documents, as evidence, as artifices of bringing real subjects, concrete situations and aspects of context to a writing that represents the real.

The possibility of studying language as an inventive inscription of the real is inspired by the contributions of studies on images, understood as sensation (*affectus* and *perceptus*), and is capable of affirming the emergence of the subject as a singular impersonality, since it is an agency of light, colors, sounds, perspective, assembly and editing. This subject is the very screen of the cinema, he/she happens/emerges in its projection. More than this, it is realized in the relationship between the projection of images and sound and the spectator who perceives them and (re)launches a vast set of meanings.

For the last step of the research project 'Intersperse the Curriculum: potency of audiovisualities', which was held during the research period at the Department of Media and Communication at Goldsmiths College, University of London, the works of the following artists were pre-selected: Ayisha Abraham (India), Biying Zhang (China), Jyoti Mistry (South Africa), Mariam Ghani (India), Nadira Patel (South Africa), Nalini Malani (India), Tejal Shah (India) and Cindy Ng Sio Ieng (China).

Besides these ones from the bibliographical review and ideography, the works of artists that are part of the collective were included (<http://www.videonomad.global/>):

- Moufida Fedhila – Tunisia (<<http://www.moufidafedhila.com>>);
- Lerato Shadi – South Africa (<<http://www.lerato-shadi.net>>);
- Kitso Lynn Lelliott - South Africa /Botswana (<<http://wits.academia.edu/KitsoLelliott>>; <<https://vimeo.com/user9221864>>; <<https://kitsolynn.wordpress.com>>);
- Tabita Rezaire - South Africa/French-Guyanese-Danish (<<http://www.tabitarezaire.com>>; <<https://vimeo.com/tabitarezaire>>);
- Betelhem Makonnen - Brazil/ Ethiopian American (<<http://www.betelhemmakonnen.com>>; <<https://vimeo.com/user6551364>>; <<http://icosacollective.com>>);
- Lucia Nhamo - Zimbabwe (<<http://lucianhamo.com>>).

The intersection of artistic works, commentaries on them, interviews with artists, and conceptual analyzes allowed the elaboration of some new questions for research, which distanced themselves from the theoretical-philosophical constructions that undermined the categories of representation. And, from a supposed reaffirmation of these categories, they launched the artists in a plan of artistic creation that associated them with feminist, post-colonialist, culturalist discourses and, more especially, discursive games guided by cultural identities.

A further selection of the pre-selected artists was made, based on experimentation on images and sounds that projected my thoughts from within the representation and not necessarily *beyond* it, as it was initially proposed. In this context, it was after having known the peripheral artistic production of the *videonomad* group that I sought visual and written documentation about the artists, complementing the initial selection.

After having read the texts, interviews and watched a set of videos of these artists, I verified both the heterogeneity of visual politics and the work of resistance by art, taking cultures as a violent motto to translate the spectator. Thus, I thought about interviewing some of these artists. This idea made sense as an important complement to the appreciation of the works, in order not to be excessively hostage to a discussion of the field of artistic and cinematographic production, from which the artists' works could be (and they often were, according to the papers that were read), classified and labeled under certain perspectives.

A new selection was made, interspersing works of art, commentaries on them, interviews and academic papers, and a virtual interview (via email, Facebook, Skype or Twitter) was proposed for the 14 (fourteen) selected artists. Only one question was addressed to these artists: *What kind of connections do you perceive (or do not) through your work and the idea of representation – of persons, subjectivity, world, space and so on?*

I received some kind of response from seven (7) of them: Ayisha Abraham (India), Jyoti Mistry (South Africa), Nalini Malani (India), Moufida Fedhila (Tunisia), Lerato Shadi (South Africa), Betelhem Makonnen (Brazil/ Ethiopian American) e Lucia Nhamo (Zimbabwe). In

many cases, they wanted to know more details³ about my research project and, more important than that, which of their works I referred to so that they sought to answer the proposed question.

The dialogues through email, in particular, occurred in a fragmented and temporally spaced way, because all the artists were in artistic residencies, or finishing works or initiating exhibitions. Generally, they answered me when they were returning to their ateliers or passing through them.

