YOUTH FORUMS IN CONTEMPORARY ART MUSEUMS

MAPPING UNTIMELY ENTANGLEMENTS

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DECLARATION

I hereby declare that, except where explicit attribution is made, the work presented in this thesis is entirely my own.

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ABSTRACT

Youth forums – long-term programmes for young people, age 15 to 21, emerged in the mid 1990s in contemporary art museums in response to the misrepresentation of this age group and as an attempt to offer them a creative space outside the school environment. My research draws a genealogy of museums turn toward youth, looking in particular to six ecologies – the Whitechapel Gallery, Tate, South London Gallery, Whitney Museum, MoMA and the New Museum. Drawing on the notion of *heterotopia*, proposed by Michel Foucault, I discuss the relational ethos of youth forums, as they are concomitantly connected to and separated from museums.

This historical mapping is expanded to consider the pedagogies that come together in collaborative art practices, as these are at the heart of initiatives for youth in contemporary art museums. Focusing on the Whitechapel Gallery's youth forum – *Duchamp&Sons*, namely the projects *De/construct* (2013-2014) and *Art Casino* (2014-2015), three concepts emerged from their open-ended collaborations – ignorance, forgetfulness, and unknown. These were the élan to invent new ways of working and being together, to what I, influenced by Louis Althusser's *materialism of the encounter*, Gilles Deleuze and Félix Guattari's *middle*, and Karen Barad's *intra-actions*, name pedagogy of the encounter.

In tandem with the emphasis on collaborative art practices, the long-term duration of youth forums gives young people the opportunity to return and therefore expand their relation with museums – curators, artists, and their peers. To think these untimely entanglements in terms of *being-with*, of a singular plural ontology as discussed by Jean-Luc Nancy, entails an impossible sense of togetherness, which stresses the politics and ethics of the AND. Based on the experiences of Duchamp&Sons participants I further mapped the potentiality of being part of a youth forum, where-when participation is always felt in movement. In sum, it is a matter of connections – visible and invisible.

Only retain…what augments the number of connections.

Gilles Deleuze, and Félix Guattari, 1987/2004.

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Plane I.
PREFACE

Don't take me serious in a preface. (…) If I speak to you outside of what I have written, these marginal comments cannot have the value of the work itself… Don't take a preface seriously. The preface announces a project and a project is nothing until it is realized.

Hegel, 1807/1967, quoted in Gayatri Spivak, 1997.

Overview

Along with the inherent difficulty of writing – putting into words the process of doing and thinking my research, there was a parallel, and in any instance less challenging, concern with how to organize and present it. I imagine a choreographer facing this task and envision her playing with the movement and intensity of the chapters, sections, and sub-sections, performing the weight of the words. A composer on the other hand would probably consider their tempo and harmony, always cautious of the moments of silence. In an attempt to combine these two actions I propose four planes – *Preface*, *Genealogies*, *Cartographies of Becoming* and *Open Futurity*, which contain and connect the chapters of the thesis. Although sequential and apparently parallel in their presentation, the connections between them are left open. This is to say there is a myriad of lines – visible and invisible, real and fictional, that expand, fold and evade these planes. Activated with each reader and reading, they form *a* multiplicity, "a complex structure that does not reference a priori unity" (Roffe, 2010, p. 181), but speaks always to a time to come.

In Plane I. *Preface*, I map the territories – context, questions, and methodology, of my research. The etymology of the word 'preface' seems to restrict its function to that which speaks before hand. It shares a semantic space with 'introduction', 'prologue', or 'foreword' as they all anticipate what is to be said and provide a framework for what is to come. For Gilles Deleuze (1968/2016) "The weaknesses of a book are often the counterparts of empty intention that one did not know how to implement" (p. x). He goes as far as to say that "prefaces could be read at the end. Conversely, conclusions should be read at the outset (…) which could make reading the rest unnecessary" (Idem). This argument illustrates one of the characteristics of a *rhizome*, as defined by Deleuze and Félix Guattari (1987/2004), which is that it has no beginnings or ends but is mainly formed by middles and muddles. In other words, "beginnings and ends, introductions and conclusions, forewords and afterwards, imply a linear movement, whereas working in the middle of things is about coming and going rather than starting and finishing" (Gough, 2006, p. x). In this sense my preface is part of the action – it does not speak about it, but *with* it.

Two chapters form this plane. **Chapter 1.** *Connections* drafts a constellation of the 'why's', or better put, the *becoming 'why's'*, of my research. When I started this work in September 2013 I was driven by an interest in understanding how could youth forums in contemporary art museums act as potential and dissonant learning places. I first came across youth forums – long-term programmes for young people, aged 15 to 21, in museums, when randomly navigating the website of the Whitney Museum of American Art in the summer of

2012. A quick literature review indicated that this was a recent phenomenon in contemporary art museums, started in the mid 1990s in the US and the UK. From my experience as an art museum educator in Lisbon the initiatives developed with this age group were mainly school visits, workshops, and daylong events. What attracted me in the Whitney's youth forum – *Youth Insights*, was its immersive dimension. While looking into other practices I found the Whitechapel Gallery youth forum – *Duchamp&Sons*, with whom I collaborated for nearly two years and whose projects became the main focus of my research.

This chapter has three sections. The first maps the main epistemological, political and sociocultural forces that shaped museums turn, in particular contemporary art museums in the UK and the US, to youth outside the school environment, as well as the three main types of initiatives available for this age group – events, workshops, and long-term programmes. The second section introduces the Whitechapel Gallery pioneer educational programme and draws a brief genealogy of their work with youth. Focusing on the youth forum Duchamp&Sons, I introduce the two cohorts of participants with whom I collaborated between 2013 and 2015, namely the reasons why they joined the group, and two of the collaborative art projects they developed – *De/construct* (2013-2014) and *Art Casino* (2014-2015). In the final section I delineate my research questions, three lines of flight that emerged from the intertwinement of theory and practice, and which look at the heterotopic ethos of youth forums in contemporary art museums, the pedagogies that come together in Duchamp&Sons collaborative art projects, and a temporary sense of belonging that emerges in being part of a youth forum.

Chapter 2. *Becoming-research* focuses on my approach to methodology[1]. In an attempt to expand a more 'conventional' methodological apparatus and jargon, namely the emphasis on the research problem, questions, methods, as well as the dialectic between theory and practice, I considered some of Gilles Deleuze's image-concepts, in particular the notion of *rhizome*, *experimentation* and *becoming*. One of the challenges with a Deleuzian-inspired methodology is to be able to navigate the intricacies of his abstract thinking, while not merely transfer it onto a different situation. As Brian Massumi (2002) reminds us, "the first rule of thumb if you want to invent or reinvent concepts is simple: don't apply them" (p. 17). The possibility is then to find and create your own movements, within and beyond the movements of Deleuze's philosophy, always aware that there is no notation for this dance, only maps where "what is drawn…does not pre-exist the act of drawing" (Massumi, 2004, p. xv). The ontology of becoming-map echoes through my notion of *becoming-research*, understood as "a voyage for which one must leave one's usual discourse behind and never be quite sure

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[1] I am using the term 'methodology' to refer to the intertwinement between theory, practice and method.

where one will end" (Rajchman, 2000a, p. 21-22). A Deleuzian-inspired methodology is thus both a venture and an adventure.

In this chapter I introduce a methodological apparatus that connects and is connected to my research. Immanent to this entanglement is the notion of *becoming*. In a Deleuzian sense, the temporality of becoming is not that of a linear movement drawn between point A and point B. Rather, "Becoming is a verb with a consistency all its own; it does not reduce to, or lead back to, 'appearing', 'being', 'equalling', or 'producing'" (Deleuze, and Guattari, 1987/2004, p. 261). In other words, becoming is its own élan, "the very dynamism of change, situated between heterogeneous terms and tending towards no particular goal or end-state" (Stagoll, 2010, p. 26). The four sections of this chapter stress, respectively, the inventive dimension of problems, when created in tandem with the ecologies being researched; the intertwinement of theory and practice driven by a transdisciplinary gleaning of concepts; the experimental ethos of *hodos-meta*, an etymological inversion that dilutes the normativity associated with the notion of method; and the relevance of contingency when thinking about ethics in collaborative-based research practices. To engage with this creative movement requires a permanent search for questions rather than answers[2].

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[2] The reference system used in the thesis is APA 6th. The abbreviations used for the research material are: AP – Application form, AR – Audio record, BP – Blog post, EC – Email communication, FN – Field Notes, INT – Individual interview, TW – Tweet, VD – Video diary.

1. CONNECTIONS

say we have one probleM

And

one hundRed

solutions. instead of Choosing

just onE of them, we

use them aLl.

<div align="right">John Cage, 1973.</div>

A mesostic poem unsettles syntax. Through a play on typography a vertical word or phrase, written in capital letters, intersects lines of horizontal text and forms an interwoven thread of meanings. It is a variation of acrostic poems, where the vertical words coincide with the beginning of each horizontal line. In the late 1960s John Cage (1912-1992), an American composer and artist best known for his avant-garde works with experimental music, wrote his first mesostics to create performance pieces that used only voice and language (Perloff, 1997). The poem *36 Mesostics Re and Not Re Duchamp* (1973) pays tribute to Marcel Duchamp (1887-1968), whose name appears repeatedly in each verse. I first saw it at the exhibition *The Bride and the Bachelors: Duchamp with Cage, Cunningham, Raushenberg and Johns* at the Barbican Centre in April 2013. I was in London for my PhD interview at Goldsmiths and wrote this excerpt on my phone's notes: 'say we have one problem and one hundred solutions. Instead of choosing just one of them, we use them all'. At the time, and now, it speaks to moments of decision and the endless possibilities of experimentation.

However, when transcribed into prose it lost part of the meaning. It was only when I recovered it for this introduction that the name 'Marcel' became visible again, a curious coincidence since the naming of the Whitechapel Gallery's youth forum – Duchamp&Sons, was also inspired by Marcel Duchamp. Serendipity aside, what I want to stress here is how the intertwinement of letters, words, and phrases, generates new meanings that float in space, an action that resonates with the coming together of research, in particular writing – always open to new connections. Similarly, this chapter draws an entanglement that escapes fixity. In it I introduce the main points, and lines, that will be further expanded in the thesis. The notion of *connection* is particularly important, since it refers not only to visible links, but also to an open seesaw that combines retrospective and prospective movements. Inspired by the work of

Gilles Deleuze, John Rajchman (2000a) defines seven principles of connection, wherein the first stresses its experimental ethos. To make connections is to place "experimentation before ontology, 'And' before 'Is'" (p. 6), an affirmation also implicit in Cage's verse.

Echoing a similar creative action, Argentinian novelist and poet Pablo Katchadjian rewrote a famous nineteenth century poem by reorganising its original verses alphabetically (Goñi, 2017). With this gesture of literary pastiche he intended to question the possibilities for new meanings to emerge from an already existing form, a play on absurdity and imagination, which is an inspiration to think, or 'justify', the temporalities of this chapter. Combining a genealogical and cartographical impulse, it maps the histories that in-formed the emergence of youth forums in contemporary art museums. A zoom-in proceeds, with the focus shifting to the Whitechapel Gallery and the ecology of their youth forum – Duchamp&Sons. At last, in yet another rhythm, three lines of flight are drafted, which express the questioning immanent to my research. I could have presented these sections in alphabetic order, or written them as a mesostic poem. However, in both these 'forms', as in the one that follows, the emphasis is in the connections that may, potentially, be opened. For to connect is to experiment, and to experiment is to connect (Rajchman, 2000a) – a dance that flees notation.

TURNING – MUSEUM, YOUNG PEOPLE, AND LONG-TERM PROGRAMMES

In her insightful essay, *Turning*, Irit Rogoff (2010) carefully unpacks the process of turning to discuss the *educational turn* in contemporary curatorial practices. The turbulent rhetoric of the turn emerged in the late twentieth century to describe theoretical, political and cultural movements in a wide range of fields, for example, the postmodern turn (Best, and Kellner, 1991), interpretative turn (Rabinow, and Sullivan, 1979), affective turn (Clough, and Halley, 2007), or the social turn (Bishop, 2006). These turns encompass both a change in the meaning and in the position of specific discourses and practices. I am interested in the movement they inaugurate. For Rogoff (2010), "In a turn, we turn *away* from something or *towards* or *around* something and it is *we* who are in movement, rather than *it*. Something in us is activated, perhaps even actualized, as we turn" (p. 42, emphasis in the original). The torsion implicit in the term 'turning' invokes a flux, in which the shifting of territories apparently resists abrupt discontinuities and is, in a number of levels, always relational.

A similar drive to turn, a sense of urgency, has always informed educational practices in museums throughout time. In response to epistemological, sociocultural or political forces, as well as directors, curators or educators beliefs, the transformations in museum education are both intrinsic and extrinsic (Burnham, and Kai-Kee, 2005; Fróis, 2008; Hooper-Greenhill,

1991; Zeller, 1989). The turn to young people is no different[3]. After years of investment in younger children, museums reached an inevitable development in their work – the need to continue to engage with these children as they move into the later phases of their pre-adult lives (Schwartz, 2005). This was a gradual process that is still being written. Put briefly, the initiatives available in museums for this age group represent two main streams – one that sees them as students who visit the museum as part of a school group, and another that considers them as independent visitors outside formal education (Allard, 1993). My research focuses on the latter, in particular within contemporary art museums in the US and the UK[4].

Young people were for long the 'untouchables' of museum audiences. When seen from museums perspective, the main reasons grounding their scepticism towards youth were the pre-conceived ideas about the challenges of working with this age group; staff lack of training; and the supplementary resources needed in terms of space, time and money to develop new programmes (LeBlanc, 1993; Lemerise, 1995; Selwood, Clive and Irwin, 1995). The answer to why museums turned to young people, and shift them from the margins to the centre of their practices, is not linear. Yet, a deeper awareness and concern with the visibility of their social mission, allied with the visitor-centred ethos that emerged in the last decades of the twentieth century, has contributed to museums investment in their younger audiences (Jackson, 2000). In tandem with this epistemological turn there was a socio-political drive that pushed museums to justify their social role and their funding by public and or private entities (Sandell, 1998). The encounter of these forces has led to various initiatives for young people, always drawn in tune with the idiosyncrasy of each institution.

In the US, youth programmes in art museums unfolded in response to the challenges presented by the American Association of Museums commissions on *Museums for a new century* (American Alliance of Museums, 1984) and *Excellence and equity: Education and the public dimension of museums* (American Association of Museums, 1992), which called on museums to explore new ways to engage broader audiences, namely communities they had long neglected or misrepresented (Shelnut, 1994). Another crucial impulse in the overall development of youth programmes in the US was *YouthALIVE*, a partnership launched by the Association of Science and Technology Centres in 1991, which sought to involve young people, ages 10 to 17, in long-term relationships with science museums (LeBlanc, 1993). It aimed at improving the transition from childhood to adulthood for youth with lower socioeconomic support, by providing them with career-driven opportunities. The initiatives

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[3] When using the term 'young people' I am considering the age group of 15 to 21 years old.

[4] My interest in contemporary art museums is linked to my training as an artist and my practice as an art gallery educator at the Contemporary Art Centre (CAM) of the Calouste Gulbenkian Foundation (2007-2013). The choice for examples from the US and the UK was influenced by their pioneering work in testing new ways to engage with youth outside school environment.

funded included paid and volunteer internships, summer camps, after-school activities, youth advisory councils, research projects, and artist-in-residence programmes. As Danielle Linzer (2014) highlighted, YouthALIVE allowed for a cohesive growth of youth programmes in science museums, whereas within contemporary art museums that was a much more fragmented journey.

In the UK the report *Moving culture: An enquiry into the cultural activities of young people* (Willis, 1990), commissioned by the Calouste Gulbenkian Foundation, was a key reference in museums programming for young people (Horlock, 2000). By identifying the high level of exclusion of this age group from cultural institutions its impact was twofold. On the one hand it influenced the creation of funding schemes dedicated to youth art projects (Richey, 2002) and, on the other hand, it propelled new research commissions on youth arts provision[5]. The public and private funding network is complex, but it is interesting to see how macro decisions on youth cultural policies can be linked to micro social events such as the street riots of 1990 at the Meadow Well Estate in Tyneside (Harland, Kinder, and Hartley, 1995), and more recently the London riots in 2011 (Big Lottery Fund, 2012). In sum, "arts projects for young people tend to be motivated by various political, moral and economic imperatives" (Selwood, 1997, p. 336), which presents museums with a challenge – to balance their self-interest, namely in audience development, and the broader youth policy agenda.

When mapping the role and place of young people in museums, between 1975 and 1995, mainly in the US and Canada, Tamara Lemerise identified three major phases – *pioneering* (1979-1983), *reinforcements* (1986-87), and *expansion* (1990-95). Her genealogy was based on the written records – articles, survey reports and conference proceedings, about museums and young people, and aimed at reconstructing the history of this relationship. The first phase includes mainly two pioneer studies about youth attitudes towards museums, developed in response to the difficulty in attracting them to participate in museums life[6]. During the reinforcement period, despite some exceptions, Lemerise emphasises museums investment in improving their collaboration with high school students and teachers. At last, with the expansion phase, which she further addresses in the paper *Museums in the nineties: Have they maintained their commitment to the youth population?* (1999b), museums relation to this age group, namely outside the school environment, assumes a predominant role in their educational programmes. This brief account portrays the gradual conquest of a new territory.

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[5] For example, *An enquiry into young people and art galleries* (Selwood, Clive, and Irving, 1995), *Crossing the line: Extending young people's access to cultural venues* (Harland, and Kinder, 1999), Arts in their view: A study of youth participation in the arts (Harland, Kinder, and Hartley, 1995).

[6] These were *Teenagers and Museums* (O'Donnell, 1979), and *Teenagers' attitudes about art museums* (Andrews , and Asia, 1979).

Although there has been a crescendo of programmes for young people as independent visitors in museums, namely during the first decade of the twenty-first century, this is still an under-researched domain (Allard, 1993; Selwood, 1997; Linzer, 2014; Mason, and McCarthy, 2006; Xanthoudaki, 1998). Focusing on contemporary art museums and the written records published after the year 2000 the main emphasis has been on studies about specific projects and programmes, which reveals a close commitment between practice and research[7]. Efforts to make this work visible have led, for example, to special issues on the *Journal of Museum Education* (JME) – *Adolescence: Growing up in museums* (Vol. 25, No. 3, 2000), *All together now: Teens and museums* (Vol. 39, No. 3, 2014), and in the International Journal of Visual Art and Gallery Education *Engage – Young people and agency* (No. 22, 2008). Also, a series of conferences on youth participation in museums shows its contemporaneity[8]. This mapping allowed me to have a broad understanding of the ecology of my own research.

While looking at the museums and young people relation it is important to understand that this is a double-voiced relation. In other words, there has always existed a *mutual asynchrony* between museums and young people. If, on the one hand, museums have for long neglected this sector of their audience, on the other hand, young people's sociocultural interests do not 'naturally' include museums. As a group and as individuals they have their own art and expression, a symbolic culture that can be found in alternative images, music or fashion, and which is usually not reflected in the art world (Mason, and McCarthy, 2006). As a consequence, there is an apparent clash between the culture and contents exhibited in art museums and youth cultures and identities. Young people are often reluctant to choose museums as part of their cultural practices because they consider the latter do not meet their needs (Harland, and Kinder, 1997; Willis, 1990). Thus, the gap between conventional cultural systems, portrayed in museum-displayed cultural forms, and more idiosyncratic cultures, constructed by many young people, deters young visitors from going to museums by making them feel that they do not belong.

Also, resistance towards education, usually associated with school, and resistance towards adult figures, usually associated with teachers and or parents, discourages young people from participating and engaging with museums educational activities (LeBlanc, 1993).

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[7] See for example Catherine Arias and Denise Gray (2007), Mary Erickson and Laura Hales (2014), Rafaela Ganga (2009), Naomi Horlock (Ed., 2000), Helene Illeris (2005), Danielle Linzer (2014), Danielle Linzer and Mary Munley (2015), Bonnie Pitman and Ellen Hirzy (2004), Esther Sayers (2011, 2014a, 2014b), Rebecca Sinker (2008), and Gabrielle Wyrick, Fabrizio Flores, and Calder Zwicky (2014).

[8] These include, for example, Museums Association Conference *Museums and young people: A vision for the 21st century* (2004), London; the International Symposium *Connecting Young People and Cultural Institutions*, (2010), Amsterdam; GEM Conference *Young People and Heritage* (2010), London; and Engage International Conference *A different game: Young people working with art and artists* (2015), Glasgow.

In an attempt to bridge these two worlds, museums have invested in different approaches to work with this age group based on their psychosocial particularities. The main assumptions grounding programmes for youth in museums are that they are looking for opportunities to grow and experiment with new ideas; are in search of their identity and role in the society; and are becoming gradually aware of adult values, which they try to emulate (Arias, and Gray, 2007; Whitfield, 1991). If before museum educators gave young people "accelerated versions of children's programs stripped of the participatory or interactive elements deemed 'too juvenile'. Or they were subjected to adult programs that even adults found flat" (Shelnut, 1994, p. 11), nowadays there is a strong emphasis on peer-led practices, grounded on the idea that young people will feel more connected with museums when mediated by their peers.

In 1998 Maria Xanthoudaki did a survey on the educational provision in European and North American museums and galleries for young people, aged 14 to 25, as independent visitors. Based on the published literature, the study was funded by the Victoria and Albert Museum (V&A) and aimed to inform the "development of a new post of 'Community Education Officer', which was intended to focus on young people who visit the museum independently rather than with schools or families" (Xanthoudaki, and Anderson, 1998, p. 38). Furthermore, the aim of the study was to identify educational methodologies across different institutions and to analyse the scope of their approaches to youth. It focused mainly on art museums and identified five types of actions – *initial access activities*, *one-off visits*, *short-term educational projects*, *outreach projects* and *long-term training*. The first type includes marketing-driven outreach and peer-led initiatives planned to develop young people's awareness of museums and their collections. The second type, one-off visits, engage young participants, who visit the museum in single visits, to improve their familiarity and confidence with the institution, through, for example, discovery projects, workshops or exhibitions of youth works.

