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4th Conference on Arts-based Research and Artistic Research/ Summer 2016

Research presentation

10 min. talk within the bloc of doctoral students of Aalto

Title: *Becoming-minoritarian in the material affective event*

Abstract:

My ongoing research project focuses on the concepts of becoming-other, subjectification, affect, smooth and striated space and embodied learning in the context of contemporary art workshop and Basic Education in Arts in Finland, especially in a small town called Kauhajoki in Southern Ostrobothnia in Eastern Finland. The main research question is: What is the affective state/place like in the art workshop? What happens on the level of embodiment and affect and materiality in the workshop? How does the edges of the blocs assemble? How does the pedagogy become affected? And what is the individuation of the workshop like?

My research can be categorized as arts-based research with its strict focus on contemporary art as a tool of becoming (if there can be such a thing) and opening of the subjectivity field and embodiment. But I'm trying to see contemporary art as an active agency which operates singularly through affectivity and materiality throughout the entire workshop. The methodology (onto-epistemology) is fuelled by the gasoline from the theories and science-fictionist philosophy by Gilles Deleuze and Félix Guattari and further rhizomatized by Simon O'Sullivan, Inna Semetsky, Hillevi Lenz-Taguchi and Liselott Olsson and Jan Jagodzinski.

Methodwise I try to re-enact the video material and counter-actualize the events through, for example, the fictional stories students wrote after the workshop ended in Spring 2012. I try to open multiplicities and make new connections through material-affective modulations and catch the speed of light by going into the dark forest. The uncatchable. This makes "us" all very vulnerable and scattered. But there might be created new knowledge. And this makes us in the event minoritarian, minor against the State, habit and norm. At least occasionally for a brief moments. This can be seen/read/heard/felt for example in our

performance experimentations on the streets of Kauhajoki and in the local disco club (with no disco). Of course there is also strong tendency for the norms and striations of the pedagogical space/state in the workshop.

With aforementioned discussion my research asks the role of contemporary art and affect in the pedagogy of arts education and the edges of the blocs. With this grasp my research project belongs at least to the category *Arts-based research and/or artistic research and the norms of communities* of the themes in the Summer Conference 2016.