With the exception of Betelhem Makonnen, all the others I had conversations with never answered the question directly, that is, with a few written lines. Our conversation process was based, in particular, on the sharing of some of their works, writings and thoughts, as a creative way of generating meanings for my question, and the answers would not have an a priori or some thought already organized. Some of them sent me other videos that, in their opinion, were closer to what I wanted to know than those I had already seen and indicated as the triggers had I chosen to think about with the help of their works.

Two artists (Ayisha Abraham - India and Lucia Nhamo - Zimbabwe) did not answer the e-mails, after the first two contacts and clarifications about the project, and the indication of their works that interested me more to know and to talk about. I realized, therefore, that although the question was central to me, it made very little sense to them.

In this context, there is more diversity of information from the 'interviews' of the artists Nalini Malani, Lerato Shadi⁴, Jyoti Mistry, Betelhem Makonnen⁵ and Moufida Fedhila. I would like to emphasize the generosity and openness to the dialogue that all these artists demonstrated and the interest in contributing to my research. In addition, of course, the learning that I have been allowed to have in making contact, even superficially and punctually, with their creative universes.

Having the interview question as a motto for conversations, the contacts with these artists extended until mid-2017. Every return I gave about my impressions of their works or when I got in contact asking for more information or reminding them of the materials they promised me, they indicated to me aspects of their artistic production that they imagined would help me think about my research. This intensive movement of conversation occurred in particular with Jyoti Mistry and Moufida Fedhila⁶.

³ Adding information about my research, its focuses of attention are the study of relationships between cinema and philosophy, also working in a construction of exhibits in museums and other non-formal educative places; specially creating planes of composition with cinema-images and sound to produce artifact of exhibition in different places, which specially work with cinema-images and sound to produce artifact of educational perception and sensation.

I am studying experimental videos/cinema produced by women artists that could give me aesthetic and political ideas about becoming, machines and resistance according to philosophical concepts.

I have already perceived, in some pieces I analysed, an invitation to move into its effect of multiplicity and continued expansion of meanings, outside the guidelines of the representational thought, prioritising, for example, the difference.

However, it is very important to listening the artist impressions and their narratives in order to produce a plural and no-directive discourse.

⁴ Some of my writings drew from the work of this artist can be read in Amorim (2017c).

⁵ Some of my writings drew from the work of this artist can be read in Amorim (2017b).

⁶ *Fora do jogo pós-colonial* (Out of the postcolonial game) is preface of the book *Pedagogias descolonizadoras e infâncias: por uma educação emancipatória desde o nascimento* (Decolonizing pedagogies and childhood: for an emancipatory education from birth) EDUFAL - to be published, in which I deal with aspects of Moufida Fedhila's work.

Jyoti Mistry and the intersperse experimentation between spectator and narrative

The repetition in a film that experiences the looping reiterates both the process of repetition that is central to the theatrical performance and the repetitions of the scientific experimental process. Without any contextualization of a fragment of the film, we understand it in a plane of sensation. In this way, Joanna Lowry (2011) describes some of the relations between cinema and the projection of symptoms, which can be a beginning of contact with the experimental audiovisual productions of Jyoti Mistry. She is a filmmaker and senior lecturer at the University of Witwatersrand, Johannesburg, where she works at the School of Arts.

In accordance with what Lowry (2011) discusses, Jyoti's videos put us, the spectators, in a condition of problematic instability instigated by cinema technology. Experimental videos are mechanisms for the production of a definition of the visible, which is transformed into a problem of thought. They truly imply that visibility lies in a kind of materiality of the image that is projected and the sound that is listened to and that the viewer is something that must be continually constructed and defined.

More remarkable in relation to Jyoti's work is that the positions offered by her videos to the viewer 'are always situated in a web of historically constituted discourses, discourses that suggest a clinical or diagnostic relationship between the spectator and the subject and which frame the modern cinema represented as a self and as a symptom' (Lowry, 2011, p. 109).