The other three types of actions imply a longer and deeper commitment from both parts. For example, short-term educational projects ask young people to dedicate more time to daily, weekly or monthly encounters, where they have the opportunity to plan and participate in projects with artists and museum professionals, linked to the exhibitions on display and or issues relevant to them. On another hand, the outreach projects include the work developed by museums mainly off site in an attempt to establish a closer dialogue with youth own culture and communities. The final type, long-term training, is grounded on a more ambitious aim, "to equip young participants with particular skills and specialisation which will contribute to the improvement of their employment prospects" (Xanthoudaki, 1998, p. 167). Including a variety of formats, from volunteer, to after-school or internship programmes, these initiatives expand museums social and educational mission. Almost twenty years have passed since this

exploratory mapping was made. Although nowadays the activities on offer have grown in number, their typologies have not change significantly.

Based on the analysis of the websites of thirteen contemporary art museums I grouped the initiatives available for young people outside the school environment in three main groups: *events*, *workshops*, and *long-term programmes*[9]. The first group includes occasional thematic events usually organized by and for young people. They aim at attracting a wide range of participants to museums through alternative programmes such as music concerts, fashion shows or after-hours happenings in the museum. These include, for example, *Loud at Tate* at Tate Britain, or *Teen Night* at the New Museum and LA MoCA. Gallery tours organized and led by young people can also be included in this group, as they are usually targeted both to their peers and the general public. In the second group of activities are short duration workshops, which engage a smaller group of participants in collaborative and practice-based projects with contemporary artists, developed around a specific theme. One example is the week-long workshop *White Li(n)es* developed with artist Bart Lodewijcks at the Whitechapel Gallery in the Easter and summer of 2014.

The third and last group concerns long-term programmes. These can have the format of *youth forums*, *apprenticeships*, or *youth art councils*, and are developed for a longer period of time, from three months to a year, and aim at engaging more in-depth with a selected group of participants. Programmes that succeed to attract young people on their own, day after day, and not just for an occasional visit, represent an important turning point in art museum education (Linzer, 2014; Linzer, and Munley, 2015; Shelnut, 1994; Xanthoudaki, 1998). What distinguishes these initiatives is that they are unique to this age group and thus respond to their needs and interests. The first long-term programmes for youth were established in Science and Children's museums and have been an important reference for other museums, in particular for their tier-organization and professional ethos (Lemerise, 1999a). Examples of such commitment are the programmes *Explainers* and *Museum Team,* developed respectively at the Exploratorium in San Francisco, since 1969, and at the Brooklyn Children's Museum in New York, since 1987.

The main objective of Explainers was, and still is, to make young people part of the museum staff, while preparing them to engage with visitors during exhibitions. It started with 60 high school students, aged 15 to 18, and currently offers 130 paid positions per year

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[9] The museums considered in this analysis were the Whitney Museum of American Art, Walker Art Center, Andy Warhol Museum, Los Angeles Museum of Contemporary Art, Museum of Modern Art (MoMA), New Museum, Tate, Whitechapel Gallery, South London Gallery, Photographers Gallery, Reina Sofia Museum, Stedelijk Museum, and the Museum of Contemporary Art Australia (MCA). The choice for these museums was based on the existence of literature on their work with young people, and the depth of the information available online, namely an autonomous sub-site for youth.

(Librero, 2005). Frank Oppenheimer, the museum founder, had an important role in this success. Inspired by the Palais de la Découverte in Paris as well as the South Kensington Gallery, now V&A, in London, and influenced by the American progressive movement, he believed that exploring science through experimentation and critical thinking could lead to a better world (Oppenheimer, 1981; Hein, 2012). In keeping with the Exploratorium's philosophy, *explainers*, the name also given to participants in the programme, build their own skills while learning to teach others, a strategy the staff always believed allows each participant to proceed at their own rhythm while gaining self-confidence and communication skills (Diamond, St. John, and Librero, 1987; Silver, 1978). Instead of conducting tours, they answer and ask questions, initiate conversations with visitors and encourage them to explore the museum.

The Brooklyn Children's Museum was the first museum in the world created expressly for children when it was founded in 1899 and its mission today still echoes the progressive spirit that propelled its opening (Hein, 2012)[10]. Part of a broader educational programme, Museum Team is a multi-tiered initiative that involves yearly over 250 participants aged between 5 and 18, grouped "based on their age and evolving knowledge of the galleries, level of program involvement, and leadership ability" (Shelnut, 1994, p. 10). The base tier, *Kids Crew* offers 5 to 8 years old a wide range of activities including workshops, field trips and artist-in-residence programmes, whereas the other three tiers include volunteer and internship opportunities, which allow 11th and 12th graders to work as *exPLAYners* with the general public and Museum Team's younger members (Illingworth, and Rider, 1997). For Deborah Schwartz (2005), despite its ramifications, the main goal of the programme is to create a collaborative, creative and educational environment for young people, which will help them in making the transition to higher education and the work world.

Overall, science and children's museums have always embraced their educational mission (Hein, 2012; Ripley, 1969). Although their approach to education has changed throughout time, they did not consider it problematic to accept education as their main public function, in addition to their responsibilities with collection, preservation and exhibition. In a different, if not opposite, strand, the resistance to education felt within art museums reveals how the specificity of their collections has frequently shaped their practices, which also led to a delayed opening of their doors to young people. Historically it is possible to highlight two main moments in the expansion of the museum-young people relation in art museums – the mid 1990s and the mid 2000s. The pioneering long-term programmes in the US were *MoCA*

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[10] Children's museums are an American phenomena, inspired by the 'children's galleries' at the V&A in London, the Metropolitan Museum in New York, or the Smithsonian in Washington, and were planned around the interests and developmental needs of children and young people (Alexander, and Alexander, 2008).

Mentors at the Los Angeles Contemporary Art Museum, in 1992, the *Walker Art Centre Teen Arts Council* at the Walker Art Museum, in 1996, and *Youth Insights* at the Whitney Museum, in 1997. In the UK it was *Young Tate* at Tate Liverpool, in 1994. These programmes still exist today, although all of them have adjusted their practices throughout the years.

For example, the original premise of *MoCA Mentors* was that "the experience and access gained through the program would enable students to return to their schools as mentors to their classmates, sharing what they learned with their peers" (Linzer, 2014, p. 239). This pilot programme led to the creation of *MoCA Apprenticeship Program* (MAP) in 1995, a yearlong paid apprenticeship that gave participants the opportunity to learn directly from different arts professionals (Arias, and Gray, 2007). In 2002 it was renamed *MoCA and Louis Vuitton Young Arts Program*, and is now a paid internship for juniors and seniors in high school that aims to educate young people about the work of the museum, whilst giving them the opportunity to work closely with museum professionals (Linzer, and Munley, 2015). The chameleonic existence of youth forums in contemporary art museums, expressed also in their ever-changing names, is not unique to the LA MoCA programme, since these initiatives are always in-formed by external and internal epistemological, political and sociocultural forces.

Overall, museums that offer specific programmes for young people launched their initiatives under a unique set of circumstances such as responding to underserved audiences, building future generations of visitors and or making their spaces more welcoming and trendy for youth (Arias, and Gray, 2007). Yet, regardless of their agendas, the success of museums engagement with youth is intrinsically linked to the beliefs of those leading them. In other words, "programmes formed in isolation within a particular department or programme area may achieve moderate success but, without strong institution commitment, may fail to achieve long-term goals" (Shelnut, 1994, p. 13). At the same time, it is equally important that museums are 'transparent' about their self-interest in investing in immersive relationships with young people (Selwood, Clive, and Irving 1995; Schwartz, 2005). Under the promise of 'becoming more inclusive' museums often misrepresent those who they try to include. In this sense, initiatives that target "marginalized groups or aim at social inclusion are more strongly oriented at fixating identity ascriptions than toward self-definition" (Sternfeld, 2013, p. 5), which can lead to contradictory practices.

The focus of my research is on youth forums in contemporary art museums. This choice is driven by a restless curiosity – to further map the potential of these learning contexts and their temporality. What intrigues me in long-term programmes for young people is the opportunity they give them to *return*, and thus to expand their relation with the museum, meaning collections, educators, curators, and artists, as well as with their peers. It is a pioneer impulse that can lead to unique experiences. Youth forums are project-based and their

contents are adjusted yearly in concomitance to museums programming. They unfold as a living form and, in this sense, can only be mapped from within. It started as a virtual journey, from link to link to link, through which I discovered the Whitechapel Gallery youth forum – *Duchamp&Sons*, with whom I collaborated as a participant researcher from December 2013 to July 2015[11]. My main reasons for choosing this group were: the contents and ideas developed in their projects, as presented on their website; the fact that there was no research done to date about it; and the historical commitment of the Whitechapel Gallery to its educational and social mission.

DUCHAMP&SONS

Founded in 1901, the Whitechapel Gallery was since the beginning imbued with a social and educational ethos (Figure 1). Built in London's East End, an impoverished area of the city, it explicitly attempted to "use display of art objects and the creation of a working-class art public to promote social reclamation and urban renewal" (Koven, 1994, p. 22). Inspired by John Ruskin's philosophy about the transforming power of culture and art, Samuel and Henrietta Barnett, founders of the gallery, believed that encounters with art could serve as a medium to dissipate the binary oppositions between bourgeois and working-class cultures: "this shared aesthetic and moral experience would, they hoped, lead to political, social and economic solidarity" (Idem, p. 24). The Whitechapel Gallery emerged in a time when theories about the political and the social uses of art advocated that access to culture could improve people's lives and thus contribute of their democratic upbringing. Despite all changes, this is a mission that the gallery still tries to translate into the twentieth first century, mainly trough their Education and Public Programme.

One of the main distinctions between the public art galleries like the Whitechapel and the art museums that also opened in the eighteenth and early nineteenth centuries in the UK is that, unlike the latter, they were more concerned with the impact of their exhibitions than with collections, meaning scholarship and conservation (Waterfield, 2015)[12]. However, as the state education system was established, including the introduction of compulsory education, there was a gradual shift in the educational initiatives of these Victorian galleries, from "their original working-class audiences and towards the contemporary art world and an educated public" (Idem, p. 244). Focusing on the Whitechapel, this transition exposed a chasm on the

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[11] As part of my research I also collaborated with the youth programmes of the Whitney Museum – *Youth Insights*, and of the New Museum – *Experimental Study Program*, in New York, between September 2015 and January 2016.

[12] In most cases, the Whitechapel included, these galleries did not have their own collections, but borrowed works from other museums, which were then displayed in temporary exhibitions (Waterfield, 2015).

board of trustees, between those who advocated the gallery's commitment to education and the local population, and those who favoured its engagement with the international art world (Graham-Nixon, 1989; Mörsch, 2004). This is a complex paradox, since "negotiations between a populist ideology that equates 'access' with democracy and an 'elitist' aesthetic are complicated" (Steyn , 2001, p. 31). Although erupting in the 1950s this is still an on going debate, unfolding also in tune with the changes in the funding landscape.

Figure 1. Whitechapel Gallery.

In the words of Iwona Blazwick, the Whitechapel's Director since 2003, "free of the imperative to sell or to instruct, the public gallery can become 'the uterus', nurturing embryonic life – a work of art – and the rebirth of the viewer as participant" (2012, p. 8). This statement entails a reciprocal movement between the gallery and its audiences, meaning their encounters are expressed always as a living experience, which in turn dissipates any fixed or pre-determined categories. In other words, the emphasis is upon experimenting with new ways of *participation* that respond to the flow of contemporary art practices. Metamorphosis is thus intrinsic to the Whitechapel history and its current mission, an ethos that is nurtured, in part, by the vivid and ever-changing life of London's East (Schwarz , 2009). In this sense, the notion of androgyny, discussed by Juliet Steyn (2001) in response to the Whitechapel centennial commemoration is pertinent to think not only about its expansion – physical and conceptual, but also about the 'role' education played within this open history.

In 1977 Martin Rewcastle became the first Education and Community Officer of the Whitechapel Gallery, and his main mission was to "provide tools to bridge the gap between the gallery and the local communities; and to use the gallery as an educational resource

without altering the institution's contemporary programme" (Mörsch, 2004, p. 34). One of his pioneer initiatives was the programme *Artists in Schools*. Rewcastle began by organising a conference in 1979 to discuss with teachers and artists new possibilities for working together (Lomax, 1989). Starting in 1980, the programme created art residencies for artists in local schools, with the aim of providing "an opportunity for the schools to see how artists and their work and attitudes can inspire and develop existing ideas and practical and cultural knowledge already developed in the school" (Idem, p. 26). Along with this off-site initiative the Whitechapel schools programme also included in-site activities, planned in response to the exhibitions on display and mediated by artists (Hooper-Greenhill, 1991). This reveals two important commitments, which still prevail today. On the one hand, the close collaboration between the educational and curatorial teams and, on the other hand, the multifaceted work done with artists.

The first initiatives for young people outside the school environment were developed in the summer of 1994 as part of the *Cities in Schools (Tower Hamlets)* project, funded by the Headstart Programme[13]. It included five one-day workshops developed around the *Franz Kline* exhibition and engaged with different youth partner organisations. The sessions were led by artists who introduced participants to the works on display, followed by practice-based workshops where the group experimented similar materials and ideas. The outcomes were later presented in the gallery in a two-day show. A similar structure and methodology was used for the youth workshops in the summer of 1995 and 1996, in connection to *John Virtue* and *The Open* exhibitions, respectively. In the autumn of 1996, the Community Education Department launched a three-year plan *Work with young people at Whitechapel Art Gallery*, with the aim to deepening previous initiatives and further expanding their offer to youth. This was achieved mainly through artist-led workshops and career seminars.

In answer to the question "why should the Whitechapel Gallery continue to develop its work with young people?" seven points are reported (Eslea, 1998), from which I highlight four, as they illustrate the politics involved in these decisions:

> 1. The Gallery represent an important resource in a borough which has the youngest population in the country with the 15-24 age range projected to increase in the next century.
>
> 5. There is currently a high profile interest in youth issues, and the Gallery can benefit from working within a network of exciting and innovative youth projects, both locally and nationally.

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[13] Based on the Whitechapel Gallery Archive material (Whitechapel Gallery, 1995, 1998a, 1998b, 2007, 2011a, 2011b).

6. Youth work is an area which has the potential to attract funding and sponsorship.

7. Investing in young people will allow the Whitechapel to develop its local audience, and potential employees, who will support the Gallery in future. (p. 2)

Despite the positive anticipation in further developing their engagement with youth outside the school environment, expressed in a mutual benefit for both parts, there was an eight-year hiatus in the Whitechapel programming for this age group[14]. As I further address, the return to youth was propelled both by internal and external forces.

After a two-year renovation, including the extension to the adjacent building of the former Passmore Edwards Library, the gallery reopened in 2009 (Schwarz, 2009). This was an important turning point, echoed in a renewed vision and mission, translated in the motto "The Artists' gallery for everyone", which stresses the commitment to *artists* and *audiences*. This was paired with a renewed educational vision.

> Developing an expansive environment in which to learn about arts and culture, an environment that in a way addresses all levels of learning and or critical engagement, and of course with the aim of reaching a wide and diverse audience. Not just working with a specialised audience or with artists, but also finding different ways of generating a productive conversation with different people, and with different types of knowledge. (Victorino, INT, August 8, 2015)

Nowadays the educational programme is organized in four areas – *Community & Youth*, *Schools & Teachers*, *Families*, and *Public Programmes & Film*. As expressed by Sofia Victorino, the Head of Education and Public Programmes since 2011, although distinct these are developed in a "fluid and organic way, and also in a very conversational and collaborative way" (Idem), wherein the work with youth is now an established practice.

In 2006 a pilot programme for young people, ages 16 to 19, was tested – *Talent Club*. Running during the summer, it gave participants "the opportunity to explore possible careers in the creative industries, gain a qualification in arts leadership whilst having fun and meeting new people, create their own artwork and programme events for their peers" (Hart, 2006, p. 1). Targeting youth at risk of social exclusion, it also aimed at exploring the 'youth council format', which was expanded later[15]. Established in 2009, the Whitechapel Gallery's current youth forum was previously known as *Young Curators*, a name devised by the staff in the gallery, and intended as temporary. In the summer of 2010 the group worked on a weeklong project, *The Naming Project*, with artist Lady Lucy and together they explored ideas around naming and identity to generate a new name for the group (*The naming project*, n.d.). The

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[14] There is no information available in the archive material addressing the motives for this decision.

[15] This initiative was repeated in the summer of 2007, *Being a youth peer ambassador course – Talent club*.

result was *Duchamp&Sons*, a name that combines a worldwide reference to artist Marcel Duchamp, and a local reference to the shop Albert&Son, on the Whitechapel High Street. Since then, the group ethos has been shaped by the successive generations of members.

Presented as a peer-led, collaborative programme for young people aged 15 to 21 with an interest in the visual arts, Duchamp&Sons is now at the heart of the Whitechapel Youth Programme, working with a wide and diverse audience from across London. Each year new participants are recruited to the forum through partnerships with schools and youth service providers (Crook, INT, November 18, 2013)[16]. The programme targets young people from communities with low levels of cultural engagement and educational attainment, yet any young person living in London can join the group. The youth forum is presented on the gallery website as follows: "A regular group comes together each week to meet with artists, curators and practitioners from other fields. The group have curated events in the Gallery, made films and even staged live performances in Whitechapel High Street" (*Youth Forum*, n.d.). The youth forum runs across the academic year, from September to July, and through weekly, two-hour sessions they utilize the gallery and its education studios as a space for meeting, socialising and working.

Duchamp&Sons develops different activities such as collaborative and practice-based projects with artists, community events, and other interventions in the gallery's public programme. Sometimes projects link to the exhibitions on display in the gallery, or take their starting point from outside interests, which are pertinent to young people. This means participants are responsible for direct decisions at every stage of the projects, from planning to delivery. The youth forum aims to introduce new skills, practical experiences and a behind the scenes insight into the world of a contemporary art gallery (Crook, Silva, and Victorino, 2015). Throughout the year they meet with staff from across the gallery, calling on specific areas of expertise to help and inspire their own projects. Equally these encounters offer core staff a chance to meet an underrepresented group in the gallery's audience. Integral to the program is also researching and visiting other galleries and museums, often forming dialogues with other youth forums across London and the UK.

Social media is essential to Duchamp&Sons public visibility, with a collective Twitter[17] account shared by the group for live tweets during sessions, as well as a blog[18]. Both platforms offer a direct voice for young people to a wider audience and also track and

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[16] Whenever the number of applications surpasses the capacity of the group priority is given to the young people with least access to the arts and whose main motivation is to participate in collaborative projects with their peers.

[17] https://twitter.com/DuchampandSons

[18] http://duchamp-and-sons.tumblr.com

document projects as they evolve. The Twitter page allows them to share an up to date progress of the sessions, whereas the blog presents a more structured description of the ideas, practices and outcomes developed in each project[19]. Other initiatives directed by the gallery at young people as independent visitors include daylong thematic workshops, weeklong practice-based projects with artists, and events, such as music shows and or performances in the gallery space. The gallery's youth programme is planned and delivered by the Youth Curator, a position held by Paul Crook between 2010 and 2015, in tandem with the Youth Curator Assistant. I first met Paul in November 2013 to introduce him my research. A month later I joined Duchamp&Sons and collaborated with them as a participant researcher for nearly two years. During this period I met and worked with more than thirty young people, with whom I shared a similar sense of adventure when participating in the youth forum.

Looking at the application forms, which participants fill in before joining the group, and in particular at the question "Why would you like to get involved in Duchamp&Sons at Whitechapel Gallery?" five dimensions emerged in their answers – *art world*, *collaboration*, *skills*, *social*, and *different*[20]. The first speaks to their interest in gaining access to a renowned contemporary art gallery, namely through a behind the scenes perspective, and expanding their understanding of the arts. The emphasis on collaboration is possibly related to the fact that the youth forum is mainly engaged in practice-based projects with contemporary artists. As for the skills they expect to learn and improve these can be grouped in two sub-categories – practical, for example creativity or problem solving, and – interpersonal, namely confidence and teamwork. Equally important is the social environment they expect to experience, in particular the opportunity to meet new people and be part of a group. The search for a new and different environment that expands school is also mentioned as a reason to why they want to join Duchamp&Sons.

The diversity of their expectations is exemplified in the following answers: "Different experience" (Jack, AP, 2013), "To become part of a creative group. To do things in my spare time" (Vivian, AP, 2013), as well as:

> I would like to be more involved in and learn more about the arts. Doing this in a space with other young creative people, whom I could learn from, as well as other artists and curators, would be a very rewarding experience. It would also provide me with invaluable transferable skills. (Hassan, AP, 2014)

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[19] In general participants are responsible for posting the tweets and the youth curator or the youth curator assistant update the blog.

[20] Based on the qualitative content analysis of 41 answers to the application forms from participants involved with Duchamp&Sons between October 2013 and July 2015.

When I asked Aaron, who was part of the youth forum for three years, why he joined the group, his answer also expressed the search for a different learning experience: "I picked it particularly because it's not really, in a sense, educational. It's more a kind of a place where you know you can debate about art, you can talk about art but it doesn't have to be restricted in terms of the tone" (INT, September 29, 2014). Adding to the non-formal ethos of the group is the non-compulsory attendance. Every year the youth forum integrates around thirty young people, a combination of old and new participants, who together draw a unique ecology.

The adjective 'diverse' sounds incomplete to describe Duchamp&Sons participants. This is so because of the wide range of ages, from 15 to 21, which escapes any school level organization, the variety of their cultural backgrounds, and the mix of genders. Some travel far, others live within a walking distance of the gallery. The group diversity is also expressed in their preferences for snacks and artists, their heights and the scope of their questions, the colours they wear and the dreams they have for their future. Probably the one thing they have in common is an interest in art – in doing, seeing, and thinking about art, although not all of them are pursuing it professionally. Some stay for one session, others for one year or more, but they all come and go in accordance to their school and work schedules[21]. This manifold is not easy to honour. However, more than highlighting their individuality, to which we can add the youth curators and the artists with whom they collaborate, what interests me is how the youth forum permanently invents new ways of being and working together.

In my research I focus on two collaborative art projects developed by the group – *De/construct* and *Art Casino*[22]. The former was an art exhibition presented at the Whitechapel Gallery between April and June 2014, as the outcome of a six-month collaborative project developed by the youth forum with artists Nick Wood and Steven Morgana. The main goal was to give Duchamp&Sons the opportunity to curate an exhibition for Galleries 5 and 6[23].

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[21] Based on the application forms: the 2013-2014 group included a total of 24 participants, five of which identified as male and nineteen as female. Ten named their cultural origin as white, six as Asian or British Asian, three as Black or British Black, one as Chinese and four did not answer this question. The average age was 19 years old, with the youngest participants having 15 (N=2) and the oldest 23 (N=2). Eight participants had been part of the 2012-2013 group. Eighteen members of the youth forum had been involved in prior activities at the Whitechapel, namely Easter and summer workshops. Of the whole group, seven were not studying arts at school, whereas the others were. The 2014-2015 group included a total of 27 participants, five of which identified as male and twenty-two as female. Seven named their cultural origin as white, five as Asian or British Asian, two as Black or British Black, one as Chinese, two as Mixed or Dual heritage, and ten did not answer this question. The average age was 18 years old, with the youngest participants having 15 (N=3) and the oldest 21 (N=6). Eight participants had been part of the 2013-2014 group, and four had also integrated the 2012-2013 group. From the new members, four had been part of other activities at the Whitechapel.

[22] These projects are further addressed in Plane III.

[23] These galleries were created following the expansion of the Whitechapel in 2009 and are exclusively curated by the Education Department. This was the first time the youth forum presented a proposal for the space.

After selecting the theme and artists, a series of experimental sessions addressed questions of *structure*, *construction*, *museum fatigue*, and *making in the space*. The final display echoes the research and discussions that unfolded over the six-month collaboration. Drawing on how visitors move through space, the group made a sculptural intervention to highlight the often-overlooked architectural features of the gallery. Prompted by research into positions of rest, they created an audio piece and a poster that offered visitors a series of eye exercises. Alongside, there was a scaffolding structure with images sourced from newspapers, magazines and the Internet. Also included in the exhibition was a video, which presented the testimonies of participants about the processes and challenges involved in this project.

Art Casino was a daylong event curated by Duchamp&Sons at the Whitechapel Gallery on July 4 2015, as the outcome of a six-month collaboration with artist Ruth Proctor. During the event the group facilitated the participation of the general public in three activities – *Roulette Poetry*, *Wall of Fortune*, and *Photo Dice*. Each activity was based on elements of chance, visual poetry, and distribution, and actively engaged with the visitors. Although the event was the most visible dimension of the project, the processes from which it emerged – research, experimentation, and roundtables, were crucial for the group's sense of ownership and participation. During the first six sessions participants researched, through open-ended discussions and exploratory exercises, possible themes, formats, and artists to work with during the project. This led them to write a brief – "What does uncertainty mean to you? Create a piece that can be distributed looking at this question". In response to the brief and influenced by her practice, artist Ruth Proctor proposed a series of activities to the group – drawing, performance, visual poetry. These experiments and discussions led them to curate a public event at the gallery.

During my collaboration with Duchamp&Sons I attended most of their sessions, as well as the preparatory meetings between the sessions with curators and artists. Looking in retrospect to these encounters I think of the myriad of situations that could have been included in the thesis – the informal conversations that unfolded during the sessions' breaks, the Easter and summer project *White Li(n)es* developed with artist Bart Lodewijks (2014)[24], the gallery tour prepared in dialogue with Richard Tuttle's exhibition *I don't know. The weave of textile language* (2014), the day trip to Portsmouth to visit Milton Keyes youth forum (2014), or the odd sessions when they just ate pizza and watched a movie. Although all these in-formed my research and, above all, my engagement with the group, the decision to focus on *De/construct* and *Art Casino* is linked to my interest in further mapping collaborative art practices, which are pivotal to youth forums in contemporary art museums. In this sense, my experience with

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[24] These weeklong workshops engaged members of Duchamp&Sons as well as new participants.

Duchamp&Sons, in concomitance with the genealogy on museums turn to youth, made visible my research questions.

In an attempt to contradict the illusion that "a question is nothing more than the expression of a subjective uncertainty, a temporary lack of knowledge which can be mended by a piece of information" (Voss, 2013, p. 55), I consider my research questions as an open form, or a form that opens. In this sense they are expressed through what Gilles Deleuze and Félix Guattari name *lines of flight*. This notion is intertwined with another of their pivotal concepts – *rhizome*. As described in the introduction to *A thousand plateaus: Capitalism and schizophrenia* (1987/2004), for Deleuze and Guattari, "there are no points or positions in a rhizome, such as those found in a structure, tree, or root. There are only lines" (p. 8). Drawing on the biological meaning of 'rhizome', which describes plants or stems that often grow underground and whose roots unfold horizontally, and which even if cut can still produce new shoots, Deleuze and Guattari expand its movement and creative force to think *with* life. For them, every rhizome has lines of territorialisation or segmentarity, according to which it is linked and organized, as well as lines of deterritorialisation and reterritorialisation, through which it constantly escapes.

A rhizome is a complex entanglement, as these three types of lines always co-exist and can morph into one another (Lorraine, 2010). However, for the purpose of my argument, I focus on deterritorialisation – "a movement producing change" (Parr, 2010, p. 69), that operates as a line of flight, and on its potential to create new connections. In other words, a line of flight is a line of becoming, although the points it connects do not define it. As Maria Tamboukou (2010) asserts,

> [T]he end is never important when you trace a line of flight, what is always more interesting and fascinating is the experience of being in the middle, the intermezzo, the strength to take up fragments and lose ends of broken lines of flight. (p. 17)

To draw my questions as lines of flight is a way to overcome the binary question/answer, and thus highlight their mutational force. In this sense, the research questions that follow pursue connections – more lines of flight, rather than answers. To perform research in the middle is another way of beginning, one that is discontinuous and open-ended.

In what ways do youth forums in contemporary art museums unfold as heterotopic spaces, which open ontological and pedagogical discontinuities?

This line of flight considers long-term programmes for young people in contemporary art museums as heterotopic spaces, and questions how their 'difference' creates pedagogical

and ontological discontinuities. The concept of *heterotopia* was proposed by Michel Foucault (1967/1998) to describe physical and or mental spaces of otherness that exist in every culture. Heterotopias are spatiotemporal phenomena, which have "the curious property of being connected to all the other emplacements, but in such a way that they suspend, neutralize, or reverse the set of relations that are designated, reflected, or represented by them" (Idem, p. 178). Foucault's examples of heterotopias are diverse – the museum, the mirror, or the ship, but they all embody, in some way or another, a *relational disruption* with time and space. He enunciates five principles that define heterotopias, wherein the fourth is that in general heterotopias perform temporal discontinuities. These emplacements draw us out of ourselves, they display and open a difference in time and space which interferes with our sense of interiority (Johnson, 2006). Heterotopias begin to function entirely when individuals are in a kind of total break with their traditional time, what Foucault names *heterochronias*.

Inspired by Michel Foucault's heterotopias, Henri Lefebvre's trialectics and Homi Bahbha's hybridities, Edward Soja (1996) expanded the concept of *thirdspace* to social and urban theory. For Soja thirdspace is a manifold that continuously expands the production of knowledge beyond what is known. As a way to capture what is indeed a constantly changing milieu of ideas, events, and meanings, 'thirding' introduces an alternative to binary either/or structures, replacing them with a critical other-than choice that speaks through its otherness. Within the field of art education Brent Wilson (2003, 2008) proposes a similar notion – *pedagogical third-site*, a space between school and self-initiated art. Whereas the first site is centred on the experiences that happen outside of school, where students create their own cultural texts and consume those of others; and the second site is linked to formal education, where students are instructed on ways of doing and interpreting art and visual culture; the third site is where connections between formal education and self-initiated visual culture are made possible. In sum, pedagogical third spaces potentiate new ways of doing and being.

To think of youth forums in contemporary art museums as third pedagogical sites, stresses their non-formal ethos, meaning both their physical existence – in museums, as well as the pedagogies 'used'. In youth forums the roles of 'student' and 'teacher' are reinterpreted from the very beginning, mainly due to the emphasis on collaborative art practices that places young people, curators and artists in a shared platform. Nevertheless, these are not apolitical encounters, instead they question and test new ways of being and working together. In other words, a youth forum "is not simply a convenient space for movements and realignments but in fact is the only place – the place around identities, between identities – where becoming, an openness to futurity, outstrips the conservational impetus to retain cohesion and unity" (Grosz, 2001, p. 92). This presents a paradox, which in turn expresses the potential of long-term programmes for young people in contemporary art museums. On the one hand, youth

forums open a spatiotemporal disruption within the museum and, concomitantly, because they exist in museums, they are distinct from other cultural, social and educational spaces.

Which explicit and implicit pedagogies come together in the collaborative projects developed by the youth forum Duchamp&Sons?

This line of flight emerged from the collaborative art projects developed by the Whitechapel Gallery youth forum Duchamp&Sons, in particular *De/construct* and *Art Casino*, and explores the pedagogies that come together in these encounters. Each project can be considered as a site-specific event, or combination of events, meaning that the starting points, the processes, and the outcomes are always distinct and forged within the particularities of open-ended practices, which are shaped by multiple voices – young people, curators, and artists. In general, these could be described as "difficult to classify pedagogical phenomena" (Ellsworth, 2005, p. 5), especially if we remain rooted to "dominant educational discourses and practices – a position that takes knowledge to be a thing already made and learning to be an experience already known" (idem). One of the particularities of Duchamp&Sons is that in each session a different group is 'formed'. Although there are a core number of participants that regularly attend the sessions, the group is always mutating. In a sense, each session can be seen as a performance where-when multiple layers of participation occur, and where-when the group comes together and then goes away. In other words, they meet in the *middle*, the durational instances of the middle.

Influenced by Deleuze and Guattari's philosophical project, Elizabeth St. Pierre (2004) asks:

> What would it mean for relations if they did not involve pre-existent self-contained individuals identifying and interacting with each other within the structure of some a priori space/time but, instead were an individuation that was always starting up again in the middle of a different temporality, in new assemblages, never fully constituted, fluid, a flow meeting other forms? (p. 291)

I expand her question to ask: what would it mean for pedagogical acts if they were always starting up again in the middle of a different temporality? This coming together in the middle is none other than the state of being permanently in process. I use the term pedagogy or pedagogies to refer to this 'being in process', or 'becoming'. According to jan jagodzinski (2010), "a 'true' creative art education is one that cannot be taught! It is learning that takes place during the processes of becoming where the *accident*, the *mistake*, the *misrecognition* is taken and explored further" (p. 181, my emphasis). One of the challenges of accepting that learning is a haphazard and infinite process is to accept that teaching or curating is intrinsically linked to a sense of 'unknowingness'.

In general, the artists who collaborate with Duchamp&Sons have no previous experience working with young people. This places them in a shared and equitable platform, where collaboration is merged with participation. In this sense, collaboration "does not preclude individual agency; it is rather a means of describing the context within which an idea is likely to be formed, tested, and materialized, whether it be through creation, reaction, or critical discourse" (Adams, 2005, p. 27). During the projects developed by the youth forum the outcomes – whether an exhibition, publication or event, are often less relevant than the processes from which they emerge. This echoes what is happening within contemporary art where collaborative methods of practice are gradually becoming a modus operandi and "the 'work' no longer seeks to be a noun/object but a verb/process" (Kwon, 2002, p. 24). In order to map the life of collaborative art practices we need to rethink the language of pedagogy and navigate towards what Dennis Atkinson (2011, 2013b, 2015) defines as pedagogy of the event, or what I name *pedagogy of the encounter*. What these approaches have in common is that they speak the temporality of becoming. In other words, they address learning and teaching as an ontological act – as something yet to come.

How do young people's singularities co-exist with a temporary sense of togetherness whilst participating in the youth forum Duchamp&Sons?

This line of flight questions the sense of togetherness, a temporary *we* that emerges in Duchamp&Sons encounters, and how it co-exists with participants singularities. Within youth studies literature one can find a core emphasis on the influence of young people's relationships with their peers and the development of self-conceptions, which often leads to "tensions in desires for connection and community versus autonomy and freedom" (McLeod, 2002, p. 211). This is a period when significant biological, cognitive and social transitions occur, and when young people expand their awareness of themselves, based on their values, thoughts and opinions, whilst exploring how they fit in their social worlds (Steinberg, and Morris, 2001). Recent studies in the area of cognitive neurosciences confirm that adolescence is a period of deep cognitive change where the development of the social brain – the brain network regions involved in understanding others, have a significant role in the relations young people establish with the world (Blakemore, 2012). Although acknowledging these contributions, which have influenced and shaped programming for youth in museums, I use a 'philosophical lens' to approach the discrete liaisons and non-liaisons young people develop whilst being part of a youth forum.

Duchamp&Sons is formed yearly by a group of thirty young people who would not otherwise meet, or come together. Despite their diverse sociocultural backgrounds, interests and motivations, they are 'now' part of this entanglement. Jean-Luc Nancy (1996/2000), calls this shared being, *being-with*, an ontological state prior to being – "the 'with' is the exact

contemporary of its terms; it is, in fact, their contemporaneity. 'With' is the sharing of time-space; it is the at-the-same-time-in-the-same-place as itself, in itself shattered" (p. 35). According to Nancy, the word 'with' represents existence in a crucial way – "Existence is *with*: otherwise nothing exists" (Idem, p. 4). The ontology of being-with is thus a relational ontology, which goes beyond an ontology of difference and an emphasis on self/other relations that exclude the moment of the 'with' (Atkinson, 2011). The notion of being-with replaces the idea of individual subjects with the idea of *singularities*. However, we cannot think of singularities "without simultaneously also thinking about being-together and how we might facilitate such co-existences within different social contexts" (Idem, p. 146). As such, implicit in being part of Duchamp&Sons there is a sense of being *a* Duchamp&Son.

A particularity of being-with is that it does not denote a coming together in the same time – simultaneity, but more specifically the coming together of different ontologies of time in the same space of living – a *disjunctive temporality*. These "multiple and disjunctive temporalities create a displacement in the relation between self and other, allowing the recognition of alterity both inside and outside the self" (Schutte, 2000, p. 51). The spatiotemporal encounters potentiated by Duchamp&Sons, and in particular the collaborative projects the group develops, can thus be seen as a possibility for different contemporaneities to meet and expand themselves. The aim is not to become totally together but to hold on to one's singularity in being-with (Kallio-Tavin, 2013). In other words, being part of the youth forum goes beyond the chronological synchrony between its participants – young people, curators, and artists, and concerns the understanding that they do not form 'the contemporary' but are in constant pursuit of contemporaneity.

Although further addressed separately in Plane II. *Genealogies – Museums, education and young people*, Plane III. *Duchamp&Sons – Cartographies of becoming*, and Plane IV. *Open futurity*, respectively, these three lines of flight are intertwined. Together they form an entanglement that is difficult to unravel. In other words, "there is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome" (Deleuze, and Guattari, 1987/2004, p. 10). The mutable essence of Deleuze's lines – territorialisation, deterritorialisation and reterritorialisation, is of interest here, since it dilutes the hierarchy expressed in a question mark. Amidst this entanglement, to map the heterotopic ethos of youth forums in contemporary art museums, the pedagogies that come together in Duchamp&Sons collaborative projects, and the temporary sense of belonging that emerges in being part of a youth forum, does not expose answers but new organizations that, in turn, can open new connections. To think in terms of the rhizome and of connections entails another way of traveling and moving – another way of thinking and doing research.

2. BECOMING-RESEARCH

> *[T]o make connections one needs not knowledge, certainty, or even ontology, but rather a trust that something may come out, though one is not completely sure what.*
>
> John Rajchman, 2000a.

The temporality of becoming can be misleading. Unlike the common understanding that it describes the transition from one state to another, in a Deleuzian sense, "To become is never to imitate, nor to 'do like', nor to conform to a model (…). There is no terminus from which you set out, none which you arrive at or which you ought to arrive at" (Deleuze, and Parnet, 1977/2002, p. 2). The notion of becoming is at the heart of Gilles Deleuze philosophy in tandem with difference – difference in itself, and through them he contests the primacy given to identity and representation in western thought (Stagoll, 2010). As further developed in his collaboration with Félix Guattari,

> Becoming is a rhizome, not a classificatory or genealogical tree. Becoming is certainly not imitating, or identifying with something; neither is it regressing-progressing; neither is it corresponding, establishing corresponding relations; neither is it producing, producing a filiation or producing through filiation'. (1987/2004, p. 279)

A Deleuzian becoming is nothing other than itself. To think research in terms of becoming is thus to follow a nomadic journey for which there is no map. It is not a matter of description or explanation, but the affirmation of becoming – it is researching.

Deleuze developed a unique style of thinking and writing, "by 'series' or 'plateaus', which discourages any unified plane of organization" (Rajchman, 2000a, p. 4). This gesture echoes in his understanding of *rhizome*, and concomitantly of assemblage and multiplicity. In other words, "To think in terms of the rhizome is to reveal the multiple ways that you might approach any thought, activity or concept" (Colman, 2010, p. 235). When expanding this idea to my research, meaning theory, practice and method, what interests me is the possibility to experience it as a creative process[25]. In this sense, research does not give an image of the world, of that which is being researched, but it forms a rhizome with it – a block of becoming. Deleuze and Guattari (1987/2004) describe the encounter between an orchid and a wasp to 'illustrate' a rhizomatic relation. In it, what is important is that the coming together of the two

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[25] I am using the word 'practice' to refer to my collaboration with the youth forums at the Whitechapel Gallery, the Whitney Museum, and the New Museum, meaning both my experience as a researcher and the unfolding for their projects.

creates a "veritable becoming, a becoming-wasp of the orchid and a becoming-orchid of the wasp" (p. 11). The unfolding of my research follows a similar movement, the movement of *becoming-research*[26].

Engaging with Deleuze's notion of *rhizome*, *experimentation* and *becoming*, along with my experience with the Whitechapel Gallery youth forum – Duchamp&Sons, disrupted my assumptions about what 'doing research' was, namely the illusory divide between theory, practice, and method. To experience this instead as an inseparable, although changeable, triad allowed me to focus less on what these concepts mean and more on what they do. In other words, considering concepts as doing implies an understanding of concepts as becoming (Coleman, and Ringrose, 2013). The infinitude of this endeavour challenged me "to think or to imagine, to construct or to design [research], in relation not to 'things made' but to things 'in the making'" (Rajchman, 2000b, p. 7, my bracket). The 'ing' form expresses a creative and thus open impulse. However, as with any open-ended approach, when engaging with a research practice that emphasizes the process of becoming, there is a venture of getting caught up in an empty notion of flow (Fendler, 2015). In an attempt to help navigate such movement, this chapter presents a lexicon that is connected to, and connects, my methodology.

The invention of a problem

While expanding Deleuze's rationale to think my research, one of the questions that emerged was – what would it mean for my research, and methodology, to move beyond the realm of "epistemology (where what is known depends upon perspective) to ontology (what is known is also being *made* differently)?" (Law, and Urry, 2004, p. 397, quoted in Coleman, and Ringrose, 2013, p. 6, emphasis in the original). Although guarded by the parenthesis, the best clue to this question seems to be in the idea that "what is known is also being *made* differently", which emphasizes the creative potential of research. This impulse resonated with the temporality of my practice, namely with its extension. I collaborated with the Whitechapel Gallery youth forum for almost two years, between December 2013 and July 2015, which included the participation in their bi-weekly two-hour sessions, the preparatory meetings with the youth curators and the artists, the summer and Easter workshops, and weekend off-site activities. From September 2015 to January 2016, I collaborated with the youth programmes of the Whitney – *Youth Insights*, and the New Museum – *Experimental Study Program* in

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[26] Charles Garoian (2013b) uses the term 'becoming-research' in his Endorsement to jan jagodzinski and Jason Wallin's book *Arts-Based Research – A Critique and Proposal*, acknowledging that, "they propose arts-based research as the event of ontological immanence, an incipient, machinic process of becoming-research through arts practice that enables seeing and thinking in irreducible ways while resisting normalization and subsumption under existing modes of address" (p. vii, emphasis in the original).

New York, and followed two of their collaborative projects. It was from, within and beyond these experiences that my research emerged.

To see these encounters as a 'block of becoming' stresses the ontological dimension of my work. For Deleuze, philosophy is ontology, and thus "a rigorous attempt to think of process and metamorphosis – becoming – not as transition or transformation from one substance to another or a movement from one point to another, but rather as an attempt to think of the real as a process" (Boundas, 2010, p. 196). A parenthesis is due here to clarify his notion of 'real'. Deleuze challenges a more conventional understanding of 'real' by drawing a distinction between what he names the 'actual' and the 'virtual' (Williams, 2010). Put briefly, the first refers to "a realm of things that exist independently of our ways of thinking about them and perceiving them. Whereas the virtual is the realm of transcendental conditions for the actual" (Idem, p. 223) meaning, "things that we have to presuppose for there to be actual things at all" (Idem). Although distinct, the actual and the virtual operate concomitantly. In other words, it is the conjunction 'and', crucial in understanding Deleuze's thought, that is closer to what he posits as a more or less expression of the real – always actual AND virtual.