I think that from the e-mail exchanges, triggered by the invitation to the interview, Jyoti Mistry wanted to create a sensible universe with me as cinema does when we become a community, we have something in common, at least in the time of the film's showing. Maybe Rancière (2013) can help us here as well.

Cinema and the collection of means for producing effects: a way of a describing contours of a shared sensible universe, the forms of a certain community, in sort a certain distribution of the sensible. In last instance, this is always in question in the singularity of an art, a discipline, a mode of discourses, the sharing and sharing out according to which certain forms of the perceptible fit which certain modes of intelligibility and certain regimes of feeling, the nature of common world that outlines, the chance of sharing in it that are given to such and such a person according to her or his mode of social existence. (Rancière, 2013, p. 193).

Processes of subjectivation that are realized in and from making of art. Rather than assuming that art represents subjects or expresses identity.

With the progress of our conversations, Jyoti started to indicate to me part of her production in which she draws dialogs between Brazil and Africa: one of Xenos's triptychs (<<http://www.ellipses.org.za/project/xenos>>) and *In Waters*, whose video was sent to me by private document sharing area.

XENOS

by superhero | Jul 8, 2015 |

XENOS Jyoti Mistry, director Fred Nordström, cinematographer; Chris Letcher, composer XENOS was originally intended as a triptych installation consisting of three short films screened simultaneously with a single soundtrack. The piece explores various themes of foreignness and invites the question of time across geographical spaces to consider the “alien” or “exotic,” and how over time what is foreign comes to be assimilated and made “natural.” In the version adapted for this journal the three films can be streamed separately in any order, and the musical score has been reworked from the original. Xenos 1 explores the idea of botanical histories and looks at the introduction of Jacaranda Trees to South Africa from Brazil. Over the last 100 years these trees have been “naturalized” to the arid South African high-veld and are considered part of the geography of the landscape. They form an indelible part of South African identity. Xenos 2 reflects on the bionic evolution of human form with references to cyborg theory as a way of exploring human possibilities for the future. Xenos 3 considers the relationship between language and the ability for humans to create modes of expression that signify a desire to mark their existence. This sequence, filmed at the Cradle of Humankind in South Africa, is an expression of various languages and its significance in describing human experience.⁷

IN WATERS/ Nas águas (2015)

Director: Jyoti Mistry

Running time: 8mins

Shoot format: Fisher Price Camera and HD

Screening format: MOV file/DVD

Languages: English/Portuguese (subtitles)

SYNOPSIS:

Told from the point of a view of a child watching the cycle of offerings to Yemanjá, this piece connects the history of Africa to Brazil through the ritual of Candomblé. The point of view is distinctly to not explain but rather to witness. Drawing from ideas of the middle passage and feelings of waiting and wanting – the film explores a yearning to return without having arrived. The waters are the waters that connect Africa to Brazil, waters that hold a baby buoyant in its mother’s womb and the waters of the goddess of the ocean in green and gold.

IN WATERS/ Nas águas (2015), 8-minute film.

This short film is shot principally on a children’s Fisher Price toy camera and is contrasted sharply with HD format footage. In 2009, Hito Steyerl pointed towards “the potential of low resolution imagery in propagating a less hierarchical and more democratic regime of visibility.” The narrative takes its cue from the idea of memories of the future - of a child waiting to be born. It is used to contrast the witnessing that is borne from the act of watching from afar – through the ritual anticipating the child’s arrival – through offerings made to Yemanjá - these rituals that have evolved in Brazil from Africa are now returned to South Africa in the form [of] meditation as an act of witnessing and listening rather than claiming to “understand”. It offers a starkly counter-ethnographic approach.

Both these works are reflections of the historical and cultural relationship between Brazil and Africa and a celebration and evolution of cultures over time and across geographies.

These two videos can be discussed from what they leave as traces and traits that are derived in a movement from the present time, with their fidelity to the ephemeral and the contingent, to the narrative and to the strongly structured networks of manufactured temporalities. In both videos, it is the happening that supports the weight of meaning - the happening in which time coagulates and where the contingent can be quickly imbued with meanings through framing.

⁷ Retrieved July 31, 2018 from <http://www.ellipses.org.za/project_category/jyoti-mistry>.