Why is this important? Because it resonates with Deleuze's understanding of thinking as the determination of problems, which in turn can be related to methodology – "a problem is virtual – real without being actual – yet it is always engaged in a process of actualization, and it is immanent within its various actualizations" (Bogue, 2008, p. 9). Problems thus manifest themselves in the being of becoming – "the passage of the virtual into the actual" (Idem, p. 8), and through it produce the conditions under which solutions may emerge[27]. This means that solutions do not pre-exist problems, in the same way that answers do not pre-exist questions, but they speak the truth that momentarily settles in them as part of the condition of their creation (Voss, 2013). In other words, problems are invented and discovered, and they do not disappear in their solutions. Rather, these lead to another problem or a change in the problem. Taking on board Deleuze's impulse, my research questions are invented utterances. In this sense, when questioning the heterotopic ethos of youth forums in contemporary art museums, the pedagogies that come together in Duchamp&Sons, and the temporary sense of belonging implicit in being part of a youth forum, I draw lines of flight.

To further understand the ambivalent liaison – both immanent and transcendent, between problem and solution, or question and answer, I consider the insightful contribution of Martin Savransky (2014) on *relevance*:

> Whenever a social scientist encounters a problematic situation as an object of inquiry, it

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[27] Constantin Boundas (2010) proposes the following diagram to map becoming: "virtual/real <–> actual/real <–> virtual/real" (p. 300).

> is not simply her practice that makes that situation 'matter'. Rather, the situation is already constituted by an ecology of dynamic and fragile patterns of relevance, heterogeneous objects and relations, to which her questions, her assumptions, theories, and methods, in sum, her mode of knowledge-production become added. (p. 7)

The slippage of meaning in the word 'matter' is of interest here. If, on the one hand, it can be used as a verb to describe something of significance or relevance, in its substantive mode it can refer to any physical substance or material. Although distinct, these two meanings can be read together. I think also of Karen Barad's (2003) *performative understanding of practices*, which she elaborates from a posthumanist perspective, and in opposition to representativism.

When advocating a transition towards performativity, Barad shifts the focus from reflection towards diffraction. Whereas the first is driven by a descriptive impulse of reality, a diffractive approach is concerned with "matters of practice/doings/actions" (2003, p. 802), in sum, with encounters. Grounded on a relational ontology, she argues that, "phenomena are ontologically primitive relations – relations without preexisting relata" (Idem, p. 815)[28]. This is to say that there are no individual elements per se, only relations. Barad epitomizes this point with a neologism – *intra-action*. In contrast to the notion of interaction that presupposes the prior existence of independent relata, intra-actions are "nondeterministic enactments through which matter-in-the-process-of-becoming is sedimented out and enfolded in further materializations" (Idem, p. 823)[29]. Here I read Barad's intra-actions, and intra-relations, in tandem with Savransky's notion of *ecology*, which he uses to name the intricacy immanent to social phenomena. As he highlights, the relevance – the coming into matter, of a problem, is contingent to the encounters between practices, meaning both the research and the situation being researched.

I further add that, "if these are relationships of interdependency between the practices concerned, then it seems possible to conceptualise the practices as ecologically connected with one another in 'ecologies of practices'" (Kemmis, Edwards-Groves, Wilkinson, and Hardy, 2012, p. 36). My emphasis is thus in the *connections* within and between ecologies. To think of youth forums in contemporary art museums, in particular Duchamp&Sons, in terms of intra-actions or ecologies of practices, means acknowledging the entanglement of visible and invisible forces that in-form it. These include, for example, the Whitechapel Gallery's evolving mission, which expresses a political and epistemological position towards education, and in turn shapes the existence – funding, visibility, and 'autonomy', of the youth

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[28] Barad defines relata as the "would-be antecedent components of relations. According to metaphysical atomism, individual relata always preexist any relations that may hold between them" (2003, p. 812).

[29] I further address the notion of intra-action in relation to what I call pedagogy of the encounter in Chapter 8.

forum. Also relevant are the idiosyncrasies of the curators responsible for planning and delivering the programme, as well as that of the artists who collaborate with the group in specific projects. Equally at play are the young people that participate in Duchamp&Sons and whose expectations, desires, and interests, affect and are affected by the group. In sum, a youth forum is a living practice, and to encounter it *with* research is not a static endeavour, but an active and creative movement.

Also, this encounter "is never innocent, that is, it has effects – it affects the ecology of such patterns in different ways" (Savransky, 2014, p. 7). For Barad (2003) we have to remain "raccountable for the role 'we' play in the intertwined practices of knowing and becoming" (p. 812), since a researcher is another point, or line, of the relations within an entanglement (Coleman, and Ringrose, 2013). In this sense, my collaboration with Duchamp&Sons, due to its immersive, open-ended and experimental ethos, was never invisible. It was, however, navigated from the *middle*. For Deleuze and Guattari (1987/2004), to think in terms of middle is not to determine an equidistant position between point A and point B. Rather, it is "a transversal movement that sweeps one *and* the other away, a stream without beginning or end that undermines its banks and pick up speed in the middle" (Idem, p. 27, emphasis in the original). Looking in retrospect, my collaboration with Duchamp&Sons unfolded through an active participation in their encounters, meaning both the sessions and the moments of planning linked to them, which in turn exposed my research questions as lines of becoming.

There is a hidden existential tonality when thinking about relevance and research, one that haunts any committed researcher – why does it matter? To whom does it matter? Any individualistic answer to this question, such as those expressed in 'I think…' or 'To me…' is insufficient. In a similar, although antagonistic, extent, to transfer the weight of the why to the other – whether that is the museum, the curator, or the young people is equally problematic. This is so because it assigns research with a transcendental aura, as that which would solve something. In this sense, I venture to ask – *why does it have to matter?* Aware of the ethical issues implicit in this question, and which I further address in this chapter, what I am trying to emphasize is the tense of 'coming into matter' of research. I discussed this openly with Paul, the Whitechapel Gallery's youth curator, with whom I collaborated for nearly two years. Because I did not know in advance what was the focus of my research, apart from an interest in mapping and understanding how a youth forum in a contemporary art museum operated, this encounter was navigated with a growing sense of trust.

Savransky (2014) further discusses the mattering of research, its relevance, in terms of negotiation between researcher and what is being researched.

[T]he point is that 'negotiation' means neither that it is her questions or methods

themselves that, as it were, produce that ecology out of thin air, nor that her goal is that of discovering the relevant way of defining the problem that characterises the situation as if such a way could be said to fully preexist the questions themselves. By contrast, problems are always a matter of 'invention' – a notion that, in my reading, conjoins discovery and creativity. (p. 7)

To replace the notion of negotiation with that of invention entails a brave movement, one that draw us into an unknown territory. I think here of my three lines of flight and how they came into existence through an open intertwinement of theory, practice and method. Barad (2003) calls this mutual implication, or contemporaneity, *onto-epistemology* – "the study of practices of knowing in being" (p. 829). In other words, viewing practices – research and researched, as ecologies means understanding their connections also as living entities.

Another way to express the temporality of invention is in the choice of the adverb 'when' instead of 'what'. Whereas the latter places the focus on epistemology and the search for tangible definitions, the former speaks to a space-time conjunction that apparently escapes generalization, while acknowledging the contingency of any answer. For example, to ask – *when is a youth forum? When is pedagogy? When is Duchamp&Sons?* allows for an answer in the making. In other words, "To think of a becoming as a *what*, threatens to reduce it to the stability of identity" (May, 2003, p. 147, emphasis in the original), and thus drain its creative potential. As Deleuze in dialogue with Claire Parnet (1977/2002) put it,

Questions are invented, like anything else. If you aren't allowed to invent your questions, with elements from all over the place, from never mind where, if people 'pose' them to you, you haven't much to say. The art of constructing a problem is very important: you invent a problem, a problem-position, before finding a solution. (p. 1)

Within this entanglement another assemblage also operates, "with elements from all over the place, from never mind where", one that connects theory and practice.

On the concept of concepts

For Deleuze and Guattari philosophical concepts "are autopoetic entities, defined not by their referential relations to things or states of affairs but by the relations between their elements as well as their relations to other concepts" (Patton, 1996, p. 4). In this sense, every concept is a fragmentary whole – it has distinct yet inseparable components, which define its internal consistency, as well as "an exoconsistency with other concepts, when their respective creation implies the construction of a bridge on the same plane" (Deleuze, and Guattari, 1991/1994, p. 20). Every concept has a *history* and a *becoming*, two apparently opposite forces that when combined enable a generative flow. This concomitance – both history and becoming, both absolute and relative, both "NowHere and No Where" (Doel, 2000, p. 124), comes together in

the determination of problems. As Deleuze and Guattari assert, concepts are always connected to problems, or a combination of problems, meaning that they are not created from nothing but express the contingency of the circumstances of each situation (Stagoll, 2010). In other words, they speak the temporality of the event.

For example, "the concept of a bird is found not in its genus or species but in the composition of its postures, colors, and songs (…). It is like the bird as event" (Deleuze, and Guattari, 1991/1994, p. 21-22). When commenting on the internal and external consistency of concepts, Paul Patton (1996) argued that a philosophical concept acts more like a film or a piece of music than an illustrative statement and, in the same way that a film does not exist apart from its components, a concept also changes if one of its components is altered. In other words, "concepts are no longer 'concepts of', understood by reference to their external object, but are immanent to the object at stake" (Coleman, and Ringrose, 2013, p. 7). This is to say that a concept defines itself and its object at the same time as it is invented. My interest in the creative and active potential of concepts, rather than in their representative and descriptive function, is twofold. On the one hand, it potentiates the transdisciplinary gleaning of concepts. On the other hand, it dilutes the false divide between theory and practice.

As discussed by Rebecca Coleman and Jessica Ringrose in their insightful work on *Deleuze and research methodologies* (2013), "in a Deleuzian sense, a concept is neither a pre-existing theoretical framework into which empirical material is fitted and interpreted, nor a notion that springs from empirical research" (p. 7). Instead, it is a matter of relation, an immanent relation between theory and practice, wherein there is no subordinate. Looking at my research practice, meaning both my experience with the youth forums at the Whitechapel, the Whitney, and the New Museum, as well as the unfolding of their projects, what emerged from these encounters was not a theoretical framework, but a *theoretical assemblage*. I use the term 'assemblage' interchangeably. First in relation to what Norman Denzin and Yvonna Lincoln (1999) describe as *bricolage*, a multi-perspectival and multi-theoretical methodology. Second, following Deleuze and Guattari (1987/2004), to think in terms of assemblage is to think in terms of connections, or temporary arrangements, that link and expand theory and practice. One of the challenges in drawing a theoretical assemblage is – how to keep true to the movement of thinking *with* concepts? I imagine a glossary and the way it operates.

The etymology of the word glossary, from the Greek 'glossa', meaning a word that needs explanation, translates its function and partially explains my choice for this 'image' to discuss the concepts that in-form my research. This decision also follows a contemporary impulse in philosophy where the creation of dictionaries is growing. This is the case, for example, of *The Deleuze and Guattari dictionary* (Young, Genosko, and Watson, 2013), or *The Deleuze dictionary* (Ed. Parr, 2010). As Claire Colebroke asserts in the introduction of

the latter, "it might seem a particularly craven, disrespectful, literal-minded and reactive project to form a Deleuze dictionary" (p. 1). This is so mainly if we consider his inventive use of concepts and how these create an ever-changing lexicon. However, not only is it useful for an exploratory reader who ventures to navigate Deleuze's intricate philosophical vocabulary, but it can still operate within his own rhizomatic logic. In other words, Deleuze's concepts exist always in relation to other concepts and as important as their individual 'definition' are their *connectives*[30]. I use a similar strategy to think of my theoretical assemblage, although it is not presented in alphabetic order, but is camouflaged in the writing.

I highlight five concepts from this entanglement – *heterotopia*, *encounter*, *middle*, *being singular plural*, and *futurity*. To these a series of connectives can be added, namely – altermuseum, ~~education~~, collaboration, island, proto-performance, chance, silence, ignorance, forgetfulness, unknown, togetherness, and untimely. As for their history, meaning definition, I consider the 'original' context within which they were drafted and, when relevant, the theoretical assemblage of the author, or authors, that named them. On the other hand, their becoming is expressed with thinking – the encounter between theory and practice. For example, the concept of 'heterotopia' was proposed by Michel Foucault (1967/1998) to think of different spaces, physical and or mental spaces of otherness that have the particularity of being simultaneously connected to and separated from other spaces. In my research this speaks to the ethos of youth forums in contemporary art museums, as these too are relational spaces that open a disruption within museums, and between museums and other spaces. What interests me in this conceptual slippage is the potential to think creatively. As expressed by Foucault, "the only valid tribute to thought (…) is precisely to use it, to deform it, to make it groan and protest" (1980, p. 53-54, quoted in Denzin, and Lincoln, 1999, p. 861) – in sum, to make it live.
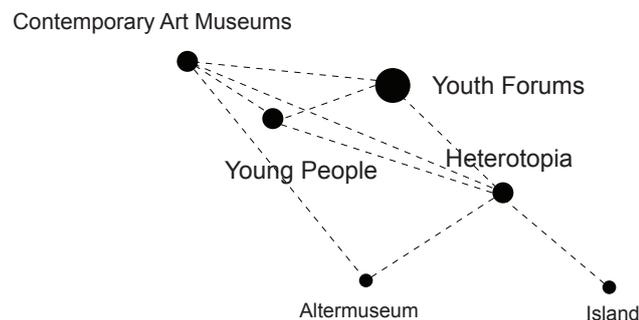
Figure 2. *Heterotopia – Connectives*.

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[30] In *The Deleuze Dictionary* (Ed. Parr, 2010), each definition of a Deleuzian concept is followed by its connectives, meaning a reference to other concepts connected to the one being described.

The diagram *Heterotopia – Connectives* (Figure 2) maps a theoretical assemblage – it makes visible the lines that connect and expand theory and practice in my research. However, more important than their traceable existence are their invisible extensions, which speak always to a time yet to come. In this sense, an assemblage is a-form that escapes finitude. As Deleuze and Guattari (1991/1994) assert,

> The concept is therefore both absolute and relative: it is relative to its own components, to other concepts, to the place on which it is defined, and to the problems it is supposed to resolve; but it is absolute through the condensation it carries out, the site it occupies on the plane, and the conditions it assigns to the problem. (p. 21)

The notion of 'plane' is crucial to further grasp the operation of concepts, as "it is the plane that secures conceptual linkages with ever increasing connections" (Idem, p. 37). Deleuze and Guattari name it *plane of immanence*, or plane of consistency – the slice, the single wave, or the breath, that draws concepts together into a whole out of which unfolds a movement – an infinite movement of thought.

As for 'thinking', Deleuze has always made a clear distinction between "knowledge, understood as the recognition of truths or the solution of problems, [a dogmatic image of thought], and thinking understood as the creation of concepts or the determination of problems" (Patton, 1996, p. 6). In the classical tradition of epistemology, knowledge was seen as the condition of thought capable of identifying the real or the true essence. In other words, theory was seen as "a purified space, defined by the purging of real spatiality and the creation of a space of thought where processes appear to be able to operate without a geographical location or extent" (Crang, and Thrift, 2000, p. 2). One of Deleuze's main claims in his critique of the dogmatic image of thought was that it was forged through acts of recognition that adhered to the model of representation and perpetuated a conservative and moral character (Voss, 2013). As an alternative, he proposed a new image of thought – creative and problematic, where "representation is replaced by the expression or actualization of ideas" (Patton, 1996, p. vii). It is through this actualization – the coming into being of ideas, that theory, as knowledge, becomes thinking, as thought-in-the-making.

To further understand the creative dimension of thinking it is important to consider how it is linked to geography, a historical and spatial specificity. In their last collaboration, Deleuze and Guattari (1991/1994), ventured to ask a utopic question: *what is philosophy?* Although this question was always present in their endeavours, and the answer already known – "philosophy is the art of forming, inventing, and fabricating concepts" (p. 2), they further highlight the contingengy of the encounter between question and answer. That is to say, "the answer not only had to take note of the question, it had to determine its moment, its occasion and circumstances, its landscapes and personae, its conditions and unknowns" (Idem). This

contemporaneity – a disjunctive encounter between question and answer, is what Deleuze and Guattari defined as *geophilosophy*, "a conception that understands philosophy in terms of the geography of reason" (Peters, 2004, p. 218). However, although they established the principle of territory in relation to philosophy, this territorialisation is only made possible through a permanent unfolding of deterritorialisation and reterritorialisation (Semetsky, and Masny, 2013). It is this movement, both constructive and expressive, that creates concepts.

My inventive approach to concepts is not so much in the creation of neologisms, but in the gleaning of ideas from different theoretical fields, namely – philosophy, art history, museum studies, and art education. This gesture echoes in part the action of the *bricoleur*, a person who adjusts the use of tools and materials to the task at hand. Claude Lévi-Strauss first introduced the strategy of *bricolage* in *La Pensée Sauvage* (1962), describing it as "the improvisational dis-assembling, exchanging, and re-assembling of images, ideas, and objects in ways that they were not originally designed" (Garoian, 2013a, p. 26). Within the realm of qualitative research, Denzin and Lincoln (1999) contemplated this strategy as a potential method to engage with interdisciplinarity[31]. One of the reasons I wanted to address bricolage is because of the critiques that target it, namely the "assumption that interdisciplinarity is by nature superficial [and fails] to devote sufficient time to understanding the disciplinary fields of knowledge bases from which particular modes of research emanate" (Kincheloe, 2001, p. 680-681). This concern is also pertinent when engaging with Deleuze's creative approach to concepts, as well as with his own concepts.

Within the field of art education, the complexity of Deleuze and Guattari's thinking, which seems to speak at the same time about anything and everything, has led to a reduction, or an apolitical, appropriation of their concepts (jagodzinski, 2013). For Elizabeth St. Pierre (2004), however, Deleuze himself encourages dynamic and unconventional ways of reading, enhanced perhaps by the "impersonality" of his style, as he "eliminates in his writing the personal – the anecdotal, memory-laden, intentional subject" (Bogue, 1996, p. 252, quoted in St Pierre, p. 284). This is not to say that he silences the voice of the writer or the thinker. On the contrary, to understand what Deleuze and Guattari (1991/1994) define as *conceptual personae* is crucial to understand philosophy as the creation of concepts. For them, the philosopher is the potentiality of the concept, meaning, "the role of the conceptual personae is to show thought's territories, its absolute deterritorialisations and reterritorialisations" (p. 69). The active participation of Deleuze and Guattari's philosopher echoes, in part, the subjectivity and creativity of Lévi-Strauss's bricoleur. I expand this argument further.

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[31] Norman Denzin and Yvonna Lincoln identified five types of bricoleurs: the interpretative, the methodological, the theoretical, the political, and the narrative, which later grounded Joe Kincheloe's critical bricolage (Rogers, 2012).

As Gayatri Spivak (1997) discusses in her preface to Jacques Derrida's book *Of Grammatology* (1967/1997), there are also similarities between Derrida's strategy of writing *sous rature* [under erasure] and Lévi-Strauss's bricolage. However, an important distinction between the two is that Lévi-Strauss's bricoleur "seems free to pick up his tool; [whereas] Derrida's philosopher knows that there is no tool that does not belong to the metaphysical box, and proceeds from them" (p. xix). The point I want to make is that, to a certain extent, Deleuze and Guattari's inventive 'use' of concepts combines and expands these two impulses. For them, concepts "are not pieces of a jigsaw puzzle but rather the outcome of throws of the dice" (1991/1994, p. 35). A clarification is due here. Although Deleuze, following Foucault, uses the image of a 'tool box' to name theory and his artful gleaning of concepts, this analogy can be misleading as it can contribute to a-critical tracings (Lambert, 2006). Instead, as Brian Massumi (2002) alerts us, "the first rule of thumb if you want to invent or reinvent concepts is simple: don't apply them" (p. 17). It is easier said than done.

According to José Gil, a Portuguese philosopher who attended Deleuze's seminars in Saint-Dennis, he was one of the few to be "able to introduce in the movement of concepts, the movement of life" (Gil, Corazza, and Tadeu, 2002, p. 215, my translation). The encounter of these two movements, even if temporary, resonates with the encounter between theory and practice when I consider the geography of my research. This is to say that there is not a single intersection or crossing point between theory and practice, a static encounter where the first usually overpowers the second, but rather multiple and transversal interactions which come together *between* them. In other words, the dissolution of the false divide between theory and practice "permits a shift of focus from the static body of knowledge to the dynamic process of knowing, with the latter's having far-reaching implications for education [and research] as a developing and generative practice" (Gough, 2006, p. xxii, my bracket). To perform my research as an entanglement of theory and practice is what expresses its becoming-research. Crucial to this endeavour is the use of a-method.

Hodos-meta

To revert the etymology of the word 'method', from the Greek 'meta' and 'hodos', meaning 'after' and 'way', transfers the emphasis from the determination of a way to follow a predefined goal, towards experimentation, which allows for a permanent readjustment of both (Passos, Kastrup, and Escóssia, 2015). Hodos-meta is mutually constituted *with* practice. In other words, "this reversion highlights experimentation in thinking – a method not to be applied but to be experimented and taken as attitude" (Idem, p. 11, my translation). The argument John Law (2004) puts forward in *After method: Mess in social science research* is similar to this as for him the problem is not the methods per se but the normativity to which

they are associated in the discourses about method. To expand conventional understandings, Law proposes a series of adjectives – slow, vulnerable, quiet, multiple, modest, uncertain, diverse, that modify the sense of method and leave open a space for the unknown. Focusing on my research, it was through the encounters with the youth forums and their collaborative art projects that the possibilities, and impossibilities, for a methodological approach emerged. In other words, the ecologies of spatio-temporalities of practice precipitated my 'method'.

Hodos-meta follows an experimental impulse. In a Deleuzian sense, experimentation is a creative act, one that ventures into new ways of thinking (Baugh, 2010). The emphasis on the 'way' draws an open-ended process where-when "experimental constructions proceed bit by bit and flow by flow, using different techniques and materials in different circumstances and under different conditions" (Idem, p. 95). This spatial and temporal specificity is intrinsic to collaboration and therefore to my approach to methodology, which intertwines three main movements – *participation*, *dialogue*, and *thinking*. I address them in this section. The first draws on my collaboration with Duchamp&Sons, Youth Insights and the Experimental Study Program, to expand the notion of participant-observation. The second looks at how formal and informal dialogues were part of these encounters, which express distinct temporalities of voice and silence. The latter questions the notion of 'analysis' as an afterthought and aligns it instead with what Alecia Jackson and Lisa Mazzei (2012) name 'thinking with theory'. These three dimensions express the movement of becoming-method, a "method assemblage" (Law, 2004, p. 41) that connects, and is connected to, my research. s

As a method participant-observation is linked to ethnography and describes the active and in-depth engagement of a researcher with the context of her research (McKechnie, 2008). The range of this engagement can vary from "complete observer (no participation), through participant-as-observer (more observer than participant) and observer-as-participant (more participant than observer) to complete participant" (Idem, p. 599). Looking in retrospect to my research practice, mainly my two-year collaboration with Duchamp&Sons, I can relate to all of these 'stages'. This does not mean that I followed a linear progress from one to the other, but that my degree of participation was adjusted to each situation. Crucial to this navigation was my previous experience as an art museum educator. Although in a different context, I was familiar with working with groups of young people outside the school environment, which helped to intuitively decide when to step in and when to step out. These movements are also intrinsic to collaborative practices, which are pivotal to youth forums. In this sense, the notion of *participant-collaboration*, introduced in social anthropology in response to a growing interest in collaborative research approaches (Sillitoe, 2012), is more in tune with my role and action as a researcher.

When discussing the politics of collaboration in contemporary art, Maria Lind (2007) points to the etymological distinction between 'participation' and 'collaboration'. Whereas the first entails joining a practice that is already, to a certain extent, established, the latter acknowledges an active engagement in the determination of that practice. My experience as a researcher unfolded within these two movements. If, on the one hand, the ethos of the youth forum was already defined, on the other hand, each project emerged from an open-ended collaboration, which made all involved, meaning young people, youth curators, artists, and myself, co-participants. Intertwined with the challenges of collaboration was my concern with how to 'express' it – how to glean, translate, and speak the temporality of these encounters? Along with the written notes that I took during and after each session, I relied on the audio records of the sessions[32]. The moments recorded were mainly the group discussions when, whether working in small groups or as a whole, participants would share their insights on the task at hand. More than the accuracy of their words, what interests me in the audio records is the opportunity to, through them, return to the encounters with the group.

The intensity of any transcription rests precisely in this asynchrony, where-when even the most accurate equivalence between a recorded utterance and its typed form can never materialize meaning. Instead, what it produces is thinking, and therefore connections and iterations. The same can be said about Duchamp&Sons online publications, both their Twitter account and Blog, which I also considered as *research traces*. Before proceeding, a parenthesis is due to clarify my use of the word 'traces' instead of 'data'. I borrow it, in part, from Jacques Derrida who defines trace as a "mark of the absence of a presence, an always already absent present" (Spivak, 1997, p. xvii). It expresses the contingency of meaning, as something that can never fully exist, and thus deters from the rigidity associated with the word 'data' in methodological lexicon as something that 'is there', or exists as such. To be aware of the spectral dimension of my research traces, which include notes, audio records, formal and informal conversations, transcripts, archive material, diagrammatic drawings[33], blog posts, and tweets, allows me to navigate them with a sense of impermanence. In other words, any attempt to talk to, about, or with these traces is always incomplete.

Along with mapping Duchamp&Sons dialogues *in loco*, in which I also participated, I was also interested in 'post-dialogues', as these make possible a retrospective and prospective sharing of the experiences with the youth forum. For this purpose I did individual interviews

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[32] The audio records were made with the informed consent of all participants involved (see Appendix D). During my participation with the youth programmes of the Whitney and the New Museum I used only field notes.

[33] I did diagrammatic drawings based on the pictures taken by the youth forum during the sessions, which adds a visual dimension to my verbal research traces.

with eight participants – Aaron, Megan, Maya, Jack, Emma, Samir, Diana, and Hari[34]. The selection of these eight young people was based on their engagement with the youth forum, as they were part of the group for one to three years and during that period attended most of the sessions[35]. A note is due here on the limits and politics of an interview.

> The contemporaneity implied in the very concept of 'interview' is implicitly challenged by the inevitable hierarchy between the roles of the interviewer and the interviewee and by the objectification of the other implied in the process of interviewing and responding. (Erber, 2013, p. 31)

An interview is a dialogue – a conversation, between two or more people. It is a performance of voices and silences. Although aware of the invisible processes of power involved in these encounters, two factors contributed to their dissipation when interviewing Duchamp&Sons participants.

On the one hand, Aaron, Megan, Maya, Jack, Emma, Samir, Diana, and Hari already knew me and my research when I interviewed them, as this happened at least a year into my collaboration with the group[36]. On the other hand, Paul, the youth curator, also participated in the interviews, as he was also interested in asking them questions[37]. At the beginning I felt apprehensive about his presence because I expected it to influence their answers, which it probably did, but it ended up creating the 'right balance'. All participants have a strong trust relationship with Paul, an alliance that reinforced their open choice to answer and ask questions. Looking in retrospect to these encounters, they unfolded more as conversations than as interviews, an impulse that also traversed my interview with Paul, done almost two years after we first met to discuss my participation with Duchamp&Sons[38]. In the essay *A conversation: What is it? What is it for?* (1977/2002), Deleuze and Parnet assert that a conversation, when danced without notation, is "simply the outline of a becoming" (p. 2). It is an invention. However, "disrupting the habit of interviewing" (Honan, 2014, p. 1) is not easy.

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[34] The names of the participants were changed, but the 'new names' identify their gender and ethnicity.

[35] I was interested in having an equal balance in terms of gender and study interests, meaning participants who were studying art at school and those who were not. It was equally important that they were 'representative' of the age range of the group as well as its cultural diversity. The interviews lasted on average 45 minutes, were held at the Whitechapel Gallery, and did not coincided with Duchamp&Sons sessions.

[36] The interviews were done in different moments, before they left the youth forum or when I finished my collaboration with the Whitechapel.

[37] Paul questions focused on the naming of a high and low point of participants experiences with Duchamp&Sons, and if they thought the youth forum was connected or not to the gallery.

[38] I also interviewed Sofia Victorino, Head of Education and Public Programs at the Whitechapel Gallery. Although I did not interview the artists who collaborated in the projects *De/construct* and *Art Casino*, I include in the thesis references to the informal conversations we had during the projects.

As in a Deleuzian rhizome there were lines of territorialisation in my interviews, a set of questions that I previously drafted and organized in three groups. The first intended to map participants relation with Duchamp&Sons – why did they join, how did it feel to be part of a youth forum, or if and how did they talk about it with their friends. The second focused on their participation in collaborative projects, namely – how would they describe the processes of working together with other young people and artists, if there was a sense of ownership on the final outcomes, or how did they see the role of Paul. The last group included a set of more generic questions that attempted to understand how did they see the role of youth forums in museums, and how did the experience with Duchamp&Sons influenced their relation with art and museums. Despite this 'anticipation' each conversation had a unique rhythm, guided by a myriad of aspects that escape any attempted script. Often 'answers' were given without the need to ask the questions, a dis-encounter that allows for new questions to emerge.

As part of my genealogical mapping of youth forums in contemporary art museums I interviewed the youth curators at the South London Gallery, Tate, MoMA, Whitney and the New Museum. For these encounters I also drafted a set of questions, which emerged from my previous research on these museums – based on publications, archive and online material, and focused on the history and current practices of their youth programmes[39]. For Eileen Honan (2014), "Within a method assemblage, the interview is itself an assemblage" (p. 2). Drawing on Deleuze, the implication of this statement is twofold. First, to think of interviews in terms of assemblage stresses its limitations, since any answer is "partial, incomplete, and always in a process of a re-telling and re-membering" (Jackson, and Mazzei, 2012, p. viii). In this sense, the traces that emerge from a conversation concomitantly draw lines of territorialisation and reterritorialisation, which do not express truth but potentially open new connections. Second, in my research, these encounters are just another layer – a block of becoming, that unfolds in tandem with other assemblages. When faced with all the research traces I mapped a new question emerged – how to read and write them?

This question opens the door to think about 'interpretation'. From content analysis to thick description, from critical hermeneutics to grounded theory, there are myriad possibilities to navigate 'data' and 'theory' in search for 'meaning'. I follow Deleuze and his creative and experimental impulse. An important reference to my approach is the work of Alecia Jackson and Lisa Mazzei (2012) *Thinking with theory in qualitative research: Viewing data across multiple perspectives*. Drawing on Deleuze, in particular his notion of assemblage, they discuss the possibilities, and impossibilities, to 'plug-in' philosophical concepts namely, Derrida's deconstruction, Butler's performativity, or Barad's intra-action, with their research

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[39] The interviews with the youth curators of the Whitney and the New Museum followed and were influenced by my participation in their programmes.

material. It is the action of *plugging in* that interests me the most. However, unlike a plug that perfectly connects to an electrical socket, plugging in theory and practice is an asynchronous encounter. In this sense, "Plugging in to produce something new is a constant, continuous process of making and unmaking. An assemblage isn't a thing – it is the *process* of making and unmaking the thing" (Jackson, and Mazzei, 2013, p. 262, emphasis in the original). It is thus a matter of dis-encounter – a becoming in itself.

The preposition 'with' is pivotal to understand Jackson and Mazzei's methodological proposition, as they attempt to escape interpretivism and challenge researchers to think their research material *with* theory. This expresses, in a Deleuzian perspective, "both senses of the term 'with': we think with the world in the sense of using the world as a tool to think with, and in the sense of thinking along with the world the way it itself thinks" (Holland, 2013, p. 272). My world or worlds are the ecologies of practice with which I collaborated and the connections that emerged from those encounters. To keep true to their existence is an impossible task. I can only venture to breath along them, while aware that "Letting readers 'hear' participant voices and presenting their 'exact words' as if they are transparent is a move that fails to consider how as researchers we are always already shaping those 'exact words'" (Mazzei, and Jackson, 2008, p. 2). Instead, these utterances are connected to, and connect, my theoretical assemblage. Reintroduced into new contexts, read from multiple perspectives, together they create a map – a becoming-map that unfolds as a kaleidoscope, where each turn draws new possibilities. Implicit in the movement of becoming-research is the movement of becoming-researcher.

Becoming-researcher

I return here to Deleuze's becoming, and how he challenges a reading of becoming as a linear process of change. In this sense, the meaning of becoming-researcher, which I further address in this section, is not the same as 'becoming a researcher'. Whereas the latter "is a pragmatic decision (…) [the former] is fundamentally related to one's own position in the world" (Mileveska, 2013, p. 70)[40]. Using Karen Barad's (2003, 2007) neologism, this is an *onto-epistemological* position, which has relevant ethical implications. As with any long-term research project, mine was a turbulent journey, performed through successive movements of un-re-doing. I remember my first encounter with Duchamp&Sons. After months of reading about youth forums in contemporary art museums and thoroughly navigating their blog, I was finally going to 'see it for real'. The encounter with the group was a crucial turning point in my research. By the end of the session I remember feeling unsettled. It was as if a gap had

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[40] Suzana Mileveska (2013) refers to the distinction between becoming-curator and 'becoming a curator'.

been opened between what I anticipated and expected a youth forum would be and what it was. My expectations were influenced both by my previous experience as an art museum educator, and the pre-existing assemblage of theory, questions and methods that had informed my initial research proposal.

I later linked this feeling to what Judith Butler (2005) names *being undone,* a process that is precipitated by particular moments of unknowingness in encounters with others.

> Perhaps most importantly, we must recognise that ethics requires us to risk ourselves precisely at moments of unknowingness, when what forms us diverges from what lies before us, when our willingness to become undone in relation to others constitutes our chance of becoming human. (p. 136)

For Irit Rogoff "the moment in which loss is clearly marked and articulated is also the moment in which something else, as yet unnamed, has come into being" (2000, p. 3). I can strongly relate to this unspeakable silence of not knowing, as it was implicit in all of my encounters with Duchamp&Sons. Yet, I can also strongly relate to its potential. To navigate uncertainty in collaborative practices calls for a leap of trust, a 'research without guarantees', which "exists entirely in duration and amidst the play of divergent forces" (Parr, 2010, p. 30). In this sense, the lack expressed in not knowing can be read in affirmative terms.

As a participant researcher, engaged in mapping youth forums in contemporary art museums, the feeling of being undone was immanent in my encounters with Duchamp&Sons, Youth Insights and the Experimental Study Program. This was not, however, a linear or unproblematic process. As Butler further adds:

> To be undone by another is a primary necessity, an anguish, to be sure, but also a chance – to be addressed, claimed, bound to what is not me, but also to be moved, to be prompt to act, to address myself elsewhere, and so to vacate the self-sufficient "I" as a kind of possession. *If we speak and try to give an account from this place, we will not be irresponsible, or, if we are, we will surely be forgiven*. (2005, p. 136, my emphasis)

Vacating the self-sufficient "I" in being undone does not mean that we assume the position of the other (Atkinson, 2011). Rather, it presents us with a possibility, a chance, to interrogate ourselves elsewhere. Collaborative-based research practices unfold as a *valse à mille temps* where-when collaboration and participation are intrinsically intertwined. To stay true to its unpredictability is both a venture and an adventure.

Butler's insight on being undone lifts only the tip of the veil for thinking about *ethics* when engaging research in tandem with the ontology of becoming. This was particularly relevant to address the *participatory* dimension of my research practice, meaning, on the one hand my collaboration with the youth forums, and, on the other hand, my relation with

participants – young people, youth curators and artists. When I first presented my research and myself to the Whitechapel Gallery Head of Education, the youth curator, and later to Duchamp&Sons participants, although I had a broad view about what I was interested in – long-term programmes for young people and how they could act as dissonant learning spaces, I wanted my collaboration with them to be open-ended. My research questions would, or not, emerge from that encounter. While navigating this uncertainty, an understanding of the *contingent* dimension of ethics unfolded – "a contingent ethics of geographical emplacement in which we might jointly puzzle out the perils of the phantasms of belonging as well as the tragedies of not belonging" (Rogoff, 2000, p.3). As a participant researcher I constantly moved between these ontologies – outsider and insider.

Looking in retrospect to my collaboration with Duchamp&Sons it involved a series of rituals, which gradually contributed to my feeling of belonging. I remember two moments in particular that activated this turn. The first was when Paul, the youth curator, asked me to record the video diaries[41] for the project *De/construct* (2013-2014). Although sitting behind the camera, and asking questions that were not directly linked to my research, these dialogues allowed me to negotiate my 'presence' as a researcher directly with participants. The second was my participation in the workshop *White Li(n)es* developed in the Easter of 2014 with artist Bart Lodewijcks, and during which I 'gained access' to the meetings between the sessions, and actively engaged in the planning and debriefing of the work being developed. This proximity allowed me to navigate the project *Art Casino* (2014-2014) more as a participant than as a researcher. The intensity of my collaboration with Duchamp&Sons contrasted with the brevity of my participation with Youth Insights and the Experimental Study Program, although the latter were a vital 'mirror-experience', meaning these encounters allowed me to further expand and map my experience at the Whitechapel Gallery.

During my research I worked with six youth curators and youth curator assistants, around sixty young people and five artists in three different museums. To navigate these complex entanglements required not knowledge or certainty, but a sense of commitment and trust, and thus an *ethics of becoming*. Following Elizabeth Grosz I am "thinking about ethics, not in terms of morality, a code of conduct or a set of principles to regulate conduct from the outside, but in terms of the exploration of becoming" (quoted in Yusoff, 2014, para. 3). Different names, in different contexts, have been given to this ethical apparatus – ethics of entanglement (Barad, 2010), ethics of the unknown (Atkinson, 2013a, 2015), or nomadic ethics (Braidotti, 2006). I further address this topic when mapping collaborative art practices and pedagogy but, for the purpose of my argument, I want to stress how the immanent

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[41] The video diaries were proposed by Paul, the youth curator, as way to record the different steps of the project drawing on the young participants testimonies.

relation of ethics and ontology is pivotal to collaborative-based research practices. When working with Duchamp&Sons, Youth Insights, and the Experimental Study Program, this was expressed, for example, in my decisions to step in or step out, to speak or to listen to silence, all negotiated through an open flow of experience.

Another idea that dialogues with the process of being undone and its contingency, as well as with an ethics of becoming, is *being without*.

> Being 'without' is an interesting formulation because it isn't turning your back on, or denying, what you had at your disposal previously. It assumes that you had a model, to begin with. You lived it out, so you got as much out of it as may have been interesting at that point. And you've now found yourself in a position where you're actively doing without the certitudes you have had without as yet having produced a hard-and-fast subject or methodology to replace them. (Phelan, and Rogoff, 2001, p. 34)

I highlight two dimensions from this passage. One is the awareness that in every beginning – of a project, a session, or a conversation, there are assumptions and expectations about that encounter. The other is that to let go of them, even if temporarily, is an active endeavour. The etymology of the word contingency, "to have contact with, from tangere, meaning to touch" (Marstine, 2011, p. 5), stresses the improvisational dimension of these encounters, allowing for a lack of certainty. This is so because both 'being undone' and 'being without' incorporate processes of deterritorialisation and reterritorialisation.

An action that traverses and makes possible, or visible, both becoming-research and becoming-researcher is *writing*. As a method of inquiry, writing operates as a line of flight. It takes us "across our thresholds, toward a destination which is unknown, not foreseeable, not pre-existent" (Deleuze, and Parnet, 1977/1987, p. 25, quoted in Richardson, and St Pierre, 2005, p. 972). This gesture challenges traditional views of writing within qualitative research, namely when practiced as "a tracing of the thought already thought, as a transparent reflection of the known and the real" (Idem, p. 967). Instead, to think and perform writing as a creative process shatters any universal assumptions of representation, meaning "to write is to struggle and to resist, to write is to become, to write is to draw a map" (Deleuze, 1986/2006, p. 36). Elizabeth St. Pierre (1997, 2004, 2005) combines the impulse of Laurel Richardson's writing as inquiry and Deleuze's nomad to propose what she names *nomadic inquiry*, a process in which writing is the main force. For her, "writing *is* thinking, writing *is* analysis, writing *is* indeed a seductive and tangled method of discovery" (St. Pierre, 2005, p. 967, emphasis in the original), which highlights its ontological dimension.

I followed a similar errant journey, or struggle, with my own nomadic writing. When preparing a presentation for a research seminar, and in reaction to one of the questions proposed to discussion – *how have you arrived at the right voice for your thesis?* I began by

deconstructing the idea of voice, and mainly the assumption that there is such thing as a 'right voice'. One of the reasons I related so strongly to this topic was because I am doing, thinking and writing my research in a language that is 'not my own'. This places me in a permanent state of otherness, which is in its essence true to the idea of becoming-researcher. As Rosi Braidotti (2014) "I'm always writing with an accent" (p. 167), meaning there is always an other within me, which traces "my own ecology of belonging, my loyalty to parallel yet divergent lives" (Idem) – um eu escrito em português. When deconstructing the idea of 'right voice', I also recalled Jacques Derrida (1967/1997) who wisely alerts us that language is a temporal process, meaning it is not a stable set of meanings, but an unfinished process.

He brilliantly describes this flow: "At each step I was obliged to proceed by ellipses, corrections and corrections of corrections, letting go of each concept at the very moment that I needed to use it, etc." (Derrida, 1967, quoted in Spivak, 1997, p. xvii). In this sense writing performs Deleuze's creative impulse implicit in the actualization, or invention, of concepts. As Erin Manning (2016) puts it, "there is something about writing (…) that is out of time. As though the writing only really knows what it is after once it has begun to make its way into the world" (p. x). This is expressed both in visible movements, namely through the typing of words in a computer keyboard, and in invisible utterances that speak in silence. Manning further adds, "thinking too has always had this quality: thinking thickens in its encounter with the futurity that orients it. This futurity in thinking's presentness is part of what keeps thinking lithe: thinking is always out of sync with itself" (Idem). In other words, writing and thinking, and thus research, are a matter of dis-encounter – of becoming.

I don't like points.

Gilles Deleuze, 1990/1995.

Fold I

A concept-image that seems to grasp the complexity of my research, its multiplicity, is the *fold*. For Deleuze "a multiplicity is not what has many parts; it is what is 'complicated', or folded many times over in many ways such that there is no completely unfolded state, but only bifurcations" (Rajchman, 2000a, p. 60). In other words, "it is not the elements or the sets which define the multiplicity. What defines it is the AND, as something which has its place between the elements or between the sets. AND, AND, AND – stammering" (Deleuze, and Parnet, 1977/2002, p. 34). To become aware of this impossibility, of a completely unfolded state, was for me crucial because it demystified the assumption that research should concern clarification. The dissipation of a logic of simplicity or generality, meaning instead that as one unfolds or clarifies an implication, one is led to another, which can in turn point to something else, was pivotal in thinking the ontological ethos of my research practice. The fold is also the image-concept I use at the end of each Plane, precisely to disperse a sense of finality and thus enhance their openness to other planes.

While discussing his work on Gottfried Leibniz, in particular the notion of the fold, Deleuze (1990/1995) reveals how this image resonates so accurately with his own way of thinking:

> The thing is, everyone has habits of thinking. I tend to think as sets of lines to be unravelled but also to be made to intersect. I don't like points; I think it's stupid summing things up. Lines aren't things running between two points; points are where several lines intersect. Lines never run uniformly, and points are nothing but inflections of lines. (p. 160-161)

This way of thinking draws a rhizome, an entanglement that escapes beginnings and ends, and moves always through the middle. I imagine here the organization of my thesis, namely the unfolding of the chapters, whose relations "can be understood only insofar as each series, [or chapter], is separate from the other, creating its own 'zones of proximity', its own modes of functioning" (Grosz, 2001, p. 68, my bracket). While intersecting the horizontality of a linear numbering with vertical discontinuities the reader can then map *systems of relations* between the chapters, planes, and folds.