As indicated by Mary Ann Doane (2002), in relation to the effect Jyoti's videos have on me, as a spectator, there is an absence of temporal specificity in a panorama that opens up. A viewer devoid of authority [the identity of being Brazilian] is what I become.

It is a media of post-human pedagogy, a concept proposed by Anna Hicke-Moody (2009). Such media is referenced in the sensations that, in blocks, form words and syntax, sound and vibration, spatial coordinates and bodily movement. These media produce qualitatively diverse modulations. Subjective modulations created by these means are specific to the art form in question. 'The enmeshment of individual, "human" subjective traits with a non-human medium (word-sound-movement) is *affectus*, and it is this enmeshment that is a kind of pedagogy: a rhythmic trace of sensation incorporated into the body-becoming.' (Hicke-Moody, 2009, p. 274).

The images that combine Brazil and Africa in the two videos are temporarily unstable, the result of various experiments, not allowing the resumption of their uncertain value and, at the same time, intervening, but before all of that, its denial.

Jyoti makes use of the efforts of cinema in the repetition that intervenes, in the field of representation, in domesticating the chances of the new, which are accompanied by the excess and the threat of indeterminacy of representation. With her videos, in many ways, she makes us think that they are the 'capacity to record/represent a duration, unanchored and potentially without limits, allowing the event to fall outside the domain of structure' (Doane, 2002, p. 171).

The experimental films of the video artists I studied in this part of the research are marked by this crossing between the screen(s), the spectator and the visual and sound world. All these three elements are in continuous (de)formation and depend on the encounters with each other so that the image (re)appears, is apprehended by the cinematographic media, and incorporates apprehension through the violence of the response that happens in the bodies of those three elements that vibrate between each other.

The videos install certain types of policies for another world yet to come, and which, necessarily, is constructed of fragments and pieces of the perception transferred between screen, spectator, mind and world. A new kind of audience would be established, not based on narratives of identification, but on the contrary immersive and affective, with the ability to be moved sensitively-sensorially by the most abstract images, gestures produced by color, sound, movement, and rhythm.

Two possibilities would be opened up to theorize this kind of audience or translation of the spectator: via image-affection the dissolution of the subject's autonomy within the temporality external to its control, maintaining the category of spectator with a place where there is transformation of the narrative, but linking it to what is dimensionally felt of the qualitative affection of its location. The other possibility is exploring the state of audience (or becoming spectator) in relation to the possibility of a spectator having the power or permission to enter the image, especially by his/her still empty heartbeat. A spectator who would be possessed by the image, voluntarily controlled and transported by its rhythm.

Through the mechanical eye of the camera, the space between the screen and the spectator/viewer was contaminated by *affectus e perceptus*, partially generated by the drawings of the spectators in incorporating these foreign bodies to their own.

Do image and curriculum try each other beyond representation?

I believe that, as already stated, the experimental videos have operated much more because of their strange ability to generate fixity and unity, and, contradictorily, do not represent the movement of reality or the reality of movement, but perhaps of combining others plans of meaning.

With the analysis of audiovisual productions, and especially from the interviews carried out, the representation is replaced as one of the categories of artistic creation and, in some cases as already discussed, one of its propositions, the mediation. With the idea of mediation, I return to the discussions about surroundings, environment and body, presented in some previous sections of this paper, to argue about a field of possibilities that would open in the interval between curriculum and audiovisualities, through experimentation. It is important to emphasize, however, that the mediation was not treated, by the chosen literature, as the pre-existence of an object to represent, which would indicate to thinking about a finite movement. It is not a mediation that seeks representation, similarity, imitation, identification (fixed in a concept), as Ana Godinho (2007) explains.

On the contrary, the concept of mediation, worked from research methodologies in art, technology and media, is treated as the possibility of emergence in ways that are always new or potentially capable of generating unprecedented connections and unexpected happenings. 'Media only intimate at liveness through their appeal to "live coverage", the lively, flashing "look" of their animations and their representationalist aspirations aimed at closing the gap between the viewer and the screen' (Kember & Zylinska, 2012, p. 24). Experimental cinema does not reduce this gap between viewer and screen to a linear and predictable set of outcomes.