In *The garden of forking paths* (1941/2000), Jorge Luis Borges tells the story of Ts'ui Pên, a Chinese poet and calligrapher who dedicated part of his life to write a book and construct an infinite labyrinth. It was only after his death that those studying his work realized that these are one and the same thing – the book *is* the labyrinth. This synchrony suggests that the forking paths unfold in time rather than in space. I think here of Deleuze and Guattari's principle when introducing the rhizome – "The multiple *must be made*" (1987/2004, p. 5,

emphasis in the original). Whether through writing, reading, and or thinking, a multiplicity is always a matter of creation, of more and more connections. In Plane I. *Preface* I mapped the territories – context, questions, and methodology, of my research. It unfolded as a labyrinth, a plane-labyrinth that is connected to, and connects, the other three planes. The first chapter introduced the emergence of long-term programmes for youth, age 15 to 21, in contemporary art museums. Focusing on Duchamp&Sons, the Whitechapel Gallery youth forum since 2008, these initiatives represent an important turning point in museums programming for this age group, as they respond to their needs and interests outside the school environment.

Expanding this initial mapping three lines of flight were presented, which express the questioning immanent to my research, namely on the heterotopic ethos of youth forums, the pedagogies that come together in Duchamp&Sons collaborative projects, and a transient sense of belonging implicit in being part of the group. To name my research questions lines of flight stresses their inventive temporality, as in a Deleuzian sense these are lines of becoming, lines of deterritorialisation that explode from and are connected to a rhizome. A similar movement breathes through my methodology – theory, practice and method, which speaks in the tense of becoming. To follow it requires a permanent search for questions rather than answers. In Chapter 2 I introduced my methodological apparatus, which expands concepts and processes traditionally considered central to methodology, namely 'problem', 'theory', 'method', and 'ethics', stressing in turn their inventive and experimental potential. If we think in terms of becoming-research the purpose of this journey "has nothing to do with signifying. It has to do with surveying, mapping, even realms that are yet to come" (Deleuze, and Guattari, 1987/2004, p. 5). In sum, Plane I made visible a *constellation* – an entanglement of contexts, concepts and questions.

In astronomy a constellation can be broadly defined as a group or configuration of stars to which a name has been given. In a more colloquial use of the term its meaning can refer to any kind of group or configuration – of ideas, characteristics or objects. Since the Summer 2013 Tate Liverpool has been presenting the highlights of their collection of modern art in *Constellations*. This display challenges the conventional chronological narratives, and is organized in groups of artworks prompted by a 'trigger point' to which they relate, despite historical, geographical or conceptual proximities[42]. Inspired by Walter Benjamin's "use of the constellation as a spatial, temporal and perceptual concept, which provides a model for organizing disparate information to make visible hidden connections" (DLA Piper Series: Constellations, 2013, para. 3), Tate's Constellations intend to explore the multiple directions an artist or artwork can take, considering also visitors meaning making processes. This plane

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[42] A similar ahistorical and thematic approach has been tested at Tate Modern since the late 1990s (Kali, 2015).

was written as a constellation. In it I drew points, and lines, that will be further expanded in the thesis.

As with the night sky where the individual stars recognized within each constellation are indeed distant from each other in time and space, so are the points that form my research. This is expressed in my diagram *Map – Constellation* (Figure 3) where the main concepts and contexts of my research appear in relation to each other. Three 'trigger points' stand out – *youth forums*, *Duchamp&Sons* and *collaboration*, which reveals their preponderance in this entanglement. It is a matter of proximity. However, as important as the named points and the visible lines that link them are the unnamed – virtual, and invisible ones, which further stress the unpredictability of thinking and thus of research. Although unfolding as a map, my diagram abandons the idea of predefined and fixed coordinates, which enclose a causal notion of influence, in favour of movement and encounter. It is made of connections intended to suggest others – an "unlimited plane where one is always passing from one singular point to another, then connecting yet to something else" (Rajchman, 2000a, p. 4). It maps a journey and a journey is nothing until it is made.
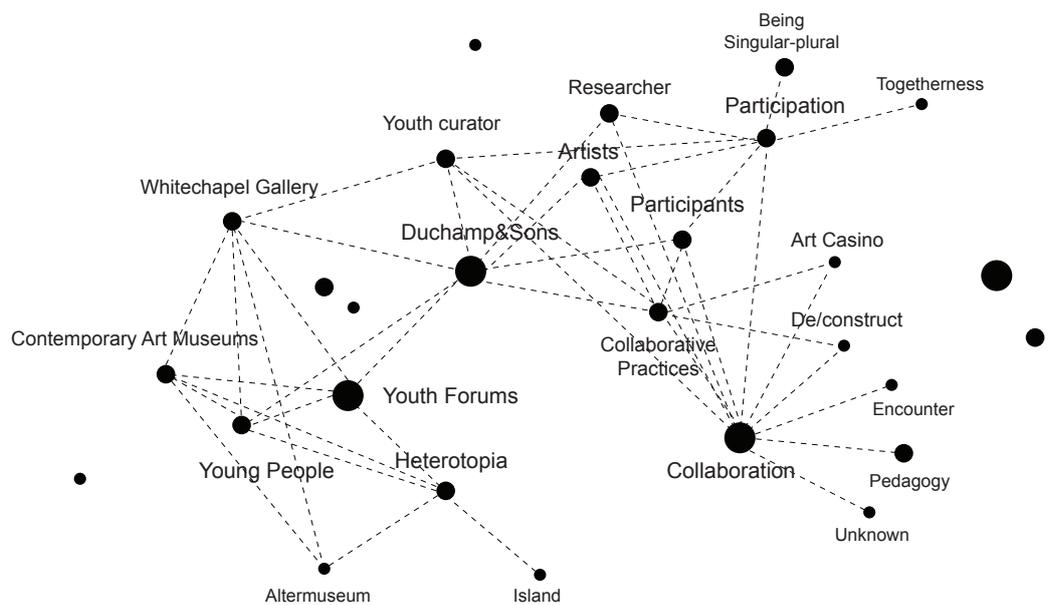
Figure 3. *Map – Constellation.*

To further highlight the transient dimension of my diagram I refer to Marcus Doel's (2000) insightful contribution on the notion of *point*:

> [I]f one were to insist on retaining the notion of a point, then it would be more consistent to think of it not in nounal terms of position without magnitude, but in verbal terms of direction and orientation (…). And since a point, no less than a space, is folded in many

ways, this directional aspect takes on an infinite complexity and intensity. Point-fold. Point-schiz. Point-tag. (p. 128)

To consider points as verbs gives them depth and extension, which contradicts their apparent immobility. Although bi-dimensional I imagine the different elements of my map – points, lines, and concepts, discretely acting out. Another way to read it is tandem with Deleuze and Guattari's (1987/2004) notion of the rhizome. I think of the encounter between the orchid and the wasp and how it draws a unique block of becoming – "a becoming-wasp of the orchid and a becoming-orchid of the wasp" (p. 11). A similar unknown and unpredictable rhizomatic relation unfolds in the coming together of my thesis. As with Robert Rauschenberg's piece "This is the first half of a print designed to exist in passing time" (1948), an opening.

Plane II.

GENEALOGIES – MUSEUMS, EDUCATION AND YOUNG PEOPLE

In the beginning there were no museums. Innocent irreverence reminds us that museums are inventions of men, not inevitable, eternal, nor divine. They exist for the things we put in them, and they change as each generation chooses how to see and use those things.

Adele Z. Silver, 1978.

Overview

The first time I came across youth forums in contemporary art museums was when navigating the website of the Whitney Museum of American Art. While looking into their educational programme I found the heading 'Teens', which I followed to come to discover *Youth Insights*, the Whitney's youth forum. My curiosity led me to search further into their online archive in an attempt to understand who they were and what they did. From link, to link, to link, a hypertext gradually unfolded. This virtual mapping soon expanded to other contemporary art museums websites, namely the Walker Art Centre, MoMA, Tate, and later the Whitechapel Gallery. A new world opened that simultaneously resonated with and expanded my practice as an art gallery educator and my research interests in art museum education. Along with it a set of questions emerged – why did these programmes begin? How did they evolve throughout time? Like Alice in Lewis Carroll's *Through the looking-glass* (1871/1994), the opportunity to leap to the other side of the mirror, in this case the computer screen, was propelled by my research practice[43]. To see beyond the narratives presented online allowed me navigate *between* the inside and the outside – real and imagined.

Plane II. *Genealogies – Museums, education, and young people* launches a genealogical endeavour that combines historical and contemporary forces in order to further grasp *why* and *how* did museums, in particular contemporary art museums, turn to young people as independent visitors, a phenomenon which emerged in the mid 1990s in the UK and the US. The plane starts with an intermezzo – A. *Genealogy*, a short connecting theoretical movement that looks at genealogy and its extensions to my research, in particular the understanding of origin as *emergence*, the *ahistorical* force of genealogy, and its unfolding as a *process* rather than a method. For Foucault, genealogy "operates on a field of entangled and confused parchments, on documents that have been scratched over and recopied many times" (1971/1994, p. 369). His description resonates with the 'image' of the palimpsest, a document that accumulates multiple temporalities. It does not present a neat chronology but a messy intertwinement of sources, voices, and interpretations. A similar entanglement informs and forms this plane as it draws along art museum education and the ecologies of six youth forums to map the growing investment in programmes for young people outside school environment in contemporary art museums. The focus is on their conditions of formation.

Two chapters form this plane. **Chapter 3.** *Chroma blue museum* looks at the on-going metamorphosis of art museums and art museum education throughout time, in

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[43] This includes my two-year collaboration with Duchamp&Sons at the Whitechapel Gallery (2013-2015), and a five-month visit to the youth groups at the Whitney and the New Museum in New York (2015-2016).

particular from the mid-twentieth century onwards in the UK and the US[44]. Looking back into the histories of museums, their realities have changed many times. Museums have always had to adjust how they worked, and what they did, according to the context, the plays of power, and the social, economic and political demands that surrounded them (Duncan, 1995). However, until the late 1980s, museum history was written telling a story of progress whereas the new museum studies are ambivalent about history, transforming a linear narrative into a series of multiple histories (Starn, 2004). With no ambition to present a thorough study of museums existence I use Janet Marstine (2006) four metaphors – the *museum as shrine*, the *market-driven industry*, the *colonizing space*, and the *post-museum*, to which I add a fifth – the *altermuseum*, to give a snapshot of how contemporary cultures understand museums. Although acknowledging the vast plethora of 'museum forms', which share historical and philosophical traces, the main focus of this brief genealogy is on art museums.

My mapping is expanded in the second section of the chapter to their educational practices, in particular those that speak to the emergence and development of programmes for youth outside school environment. As a theoretical field *art museum education*[45] is concerned with the study and research of learning, aesthetic, social and or cultural experiences that happen in museums as a result of visitors interactions with exhibitions and their participation in specific pedagogical initiatives. It is a transdisciplinary area of knowledge that is informed by aesthetics, art history, art practice, cultural studies, educational studies, psychology, philosophy, sociology, and other fields of study. In this sense, "transdisciplinarity can be seen as a gleaning of knowledge and practice from a myriad of recognized disciplines while pushing against and permeating the once-rigid boundaries of those disciplines" (Tavin, 2003, p. 208). In other words, art museum education crosses disciplinary boundaries in a search for a set of provisional theoretical collaborations. I use the notion of *supplement*, as proposed by Jacques Derrida (1967/1997), to further discuss the 'presence' of education in museums.

The debate on the emergence of art museum education is not consensual. Though many authors link its beginning to the actions of several European museums, others advocate that it started in the United States (Buffington, 2007). My interest here is not to determine an origin but to map how theories and practices were established and interchanged between the European, namely British, and the North American contexts. Between the 1920s and the

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[44] The focus on these two contexts is linked to the geography of the six museums I include in my genealogy – the Whitechapel Gallery, Tate and the South London Gallery in London, and the Whitney, MoMA and the New Museum in New York.

[45] Felicity Allen (2008) draws a distinction between 'museum education' and 'gallery education', arguing that the first term can be considered Victorian, whereas the latter can be linked to the liberation movements of the mid-to-late twentieth century. Considering the international scope of my research I use the term 'art museum education' to refer to educational practices in art museums and galleries.

1990s art museums had two main educational missions – one was to promote 'good taste' and the other was to use art to achieve practical results in improving people's lives (Arriaga, 2009). This *essential* versus *instrumental* duel was dissipated when entering the twenty-first century as educational practices in art museums were gradually influenced by postmodern theories, namely *constructivism*, *hermeneutics* and *critical pedagogy*. Despite their relevance, namely in the transition from the term education towards *learning*, which entails a renewed understanding of museums audiences, my focus is on the *collaborative return* in art museum education as this has in-formed initiatives for youth.

Chapter 4. *Youth forums in contemporary art museums* presents an imperfect genealogy of five youth forums, namely at the Whitney, MoMA, New Museum, Tate, and the South London Gallery. Spanning from the opening of each museum to their current practices, with an emphasis on the educational programme and the initiatives for young people outside the school environment, it combines multiple sources and voices, which express historical and contemporary insights. When mapped together they form an *archipelago*. I use this image to stress the complexity of these ecologies, as "the archipelago is an example of the relationship between the one and the many. It is an abstract entity; its unity proceeds from a decision without which nothing would be signified save a scattering of islands united by no common one" (Bourriaud, 2009, p. 2). In other words, similarly to what happens with the naming of a constellation that connects stars distant from each other in time and space, an archipelago also makes visible, even if temporarily, connections between islands. To further expand these relations – within and between youth forums in contemporary art museums, I consider Michel Foucault's notion of *heterotopia*.

The examples of heterotopias are quite diverse – the garden, the mirror, or the ship, but they all express, in distinct ways, a relational disruption with space and time. In his lecture on *Different Spaces* (1967/1998) Foucault presents a systematic description of heterotopias enunciating five principles that to some extent are involved in every heterotopia. I discuss four of them in relation to the emergence and life of youth forums in contemporary art museums. What these stress is how the notion of 'youth' has informed museums turn to this age group; how internal and external forces have shaped the rhythm of their approaches; how youth forums create a unique ecology while bringing together young people who would not otherwise meet; and how a commitment to long-term initiatives has implicit a problem of accessibility and selection. Based on the six youth programmes I mapped, their heterotopic ethos draws a dual paradox. On the one hand, they open a spatiotemporal disruption within museums and, on the other hand, because they exist in museums, youth forums are distinct from other cultural, social and educational spaces.
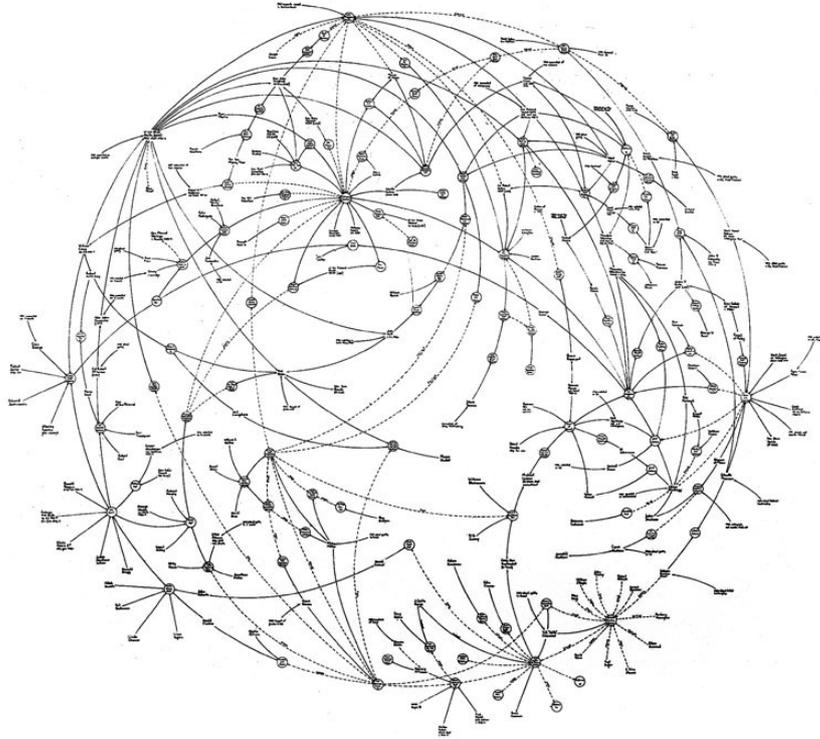
Figure 4. Mark Lombardi, *Oliver North, Lake Resources of Panama, and the Iran-Contra Operation, ca. 1984-86* (fourth version), 1999, 160x208cm.

Mark Lombardi was an American neo-conceptualist and abstract artist who became known for his large-scale diagrams. He called them *narrative structures* as each depicts a network of lines and connections meant to tell a story. These include for example the collapse of banks, corruption in governments or organized crime. Following a ritualistic process he begins by collecting information from books, news articles and archives, then "condense the essential points into an assortment of notations and other brief statements of fact, out of which an image begins to emerge" (Lombardi, n.d, quoted in Lucarelli, 2012, para. 5). His delicate and intricate graphite drawings thus draft rhizomatic schematizations of power (Figure 4). Alain Badiou (2004) sees them as galaxies held together by imagined gravitational forces. Similar to a piece of music, where "long arching lines would glide; short ones would dictate a more staccato rhythm; nodes with several radiating arcs would vibrate; and dense areas would appear frenetic" (Hobbs, 2003, p. 45), each element performs varying energies.

I first came across Lombardi's work when visiting Manifesta 11 in Zurich, and it immediately resonated with the complexity of my research and the frustrating inability to represent it. Any attempt to do so fell short of the intricate entanglements I was looking at, namely the unfolding of youth forums in contemporary art museums. Further reading into Lombardi's work expanded my intuition. His diagrammatic drawings are linked both visually and as a process to Foucault's *genealogy* and Deleuze and Guattari's *rhizome* (Hobbs, 2003; Zdebik, 2011). The intricate plots relate with the latter in the sense that they muddle dualities – beginnings and ends become pure relationality, a nebulous flux. Any sense of boundary is dissipated in Lombardi's drawings as we can "stem from and split into a multiplicity at any point" (Zdebik, 2011, p. 74). As for the notion of genealogy, which is further expanded in this section, it too can map relational processes and help make visible fluid and dynamic connections, in this case between museums, education and young people.

Genealogy is often understood as the exploration of roots – the study of family ancestries, as well as the diagram resulting from that lineage. In philosophy, genealogy is a "historical perspective and investigative method, which offers an intrinsic *critique of the present* [while] analysing and uncovering the relationship between knowledge, power and the human subject" (Crowley, 2009, p. 341). It derives mainly from the work of Friedrich Nietzsche and Michel Foucault to whom the genealogical approach challenged traditional views of history[46]. While questioning teleological foundations of knowledge, genealogy implicitly refutes an understanding of history that values continuity, primordial truth, and objectivity. Instead, it reveals that practices, namely social and cultural phenomena, actually emerge from and reflect a thinner and messier source, which is to say, they all "have variable meanings and reflect different forces rather than possess intrinsic meanings and point to permanent reality" (Evans, 2008, p. 369). It thus reveals the contingency and complexity of historical forms and exposes their multiple conditions of formation.

An important concept reinterpreted by genealogy is *origin*. Foucault (1971/1994) goes as far as to say that the genealogical approach opposes itself to the search of origins. Nevertheless, we need to unpack the meaning and uses of the word origin to better understand this affirmation. For Foucault, although often used interchangeably and commonly translated as origin, *Herkunft* (descent) and *Entstehung* (emergence) are more precise than *Ursprung* (origin) in describing the 'real' object of genealogy. Performing what might seem to be two contradictory movements – descent and emergence, the genealogist is committed to the study

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[46] Nietzsche fully addresses the concept of genealogy in *On the genealogy of morals* (1887), although considerations on "the origin of cultural phenomena and a critique of contemporary approaches to the study and writing of history" (Smith, 1996, p.viii) had previously appeared in his work of the early 1870s. The genealogical approach is more consistent in Foucault's work, namely in *Discipline and punishment* (1978) and *The history of sexuality* (1979), respectively (Crowley, 2009).

of flux rather than permanence. Although descent describes the search for affiliation, the traits Nietzsche and Foucault's genealogy tries to map are not "the exclusive generic characteristics of an individual, a sentiment, or an idea (…); rather, it seeks the subtle, singular, and subindividual marks that might possibly intersect in them to form a network that is difficult to unravel" (Idem, p. 373). In other words, descent changes the focus of genealogy away from naming a precise category, phenomenon or subject, to mapping instead the *field of action* in which they come into being, their emergence.

It is important to make clear though that "as it is wrong to search for descent in an uninterrupted continuity, we should avoid accounting for emergence by appeal to its final term" (Foucault, 1971/1994, p. 376). This is to say that both descent and emergence escape any logic of culmination. Therefore, historical and contemporary events, ideas, or practices are neither origins nor destinations in a linear development but contingent episodes within an unstable entanglement (Hook, 2005; Martinon, 2006). Nevertheless, to break the enchantment with origin, and fully engage in the search for descent and emergence, is not as easy and straightforward as it might seem. For example, when I first asked the question – *why did museums turn to young people?* I was embedded in a kind of 'genealogical narcissism' – the assumption that the answer was already there to be encountered, in a specific moment in time and space, and that to gather it would allow me to fully understand this phenomenon. The dissolution of this false truth was activated by my research practice.

When I began to navigate the literature on museums and young people the territory that emerged was sparse and fragmentary. A gap was also opened between the written records – publications, online contents, or archive material, and the pulse I could feel in the practice, meaning both my participation in the youth forums and the interviews with their participants and curators. These encounters allowed me to understand the fragility, and to certain extent impossibility, of the idea of origin. To overcome the fear of linear narratives, the genealogies presented in the following two chapters consider multiple vectors of force – epistemological, sociocultural, and political, which echo through the practices of museums with young people and speak to their transiency rather than fixity. Looking closer at the notion of emergence, it is important to retain that "no one is responsible for an emergence; no one can glory in it, since it always occurs in the interstice" (Foucault, 1971/1994, p. 377). The interstice is a dim, anonymous, and fleeting space. Any attempt to map it requires an equal amount of obsession and dream, as no answer will ever be right.

In summary, genealogy is not concerned with the production of knowledge, especially when understood as the discovery of truth, but with the generation of critique. For Nietzsche critique should be conceived as an action rather than a reaction, and thus is at its most positive as a creative enterprise of demystification (Deleuze, 1962/2002). One of the

critical tasks of genealogy is to "show how one and the same word, practice, or institution often serves successive and distinct, even opposed, forms of life and thereby takes on a new significance at every turn" (Evans, 2008, p. 370). Becoming aware of the idiosyncrasies of each institution was particularly important when looking at how different museums, for example science and art museums, and further more how different contemporary art museums, engaged with young people outside the school environment. These are visible in their evolving mission statements and explicit or tacit definition of education, which act as historical weights never fully detached from their contemporary practices and discourses. The question is – *how to listen to them?*

I think here of the Whitechapel Gallery historical commitment to education and the emergence of their current youth forum – Duchamp&Sons. Liberated from the restrictions of a permanent collection, and "the art's museum characteristically platonic emphasis on the eternal, the atemporal, and the fixed" (Schwarz, 2009, p. 12), the Whitechapel has always privileged the collaborative engagement with artists and the local communities. For Sofia Victorino, the gallery's Head of Education since 2011, this has led her to further explore the potential of the Whitechapel's archive and the dialogues it can draw between past, present and future practices (INT, August 8, 2015). Although established in 2008, following a series of exploratory initiatives for youth, Duchamp&Sons history is also linked to the archive, since this was used in *The naming project* as a starting point to prompt discussions around identity that led to the group's name (Whitechapel Gallery, 2011a). I visited the archive several times, in search of fragments that could re-tell the journey of the youth programme. I read the hand written notes, the typed reports, and the analogical pictures in tandem with my experience with the youth forum, and my on-going conversations with Sofia. The encounter of these multiple temporalities maps a history – an always transient and incomplete history.

Nietzsche's genealogy emerged as a critique to the prevailing views of history, a gesture that contains in itself a new historicism (Elden, 2001; Foucault, 1971/1994; Grosz, 2004; Smith, 1996). In making his argument he identified three uses of history – the *antiquarian*, the *monumental*, and the *critical*, each with its own functions and limits. Furthermore, they were respectively associated with three attitudes – the *historical*, the *suprahistorical*, and the *ahistorical*. Briefly stated, "while antiquarian history seeks to preserve the past and monumental history wishes to emulate it, critical history aims to liberate the present from its claims" (Smith, 1996, p. ix). An important distinction between them is thus their dialogue with the past. Nietzsche argued that an excessive immersion in the past is an illness, which inhibits our active living in the present. As antidotes to this historical sickness he advocated the suprahistorical and the ahistorical. Although monumental history also relies on the examples from the past, and attempts to draw a lineage of the high points of

historical development, it does so in order to inspire new acts of greatness in the present.

On the other hand, critical history, or as Foucault called it the *history of the present* (Elden, 2001), is a "history that doesn't simply revere the past and memorialize its great figures, objects, and events, but that distances and dissolves the forces of the past in order to enable their reconfiguration in action in the present" (Grosz, 2004, p. 122). In other words, it is not a matter of judging the past from the certainty of the present, but of searching what in it still has the dynamic potential to move us into an unknown future. For Louis Althusser (1993/2006) this is a living history, although informed by the past it is open to an "unforeseeable, not yet accomplished" (p. 264) future. There is also proximity between Nietzsche's critical history and Derrida's *hauntology* (Garoian, and Gaudelius, 2008). Created as a pun on ontology, hauntology is "a trace of voices, epistemologies, and temporalities that haunt history and awareness, where the past, present, and future come together" (Tavin, 2005, p. 101). It is then through revealing what underpins contemporary practices that we can uncover the ghostly dimension of the present, and the possible spirits of the future.

A history of the present moves like Lombardi's rhizomatic drawings, wherein lines explode into unknown directions. It starts, however, with an utterance. As Foucault (1984), I also "set out from a problem expressed in the terms current today and I try to work out its genealogy. Genealogy means that I begin my analysis from a question posed in the present" (Kritzman, 1988, p. 262, quoted in Garland, 2014, p. 367). My question, or line of flight, is – *in what ways do youth forums in contemporary art museums unfold as heterotopic spaces, which open ontological and pedagogical discontinuities?* It emerged from the intertwinement of theory and practice in my research, and opens a myriad of other lines, namely – how does change operate in museums? What is the role of education within those movements? Why are collaborative art practices pivotal to youth forums? How is the ecology of a youth programme connected to other ecologies of practice? My interest in these questions is fuelled by the acknowledged scarcity of research on this topic, in particular in contemporary art museums (Allard, 1993; Linzer, 2014; Mason, and McCarthy, 2006; Xanthoudaki, 1998). Expanding the genealogies presented in the first chapter, Plane II unfolds as an asynchronous map.

Within qualitative research, genealogy has been used as a critical method along with archaeology (Scheurich, and McKenzie, 2005). Foucault defines archaeology as a domain of research focused on the study of *implicit knowledge* [savoir] – a knowledge that, although often linked to the appearance of a theory, an opinion or a practice, is deeply different from *formal knowledge* [connaissance] that can be found in scientific books, philosophical theories, and religious justifications (Idem). In other words, formal knowledge emerges from a broad range of complex sources or conditions, and it is this entanglement that is uncovered by archaeology. Archaeology and genealogy work as "two halves of a complimentary approach,

alternating and supporting each other" (Crowley, 2009, p. 342). Despite their differences, namely the emphasis on discontinuity – truth/knowledge, of the former, versus the sense of contingency – truth/power, implicit in the latter, these two approaches share a critical intent (Garland, 2014; St. Pierre, 2000). In this sense, they expose how an institution, or practice, is not immune to its history and, I add, to its contemporaneity. My mapping combines the flow of genealogy with the epistemological rigour of archaeology.

Chapter 3. presents a more archaeological insight on the evolving existence of museums and their educational practices, highlighting the epistemological cuts that influenced the latter, whereas Chapter 4. maps the genealogies of five youth forums, namely at the Whitney, MoMA, New Museum, Tate and the South London Gallery. An important nuance in this process is the active role of the historian or, in this case, the researcher. Nietzsche linked "the historical sense to the historian's history" (Foucault, 1971/1994, p. 382), exposing thus the illusion of a universal and faceless anonymity. While making visible the historian's pretension of neutrality, genealogy is not concerned with a subjective awareness, but with what can be called a "historical awareness, a tracking of the researcher's own 'entry into knowledge'" (Hook, 2005, p. 23). To be clear, what is at stake here is not "the speaking subject, the 'I'" (St. Pierre, 2000, p. 502) – the individual researcher, but her understanding of the historical and theoretical emplacement from which she speaks. A strategy to keep true to "our existence among countless lost events, without a landmark or point of reference" (Foucault, Idem, p. 381) is to intertwine multiple sources and their distinct temporalities.

For example, when mapping the emergence of youth forums in contemporary art museums, in particular at the Whitechapel Gallery, Tate, South London Gallery, Whitney, MoMA, and the New Museum, I considered historical – publications and archive material, as well as contemporary – interviews and online content, voices. To a certain extent, genealogy turns to Nietzsche's three uses of history and astutely metamorphoses them to form a *dynamic history* (Foucault, 1971/1994). It is this layering that interests me. As Elizabeth Grosz (2004), following Nietzsche, asserts:

> What history gives us is the possibility of being *untimely*, of placing ourselves outside the constraints, the limitations and blinkers of the present. This is precisely what it means to write for a future that the present cannot recognize: to develop, to cultivate the untimely, the out-of-place and the out-of-step. (p. 117, emphasis in the original)

Similar to what happens in Mark Lombardi's diagrams where final denouements are noted in red, contrasting with the exploratory connections drawn in black, my historical mappings also combine multiple lines. These lines are expressed in words. In this sense, although not using distinct colours, my writing unfolds as a genealogical palimpsest – an untimely entanglement.

3. CHROMA BLUE MUSEUM

> *It is never possible to actually pin down or determine what museums are because they are always at the centre of their own redefinition, presenting themselves only in their estranged momentariness.*
>
> Jean-Paul Martinon, 2006.

Driven by his devotion to colour, Yves Klein (1928-1962), a French artist, created his own shade of blue – a deep matt ultramarine that he registered in 1957 as *International Klein Blue*. Used in monochromatic paintings and performances, "he considered that this colour had a quality close to pure space and he associated it with immaterial values beyond what can be seen or touched" (Howard, 2000, para. 2). Anish Kapoor (1954-), a British-Indian contemporary artist, known for his ingenious use of colour as matter in sculptures and installations, was given the exclusive rights to *Vantablack*, the blackest black ever existing, created by the company NanoSystems for aero spatial technology (Jones, 2016). Because it reflects barely any light, it can create the illusion of a flat surface when covering tri-dimensional objects. What attracts me in these two examples is how the use of colour in its purest abstract form can open endless possibilities for perception and imagination, a point that links to my notion of the chroma blue museum. To imagine a chroma blue museum, is to imagine an impermanent museum.

Chroma is a specific hue of blue or green, with the particularity of being the most distinct from human skin tones, and is used as a video post-production technique. It involves filming someone or something against a blue or green screen, which can later be replaced by any still or moving image. The possibilities are endless, as chroma blue can become anything. When envisioning a chroma blue museum I see perpetual motion, which in a Deleuzian sense means the focus is not on what a museum is but on what it does. Crucial to my understanding were the texts of Charles Garoian *Performing the Museum* (2001), David Carr *A museum as an open work* (2001), and Jean-Paul Martinon *Museums, plasticity, temporality* (2006). Drawing upon different theoretical lenses, they all see museums as a transient space and associate them with a temporality of becoming, meaning "the museum is always engaged in a temporal performativity of its own; one which can never establish any form of presence" (Martinon, 2006, p. 165), or present. It is thus, an idea, a space and a practice in flux.

Echoing this view, Janet Marstine (2006) seems to ask pertinent questions: "Are museums changing or are they merely voicing the rhetoric of change? Are museums capable

of change? Are they stuck in time limited by elitist roots? Or have they always been in the process of change?" (p. 6). I would venture to say that museums, and in concomitance their educational practices, have always been and will always be in a process of change. Driven by a myriad of forces – epistemological, sociocultural and political, as well as a myriad of voices – directors, curators, educators and visitors, they are a living entanglement. Contradictory to this open movement is any attempt to write about it. Aware of this 'conflict' I see this chapter as an accumulation of traces that form an impossible harmony. The lack of linearity is thus intentional and asks for a flexible reading. It does not seek causality but connections, visible ans invisible, between museums, education and young people.

ALTERMUSEUM

When looking at the etymology of the word museum – *musaeum* its origin can be traced back to ancient Greece where it was first defined as a *Temple of the Muses*, the nine guardians and goddesses of inspiration of literature, science and the arts (Ripley, 1969). As discussed by Eilean Hooper-Greenhill in her insightful work *Museums and the shaping of knowledge* (1992), the Musaeum of Alexandria was founded as a philosophical school, inspired by Plato's Academy and Aristotle's Lyceum, where its members – scholars and students, worked in association with the library. It was the epitome of a research centre. In this sense, it was not until the development of the Roman Empire that the dedication to the muses was associated with a collection or a treasure in itself (Findlen, 2004). During the Renaissance, influenced by the Greek and Roman humanist tradition, the museum became a metaphor for the collection and display of knowledge, even before it became an actual location. It could be just an idea or a book as a room or a building.

Although the Musaeum of Alexandria disappeared around the fourth century CE, its 'meaning' survived the passage of time, evoking simultaneously the glory of the ancient world, the cultivation of the intellect, a monumental architecture, and the positive expression of political power, which led to the choice of the word 'museum' to name the new public space that emerged in the late eighteenth century in France (Lee, 1997). If then what was privileged was the control of a body of knowledge and its use as a formative strategy, nowadays it is the pre-modern notion of a placeless entity, meaning "a transitive process of thought rather than a given collection of things" (Idem, p. 386), that is being recovered (Alexander, and Alexander, 2008). For Hopper-Greenhill "where the modernist museum was imagined as a building, the museum in the future may be imagined as a process or an experience" (2000, p. 152). What was once a futuristic vision is now a contemporary practice.

In answer to the utopic question – *what is a museum?* Janet Marstine (2006) identifies four metaphors – the *museum as shrine*, the *market-driven industry*, the *colonizing space* and

the *post-museum*. More than privileging one over the other the importance of looking at these different perspectives is to understand how they can and do co-exist in the way contemporary cultures understand museums. The museum as shrine perpetuates the image of the museum as a sacred space, a space that assigns objects an unquestioned aura. This perspective is based on the authoritarian role played by institutions, whose connoisseurship validates the authenticity of visitors' experiences (Hooper-Greenhill, 1992, 2000). Linked to a modernist tradition, this view favours the commitment to collection, preservation, and scholarship. Focusing on art museums, the metaphor of the shrine resonates with the notion of the *white cube gallery*. Envisioned along laws as rigorous as those used in building churches, where "the outside world must not come in" (O'Doherty, 1986, p. 15), the white cube operates as an architectural plinth intended to be invisible while displaying works of art.

Described as an elitist view, for Marstine (2006) the museum as shrine sits opposite to the market-driven industry approach that advocates the commitment of museums to their economic features. As she further asserts, on the one hand, there is the need for museums to raise and manage funding. Whether coming from the government, corporations, charitable foundations, and or private benefactors, it always entails a trade-off. In other words, money always comes with a direction. This can range from the suggestion to engage with a specific audience group, the visible display of a logo, the synchronization of goals, or the re-baptism of a position or gallery space. On the other hand is the decision of some museums to adopt a business model to generate income. New facilities, such as cafes or shops, Blockbuster exhibitions and all sorts of memorabilia allusive to them are examples of museums responses to the consumer society to which they are connected. As stressed by João Pedro Fróis (2011), this approach is in tune with what George Ritzer (2010) calls *cathedrals of consumption*. If initially the term was used to discuss shopping malls, thematic parks or casinos, the new cathedrals of consumption now include universities, hospitals, sports stadiums, and museums.

A more critical standpoint is implicit in viewing the museum as a colonizing space, based on the argument that "imperialist and patriarchal structures have shaped and continue to shape culture" (Marstine, 2006, p. 14), as well as collecting and or curatorial practices. What Marstine highlights from this view is both the ethical boundaries of representing non-western cultures and the male hegemony within museum leading roles. From the Medici Palace in the fifteenth century, driven by the desire to emphasise a new status of dominance, to the cabinet of curiosities, which later acted as idiosyncratic portraits of the world, and the moment when personal and private collections were transformed into public displays, that museums have converged power, knowledge and visibility (Hooper-Greenhill, 1992). In other words, "by presenting objects as signifiers, within an artificially created institutional frame, museums underline their irretrievable otherness, their separation from the world of lived experience"

(Sherman, and Rogoff, 1994, p. x). Yet, they also create a 'new' world of experience.

The fourth and last metaphor – post-museum, is more inclusive and open-ended. The notion of the post-museum was introduced by Hooper-Greenhill (2000, 2007) and the prefix 'post' announces an institution that is no longer a museum in the modernist sense, yet still relates to it.

> One of the key dimensions of the emerging post-museum is a more sophisticated understanding of the complex relationships between culture, communication, learning and identity that will support a new approach to museum audiences; a second basic element is the promotion of a more egalitarian and just society; and linked to these is an acceptance that culture works to represent, reproduce and constitute self-identities and that this entails a sense of social and ethical responsibility. (2007, p. 1)

In tune with what can be defined as a post-modern episteme[47], the post-museum view rejects the idea that knowledge and truth are neutral, objective and universal forces – instead it encompasses ambivalence, difference and reciprocity in ways of knowing (Best, and Kellner, 1991; Marstine, 2006). Put briefly, this 'new museum' acknowledges its multiplicity.

To this imperfect genealogy I add a fifth line of thought – the *altermuseum*. As with Marstine's metaphors, more than a fixed view, the altermuseum is a possibility that coexists with others, fading in and out of museums practices. It is another layer of the chroma blue museum. I borrow the notion of altermuseum partially from Nicolas Bourriaud's *altermodern*, which he used as a curatorial framework for Tate Triennial in 2009, and as a way "to delimit the void beyond the postmodern" (Bourriaud, 2009, p. 2), meaning, "in the geopolitical world, 'alter globalisation' defines the plurality of local oppositions to the economic standardisation imposed by globalisation, i.e. the struggle for diversity" (Idem). The prefix 'alter', from the Latin 'other', inaugurates a centrifugal movement. I associate this movement with museums efforts to reach out to their diverse audiences, namely youth, an epistemological and physical dislocation from their collections to the communities they serve. Although not synonyms, this approach is linked to the debates around the social relevance of museums. In this sense, contemporary emphasis on inclusive and participatory practices that target specific groups needs to be considered as part of a wider entanglement.

In an attempt to become more inclusive and reconcile their historic commitment to collection, preservation and exhibition with a new understanding of their publics, museums have begun to problematize the lacks in their programming, and progressively carved out a

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[47] Michel Foucault introduces the concept of episteme in *The order of things: An archaeology of human sciences* (1966/2005) and describes it as a body of ideas that shaped the knowledge of a specific period of time. He identified three main epistemes – *Renaissance*, the *classical* and the *modern*, produced by ruptures in economic, social, cultural, political and scientific.

new social mission (Hein, 2000; Ross, 2004). In 1985, the journal of the International Council of Museums (ICOM) presented a definition for a *New Museology*,

> [A] movement of criticism and reform incorporating new developments in the social and human sciences with the aim of revitalizing techniques of display, exhibition, and communication, and ultimately, altering traditional relationships between the institution and the public. (*Museum 148*, 1985, quoted in Starn , 2004, p. 71)

The term 'new museology' is used to refer to new theoretical perspectives in museum studies as well as changes in their practices (Ross, 2004). Historically, this movement also unfolded in response to artists' voices, "who, beginning in the 1960s, proclaimed that all representation is political and who articulated through their work a critique of the museum" (Marstine, 2006, p. 6)[48]. This 'inversion of roles', when artists begin to have a say in how museums display and interpret their works, is of interest as it inaugurates a new direction of influence, which further challenges museums to negotiate their curatorial and educational practices[49].

Put briefly, this new museological attitude is more concerned with asking, than with answering, questions (Hein, 2000). Transversal to both theory and practice is the belief that museums have the potential to be effective agents of social change whilst empowering individuals and communities. However, as stressed by Theodor Low in his pioneer work *The museum as a social instrument* (1942), "the conception of the museum as a social instrument is not a modern innovation in the history of museum philosophy" (p. 7). From the Victorian municipal galleries, which under liberal ideals were established across the UK during the nineteenth century, namely the Whitechapel Gallery, with the mission to 'bring art to the people' (Waterfield, 2015; Robertson, 2004); to the progressive inspired museums in the US that since the 1920s advocated an integrated understanding of museums and their action in improving people's lives (Hein, 2005, 2012; Low, 1942). And, more recently, the social inclusion discourses which, driven by an economic and political agenda, privilege outreach work (Sandell, 1998, 2003; Sandell, and Dodd, 2001; Silverman, 2010), museums have always *also* been in extension.

My choice for these three moments and their echoes is intrinsically linked to how they are connected to, and connect, museums turn to young people and, more specifically, the six ecologies I focus on my research – the Whitechapel Gallery, Tate, South London Gallery,

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[48] Janet Marstine (2006) highlights three events that contributed to this change – the Civil Rights movement, the Dada and Surrealist exhibitions, and the writings of Walter Benjamin, which respectively inspired artists to challenge "the museum to be more inclusive (…), showed that, to transform art, artists also needed to transform spaces of display. And (…) that aura and authenticity are social constructions" (p. 6).

[49] I further discuss this in the section *Collaborative return* in relation to the influence of contemporary art practices in the emergence of collaborative practices in museums.

Whitney, MoMA, and the New Museum. Concomitantly, and this is the point I highlight in this chapter, the debates on the social role of museums open a tacit and implicit dialogue with their educational practices. That is so, partially, because "the social 'service' that museums perform is essentially always education: museums in general do not feed the hungry, clothe the poor or heal the sick (except spiritually and emotionally); they provide experiences that are educative" (Hein, 2012, p. 179). This is not a consensual assumption. However, it opens important epistemological and ethical questions, which mine the territory of education in museums when commited to social inclusion discourses. For example, "today it is seen more clearly than ever that it is the demonstrable and visible social use of museums that justifies support and financial investment, whether from government, sponsors or individual visitors" (Hooper-Greenhill, 1999, p. 3). To further understand the politics at play in the altermuseum approach I map the transition from education to learning to participation in museums.

~~Education~~

When thinking about museums and education it is easy to be confronted with a vast spectrum of possibilities and uncertainties. Two apparently antagonistic perspectives can explain the conflict of meanings: "on the one hand, the museum understood as an educational institution in its own right, and on the other hand, activities specially planned and organized with clearly defined teaching objectives" (Hooper-Greenhill, 1991, p. 1). Since the beginning of their formation museums have been linked to education. However, the meaning of the educational role of the museum has changed significantly throughout the years. The first public museum, the Louvre, opened in 1793 and was initially named *Palais du Peuple* [People's Palace], which reflects its intention to be accessible to all, although no attempt was made to elucidate or interpret exhibitions for the public, and education was limited to mere exposure to works of art (Rawlins, 1978). This example resonates with the first meaning mentioned by Hooper-Greenhill wherein the educational dimension of the museum is a synonym of visitors' access to its collection.

To some extent the acceptance of education as a specialized function of museums is mainly a twentieth century phenomenon and can be linked to "the emergence of modern human development theory, the establishment of the social sciences as legitimate academic subjects, and the establishment of the modern state school and its rejection of the classical curriculum" (Hein, 2006, p. 342). Contemporary emphasis on learning and participation in museums is often described as a paradigm shift, based on the idea that museums in the past were obsolete, inward-looking collections of objects, whereas today they are acclaimed as educational institutions committed to their diverse publics (Hein, 2012). However, although museums have faced many changes throughout time, I do agree with George Hein "that

drawing such a stark contrast between the past and the present missions of museums is simplistic, and also misses the opportunity for advocates to benefit from the long tradition of the practice of education" (2012, p. 178) in museums. The challenge is thus to resist doing tabula rasa and look for the traces and intertwinements that permeate contemporary practices.