Following the arguments of Ana Godinho (2007), in her synthesis on the category of representation for Gilles Deleuze, it is considered that the image represented is not a replica, but that 'intends rather to recover, capture or extract a universal form and it will be through it that we will have the recognition' (Godinho, 2007, p. 65). In this sense, the mediation of reason could be traditionally defined by four elements: Identity, Analogy, Opposition and Similarity. Of these four, Ana Godinho (2007) indicates that identity is what defines the world of representation. 'In this case, finite representation gives the world measurements and coordinates. Unable to think the difference in itself, it is the conceptual form that subordinates the differences and condenses them always aiming at a center, a unique perspective in which it rules mute and that it is necessary to refuse' (Godinho, 2007, p. 65).

Because these characteristics of representation are of great value to my research and relevant to the criticisms of their operation within the field of education, both in the definitions of subjects and in the disputes, within curricular studies, between aesthetics and science, I set out to seek some 'beyond' that category. This concept - beyond representation - finds distinctive attunements and affinities with Roy Kaustuv's paper (2005). In his text, Kaustuv works with the haptic-optic categories in the perception about the realities and resistances in the curriculum. The author asserts that if we pay close attention to things we normally ignore, it may momentarily disorient us and put us on a different path and in an encounter with the haptic. 'In this network of proximities, the observer and observed are in close, even fusional contact, not in the sense of the production of unity, but in the production of new couplings that leads to an insurge of subversion' (Kaustuv, 2005, p. 33-34).

Yet, according to him, one can see very quickly that it is not the space of representation and recognition in which idea and form rule. On the contrary, it is a 'terrain of proliferating

connections and endless becomings where identity is always a multiplicity since it can never stand in one place long enough to be measured and reified' (Kaustuv, 2005, p. 34-35).

In these same directions, experimental cinema - in its optic and haptic condition - helps us to provoke, methodologically, the field of curriculum studies, given that it puts into question and in check the characteristics of representation, since, in this cinema, the images do not have the unique function of providing some references so that the world and reality are recognized. That is, they reposition the relations, sometimes simplified and habitual, of the world of opinion, between image and truth. Mainly if they are images with strong aesthetic-political appeal and, in many cases, of denunciation.

The return of images to the world displaces this presupposed movement as one-sided between image and thinking, within which the representation acts very well to corroborate with senses of truth. And the look, the optical apparatus and the transparency (perhaps objectivity?) demanded of thinking do not advance in the displacements that I have been defending in this paper.

Now, it is also true that identities are an anchorage for the work of creation with images and sounds in the experimental videos and video installations of the artists, whose works and reports have been studied by me. They are images that operate strongly within the logics of representation. 'It is like an echo that reveals that the other side of narcissistic authority may be the paranoia of power, a desire for "legitimation" in the face of a process of cultural differentiation that makes it problematic to fix the native objects of colonial power as the moralized "others|" of truth' (Bhabha, 1998, p. 147).

On this issue of identities, Deleuze could help us to understand that difference is never the problem; but it is the subordination of difference to any optic, or difference in the perspective of unity, which causes conflict with other differences. 'Individual differences do not define the individual, which is the optical "illusion", but are mainly differences that populate the haptic' (Kaustuv, 2005, p. 37).

The images of the experimental videos may challenge our notion of the historical identity of culture as homogenizing, unifying force, authenticated by the original past kept alive in the tradition of a community. In other words, the disruptive temporality of enunciation, when space and time of the cinema overlap, displaces essentializing narratives.

What some images raise is a resingularization thought when considering that the 'same' is the goal of the change to leave, is the idea of unity. The idea of universality, this is the one that would need to be fractured; and immanence is the possibility of universality gaining its differentiation, because differences will return to every eternal life that is lived to change that 'same' eternal with which all of us would identify. As Deleuze e Parnet (1998, p. 121) point out, 'virtual images are no longer separable from the current object than this from those. Virtual images thus react on the current one'.

Some images of the films, due to their cuts, frames and compositions, allow us to think that what is being transformed is not the differences; it is as if there were several differences, which are repeated to gain a new identity, which we perceive when the image becomes visible. In these dimensions, we could replace the artists in more moving and transversal positions within the categories that are impinged on them by resistance, multicultural, postcolonial discourses, among others.

We are instigated to seek out lines that show other qualities of the images that the artists create and that, because they operate in the circuit of the representations and some punctures affect them, give us provocative clues to enter into territories densified by virtuality, whose marks, still evidenced in the field of visibilities, are the indiscernible, the abstraction and the continuous variation.

With regard to the field of curriculum studies, from the extraction of senses of experimentation with the works of video artists, some changes of perspective would be evident:

1. *The active and reactive force in the curriculum would not be in definite places.* That is to say, instead of thinking of a centered and conscious subject, we would bet on thinking of an agent or a result of heterogeneous and multiplicity assemblages. The forces emanating from this subject and those from the 'environment of the curriculum' are both active and reactive. The example of the swimming act and the learning of the swimmer is illustrative in this case. In the encounter between bodies - swimmer and water - there is the elaboration of a force field that acts and reacts to the signs emitted by both bodies, so that both - the swimmer and the water - violently (re)model. They never adapt or harmonize with one another. What one learns is to enter into a kind of attunement that recognizes, responds, acts and reacts to the movements and drives the bodies in that encounter. For this, the concept of sign is crucial; because it is from the (non)correspondence between the sign and the meaning that an 'active' learning happens, since the interference of the violence of the signification transcends both bodies (subject and environment), changing the ways of the perception work.

2. *Signs and happening or make one worthy of the happenings.* Some lines emerge from this temporal interaction in learning: a) The relation with what is already known is not of the order of memory that it recognizes, but of a memory that modulates in search of a time that has not been updated, a time that was not realized. Instead of treating it as a repetition of time and a difference to be installed, what is worth thinking about is the return of time, in its eternal sense, to a repetition of something that is eternal and ever-differentiating. b) To be worthy of happenings, it is important that we do not stand in front of them passively; the idea of an 'us' and not a subject is imperative in this case: how do we open the happening in relation to its potencies of life? How do we act, not only reactively, to these happenings, releasing from their facts, from what is perceived as 'happened', the difference? Once again, the study on the signs and their triggering violence of learning is making sense. Sensitive signs of art would place bodies in a position to be affected and affect the environment in general. The affection erupts from a state of imbalance of the body due to the moving forces of the encounters. It is as if there were a discharge of energy, of electricity at a single point, and from there spreading to all other areas, creating a network, a sensitive and ionic body, ready to (dis)(re)charge. c) The sign also requires a return to the point where everything starts again. This return we could call learning. Without a privileged location in any part of the body and even with more accepted forms of expressiveness and understanding, learning refers to a state, a moment in which time makes its appearance or its attachment to the real, even in small or imperceptible insinuations. Any 'concrete' element of the real can be the opening to understand this realization of time in learning.

The situations in experimental cinema work both to evidence the role of the spectator in the generation/germination of the image and in the proposition of leakages of organic narrativity, that which dispenses with a sensorimotor system for its realization. Such ideas, if drawn to curricular thinking, can gain strength in the range of bodies - subjects and means - configuring it as a problematic field, making them a problem to be thought and to be felt. The curriculum movement, then, like the experimental cinema, is to transform happenings into a problem, it is to treat the encounters between signs and bodies as opportunities of creation/invention and drive

new problems to thinking. Far from accommodation, equivalence, and staging that marks school learning, problems draw, from time, the truths of the signs and their vital forces of the sensible.

A future agenda of curriculum studies and cinema images in an experimental way could therefore treat them in a context of mind-world relationship in a kind of environment close to processes that are more associated with folds, devices that turn from the outside to the inside and to the outside are returned.

A curriculum allowing itself to be born into a tactile, dispersive and membranous perception of the environment, of being alive as a return characteristic of the image that passes through the spectator to return to the world/reality/cinema with the intensities of such encounter.

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