In 1907, Benjamin Ives Gilman, a curator at the Museum of Fine Arts in Boston, introduced and supervised the pioneering work of *docents* who acted as museum guides, helping visitors to engage with the works on display (Buff et al, 1977). The docent movement was grounded on the belief that the visit to an exhibition could benefit from the input of someone trained to communicate its meaning. However, despite his practice, Gilman believed that "a museum of art is primarily an institution of culture and only secondarily a seat of learning" (Gilman, 1923, xi, quoted in Tapia, 2008, p. 38). Influenced by aesthetic formalism, Gilman advocated the principle that art was essentially for aesthetic enjoyment, not for education. In his view, education could complement, but never replace pure contemplation. According to Dillon Ripley (1969) the main issue that divided museum professionals in the twentieth century was whether the museum should be preserved as a sanctuary for aesthetic contemplation, targeting a cultured elite, or whether it should become a public educator. Resistance to education emerged mainly within art museums, where curators were more interested in the establishment of collections than in their public use.

For Melinda Mayer (1998) this debate was framed by the following question – *is the primary mission of the art museum to serve people or works of art?* The implicit or explicit answers to this question have shaped the nature of art museums and art museum education. In other words, "the division of labour between curating and educating has been described as caring for objects versus caring for people; or aesthetic versus educational; or scholarship and research versus public education" (Kaitavuori, 2013, p. xi). Although this polarized vision has been gradually dissipated it still echoes through contemporary practices. For example, even the acclaimed *educational turn*, which implicates the use of educational formats, structures, discourses and processes as curatorial and art practices (O'Neill, and Wilson, 2010), is apparently hostage of this hierarchy. As mentioned by Kaija Kaitavuori in the introduction to the book *It's all mediating: Outlining and incorporating the roles of curating and education in the exhibition context* (Eds. Kaitavuori, Kokkoken, and Sternfeld, 2013), those already involved with educational practices in art museums have been left out of this debate.

She further stresses that, "the phenomenon of the educational turn is relatively hostile to the education work that takes place in museums and galleries" (Kaitavuori, 2013, p. xiii). Although guarded between parentheses, Andrea Phillips (2010) note reiterates this intuition.

(Here I should be clear that I am not referring to the work traditionally carried out by museum and state-funded gallery education and interpretation departments, although increasingly, the curators of these departments are working with artists who are conceptually and politically interested in education rather than artists whose work has been determined as community or school-friendly and so form a nexus or point for alternative pedagogical projects). (p. 93)

I struggle to understand the need to mark these boundaries. I struggle to see the difference between this and Gilman's vision. However, my purpose here is not to feed the curatorial versus educational battle, but to dissipate the emphasis on dualities. A discussion I address through the notion of the supplement.

In his work *Of Grammatology*, Jacques Derrida (1967/1997) elaborated, along with other ideas, on a *new logic of the supplement*. In order to expand Derrida's new logic of the supplement to think about art museum education I briefly introduce his complex philosophy. This task is made more difficult as Derrida seems to slide astutely in-between concepts whose meanings overlap and expand each other, making it a bigger challenge to distil his ideas, and potentially a risk to isolate one specific concept. For Madan Sarup (1993), in trying to understand Derrida's work one of the most important concepts to grasp is *sous rature* [under erasure]. To put a word under erasure is "to write a word, cross it, and then print both word and deletion. The idea is this: as the word is inaccurate, or rather, inadequate, it is crossed out. Since it is necessary it remains legible" (Idem, p. 35). Derrida borrowed this strategy from Martin Heidegger, who often placed ~~being~~ under erasure, as he believed the word was inadequate yet necessary. The strikethrough warns the reader of the provisional status of a word, as there is no one-to-one correspondence between signifier and signified.

One of Derrida's main concerns is the role and function of language. In his view, western intellectual tradition was overshadowed by a conceptual problem – the domination of speech over writing, or phonocentrism. From Plato's philosophical arguments right up to Ferdinand de Saussure's linguistic structuralism "the spoken word was seen to be a symbol of a mental experience, whereas the written word was seen to be a symbol of an already existing symbol" (Meszaros, 2004, p. 44). This logic of secondarization placed writing within an irreversible chain of addition, wherein speech was considered as a 'natural form' of thought, and writing as a mediated representation of speech. According to Derrida the idea of origin propelled such hierarchical relation between speech and writing by perpetuating the myth of addition, "of supplementarity annulled by being purely additive" (1967/1997, p. 167). He also related phonocentrism to logocentrism, the belief that 'logos', the Greek term for reason or thought, is the central principle of philosophy and consequently that speech, and not writing, is the central principle of language.

With his contemporary approach to the philosophy of language Derrida breaks from classical approaches by refuting the continuous desire to maintain the primacy of the voice, or speech as that which is closest to sense, to consciousness and to truth (Daylight, 2012). His critique of the metaphysics of presence is partially a critique of the ideas of interiority and origin as possible, a priori and superior conditions.

> Derrida argues that phonocentrism-logocentrism relates to *centrism* itself – the human desire to posit a 'central' presence at beginning and end. He states that it is this longing for a centre, an authorizing pressure, that spawns hierarchized oppositions. The superior term in these oppositions belongs to presence and the logos, the inferior serves to define its status and mark a fall. (Sarup, 1993, p. 41, my emphasis)

The *accessory supplement*, as Derrida calls it, exists therefore in a constant binary state of inferiority, reinforced by the superiority of that which it supplements. It is this strict duality that he contests and tries to deconstruct with a new logic of the supplement.

Derrida expands Jean-Jacques Rousseau's concept of the supplement in order to reinterpret the relation between nature, culture and writing. For Rousseau, the difference between nature and culture, or speech and writing, predicated a hierarchical and binary relation in which the second terms performed an auxiliary role in relation to the first ones. In other words, Rousseau regarded the supplement as instrumental to what he believed to be the natural and original *truth*. It is this perpetual duality that Derrida contests, because "either writing was never a simple supplement, or it is urgently necessary to construct a new logic of the supplement" (1967/1997, p. 7). In his deconstructive approach to the speech/writing binary, Derrida argued that the supplement is actually something that fills in a lack in something, meaning that writing supplements speech only because speech is already lacking in something. This argument reveals the dual and complex signification that cohabits within his new logic of the supplement.

The supplement, as Derrida (1967/1997) describes it, is always a double – it is at the same time that which is added to something, and that which compensates for something that is missing.

> The supplement adds itself, it is a surplus, a plenitude, the fullest measure of presence. It cumulates and accumulates presence. (…) But the supplement supplements. It adds only to replace. It intervenes or insinuates itself in-the-place-of; if it fills, it is as if one fills a void. (…) As substitute, it is not simply added to the positivity of a presence, it produces no relief, its place is assigned in the structure by mark of an emptiness. (p. 145)

It is a mark of presence and a mark of absence, "a strange but necessary cohabitation, one that *forms* part without *being* a part, one that belongs without belonging" (Meszaros, 2004, p. 43, emphasis in the original). In other words, Derrida's new logic of the supplement advocates a

transition from a hierarchical understanding towards a 'tense' relation between supplement and what is supplemented.

Along with the complexity inherent to Derrida's writing I struggled with the fact that while deconstructing the accessory supplement he kept using the same term – supplement. I suppose this is in line with his notion of *trace*, an always ambivalent term for a "mark of the absence of a presence, an always already absent present, of the lack at the origin that is the condition of thought and experience" (Spivak, 1997, p. xvii). It may then be that supplement is now ~~supplement~~ a logic that works only under erasure. In expanding Derrida's argument to think of education in art museums, the point I want to make is how a binary operation is often implicit in the relation between educational and curatorial practices in museums, wherein the former is seen as an accessory supplement of the latter (Figure 5). Although efforts have been made to overcome this dichotomy these have sometimes led to an inversion of this relation, namely in approaches that assign an instrumental role to art as a way to stress its educational and social potential. In this sense, to replace the 'primacy' of art with education is just another way to perpetuate an authoritative voice.

<p style="text-align:center">Art   /   Museum   /   Education</p>

<p style="text-align:center">Figure 5. Art museum education.</p>

<p style="text-align:center">Art   Museum   Education</p>
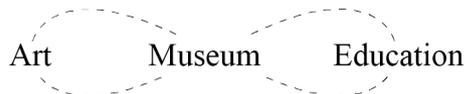
<p style="text-align:center">Figure 6. ~~Art museum education~~.</p>

However, when operating under a new logic of the supplement, which for Derrida (1967/1997) contests the idea of presence and origin as a priori and superior conditions, the relation between art, museums and education can unfold beyond hierarchical boundaries. This, in turn, draws a collaborative flow where-when educational and curatorial practices are performed *with* art (Figure 6). Inspired by Derrida's gesture, I propose we read art museum education always under erasure – ~~art museum education~~, as this expresses its interchangeable and provisional action. In other words, there is no direct correspondence between art museum education as a theoretical form and the myriad ways it constantly comes together and goes away in practice. In an attempt to further expand my argument, the following three sections map, respectively, the seesaw movement between essentialism and instrumentalism in the

twentieth century in art museum education; the transition from education to learning to participation in museums, in response to the postmodern turn; and the collaborative return in contemporary educational practices in museums, which is implicit in their work with youth.

Essentialism versus Instrumentalism

While mapping modern art museum education I considered the time span between 1920 and 1990. As it happens with any attempt to organize history, different authors within art museum education literature have suggested different genealogies where similar events seem to fit[50]. At first sight this might appear to be a fragmented panorama. However, in his pioneering work on *The historical and philosophical foundations of art museum education in America*, Terry Zeller (1989) highlights three main approaches to education in museums – *aesthetic*, *cultural*, and *social*. Despite focusing on American art museums, his work presents a theoretical rationale that can be extended to other geographies. These three philosophies can be seen as 'operative categories' in the sense that few museums were strictly linked to only one of them. According to Zeller, "regarding art museum education, one might well speak of philosophical orientation or inclination rather than ideological purity" (p. 79). In this sense, I briefly describe these three approaches as lines of thought.

The aesthetic approach was grounded on the idea that only by exhibiting works of the greatest aesthetic quality could museums accomplish their educational function. When framed by this principle, education was implicit in visitors' direct appreciation of artworks and did not require any auxiliary 'apparatus' (Zeller, 1989). This passive and minimal approach towards art and education reached its peak with the input from *formalism*. Influenced by Immanuel Kant's *Critique of Judgement*, formalism advocated that aesthetic values were autonomous features of the artworks and that aesthetic judgement was isolated from any ethical or social issues (Arriaga, 2009). Following this view, encounters with art did not need any explanation and should be mainly aesthetic, sensorial and contemplative. In the words of Roger Fry, "a work of art can never rightly be regarded as a means to something else, it is only rightly seen when regarded as an end in itself" (Reed, 1996, p. 102, quoted in Tapia, 2008, p. 38). Although by the 1940s the aesthetic approach had faded out of prominence, the centrality of the artwork has for long prevailed within art museum education.

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[50] For Carla Padró (2005) there are five narratives in art museum education history – the *Formal and Aesthetic*, the *Disciplinary*, the *Experiential*, the *Communicative*, and the *Critical Culture*. Juliet Tapia (2008) identified three distinct strands that constitute modernist traditions in art museum education – *Museum education as humanist pragmatism*, *Museum education as idealistic inclusiveness* and *Museum education as aesthetic formalism*. Elliott Kai-Kee (2011) opted for a chronological guideline to map museum education – *Progressivism and the expansion of programs* (1920s and '30s), *Volunteerism and experiments in programming* (1940s and 50's), the *Ivory tower and the discotheque* (1960s and '70s), An uncertain profession (1980s), and *Postmodernism and constructivism* (1990s and 2000s).

While also privileging artworks, the cultural history approach advocated that they do not speak for themselves, and therefore contextual information was needed to help visitors engage with museums collections (Zeller, 1989). The input from social history of art, which expanded initial art history practices mainly focused on iconography, was crucial to this view of art museum education. According to Theodore Low (1942) the cultural history approach allowed museums to become more appealing to a wider audience by helping visitors gain access and understand cultural artefacts from the past and present times. The walk-and-talk tour is an example of educational practices influenced by modernism and cultural history. However, "the goal of these tours was to transmit the expert information that would illuminate the works of art in the collections" (Mayer, 2005, p. 44). In this sense, despite being given a contextual framework, the role of the visitor was still seen as passive and silent.

On a parallel route to the aesthetic and cultural history approaches, art museum education was influenced by the social approach. What distinguishes this approach was the belief that museums could change people's lives (Zeller, 1989). Instead of just improving individuals' knowledge of art or their aesthetic sensibility, the social approach recognized in the museum a force to change its audiences. In the UK, a pioneer example of this view was the *South Kensington Museum*. Created in 1852 in London, and later renamed *Victoria and Albert Museum* (V&A), it emerged from the success of the Great Exhibition of 1851 and was envisioned as "an art element in a larger scientific, practical and educational enterprise" (Robertson, 2004, p. 2) that included the Natural History Museum and the Science Museum, among others. This metropolis for learning was grounded on the belief in the benefits of learning based on objects. Under the direction of Henry Cole, who organized the museum with the needs of the public in mind, the main priority of the South Kensington Museum was education[51]. As discussed by Gilles Waterfield (2015), imbued in a similar educational ethos, a series of Public Art Galleries, including the Whitechapel Gallery, was established across the UK with the intent to make art accessible to the people.

While the aesthetic and cultural history approaches to education were art-centred, the social approach was people-centred. In this sense, its impetus was not on "art-for-art's sake but art as an instrument for improving the quality of life [which was] the primary concern of those who subscribe to the social philosophy of museum education" (Zeller, 1968, p. 66). During the 1870s and 1880s the American art scene witnessed the opening of some of its major art museums, namely the Metropolitan Museum of Art in New York (1870), the

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[51] According to Terry Zeller (1989), "it is highly significant for the development of museum education in the United States that not Paris' Louvre, not Berlin's Kaiser Friedrich Museum, not London's National Gallery, but the South Kensington Museum became the example American art museums were to emulate" (p. 12). Also worth noting is the influence it had on Frank Oppenheimer's vision for the youth programme Explainers, which was started in 1969 (Oppenheimer, 1991, Hein, 2012).

Museum of Fine Arts in Boston (1870) and the Art Institute of Chicago (1879), which all included education in their founding charters (Rawlins, 1978). This decision was mainly influenced by the interest of upper classes to impose a form of social control on underprivileged classes, "their expressed desire to 'provide art for all people' was backed up by arguments that museums could provide uplifting moral education, cultural refinement, and vocational training which would 'elevate the order' of society" (Idem, p. 5). This reveals how the attractive openness to all hid a subversive educational interest, a top-down interest of acculturation.

The work of progressive educator John Dewey, and the progressive education movement were an important reference for the development of museums social conscience in the US (Hein, 2004, 2006a, 2006b, 2012; Kai-Kee, 2011; Tapia, 2008). The application of the term 'progressive' has, since its inception by the end of the nineteenth century in the United States, spread to a wide range of educational practices, including in museums (Low, 1942). However, Dewey was critical of its overuse, claiming that it should only be applied to describe educational programmes that combined active learning with a social goal, and a commitment "to find ways to acknowledge, incorporate, and validate the many communities that make up our democracy" (Hein, 2012, p. 182). Despite the influence of the progressive education movement, most attempts to use museums to improve society did not allow visitors to have an active role in determining the programmes that would 'help' them (Padró, 2005), meaning the inclusive and social impetus operated more as an educational rhetoric than as an institutional commitment.

Although education was part of many museums since their early days, theoretical, evaluative, and researched-oriented literature only emerged in the 1970s (Buffington, 2007). Different theories have interchanged over time and for David Ebitz (2007) there is a common feature on how they dialogue with art museum education.

> [T]hey have been developed and brought to us from outside the field of museum education, though they resonate with our practice, they do not form that practice; they all too often ignore the personal, historical, and structural tensions in which educators have struggled in the 'contest area' of education in art museums (…). (p. 26)

One of Ebitz's main criticisms is the fixed position so often adopted by each theory, focusing either on the *object*, the *context* or *society*. This emphasis seems to resonate, respectively, with the aesthetic, cultural history, and social approaches. It also keeps true to the ethos of the accessory supplement, meaning that although distinct these views followed a binary logic.

While mapping my literature review on art museum education, I kept recalling some of my previous readings on art education. This was so because so many echoes emerged

about what were the epistemological, sociocultural and political forces that have shaped art education throughout time[52]. I do agree with Hooper-Greenhill (2007) that, "the sites for learning in both museums and galleries are not the same as in schools or in other sites for formal learning" (p. 33). Museums are not framed by an official educational system that binds them to a set curriculum or strict assessment criteria. Notwithstanding, art education and art museum education share common territories. The main one is that their core focus is art. Both teachers and museum educators have struggled and still struggle to make their voices heard within the institutional framework where they act. And apparently the arguments they found to defend their positions were similar.

According to Roger Clark (1996) there are main two strategies that synthetize the efforts made to integrate the arts in schools during the twentieth century – *essentialism* and *instrumentalism*[53]. On the one hand, essentialism was grounded on the principle that art has an inherent value and for that reason could be seen as an autonomous and valid discipline per se. On the other hand, instrumentalism considered art as a way to facilitate broader educational goals and promote social harmony. In other words,

> If society saw education as a means of creating an individual culture, art was seen as a tool for developing cultured tastes and cultural accomplishments. If schools were to prepare citizens to contribute to the economic value welfare of the nation, art was to be taught as an important vocational skill. If the school's major task was to develop man's creative intelligence, art became a means for unlocking the child's potential creativity. (Eisner, and Ecker, 1966, p. 12, quoted in Silver, 1978, p. 16-17)

In sum, the pedagogical duality that shaped art education in the twentieth century was mainly a philosophical question, where the core issue was the positioning towards art and education.

Seen from a political perspective, the assumptions informing modern art education can be divided in two main groups – a reactionary right wing and a liberal left wing (Rugg, and Schumaker, 1928, quoted in Efland, 1990). Whereas, the first favoured a more traditional doctrine and logical thinking, the latter stressed individual growth and spontaneity. Within art museum education the dissonant features that characterized the aesthetic, cultural history and social approaches, seem to echo this 'epistemological schizophrenia'. In this sense, the first two are closer to an essentialist view of art, which privileges its hierarchical authority, and the

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[52] Nevertheless, little reference is made to museum education in works such as *The history of art education: Intellectual and social currents in teaching the visual arts* (Efland, 1990), *Art education: Issues in postmodernist pedagogy* (Clark, 1996), *The quiet evolution: Changing the face of arts education* (Wilson, 1997), or *Postmodern art education: An approach to curriculum* (Efland, Freedman, and Stuhr, 1996).

[53] As Clark (1996) stresses this is a simplified 'vision' of art education, as in practice it entails a messier entanglement of forces and movements, both the US and the UK.

latter follows an instrumental perspective that advocates its social and educational potential. The preposition 'versus' that separates essentialism and instrumentalism in the heading of this section further highlights the tension between the two. In sum, modern art museum education evolved as a fragmented field in which educators "have negotiated the everyday problems of museum teaching, responding in turn to changing ideas about museums and education, to changing beliefs about interpretation, to social and political events, and to the demands of an ever-changing public" (Kai-Kee, 2011, p. 46). This permanent negotiation is still a main feature of contemporary educational practices.

From education to learning to participation

The either/or solutions that characterized modernist thought were dissipated with postmodernism, as ambivalence became a touchstone. An example of this change in art museum education is the gradual transition from the word 'education' towards the use of 'learning' (Golding, and Modest, 2013; Hein, 2006a; Roberts, 1997) and, more recently, 'participation' (Sternfeld, 2013; Allen, 2008).

> It may be that the term 'education' has become too restrictive and misleading for the museum setting. In fact, there has been a conscious shift towards the use of language like 'learning' (emphasizing the learner over the teacher), 'experience' (emphasizing the open-endedness of the outcome), and 'meaning-making' (emphasizing the act of interpretation). (Roberts, 1997, p. 8)

As for the use of participation it follows two impulses – the democratisation of the museum space, which aims at empowering their audiences as co-producers of knowledge, and the emergence of participatory art practices that test new modes of being and working together for artists, museums and communities. However, as Gayatri Spivak (1997) asserts, "to make a new word is to run the risk of forgetting the problem or believing it is solved" (p. xv). In this sense, to replace the word education with learning or participation in the discourses of museums is more than semantics – it entails a deeper epistemological turn.

I present a brief genealogy of Tate's evolving education programme as an example of such change. Although opening in 1897 it was not until 1969 that the first educational team of Tate was formed, leading to the creation of the Education and Exhibition Department in 1970 (*Tate Education History*, n.d.)[54]. In 1980 the Education Department was emancipated from exhibitions, which gradually contributed to its visibility within the institution. Twenty years later, the programme *Transforming Tate Learning* began to be implemented, a more radical initiative, which placed learning at the core of the institution (Cutler, 2010; Pringle, 2013).

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[54] Tate is now a family of four galleries, including Tate Britain and Tate Modern in London, Tate Liverpool and Tate St Ives, which opened respectively in 1897, 2000, 1988, and 1993.

This movement was grounded on "the idea that learning enhances the economic and cultural standing of the museum" (Sayers, 2014b, p. 58). In tune with the contemporary emphasis in participatory practices, *Tate Exchange* was officially launched in September 2016 as "A space for everyone to collaborate, test ideas and discover new perspectives on life, through art" (*Tate Exchange*, n.d.). It is an annual, theme-based initiative that intends to bring together the museum and its partner organizations, with artists and visitors in on-going, creative and critical encounters. These three moments illustrate the metamorphic ethos of education in museums as well as the gradual turn towards participation.

Since the 1990s three main lines of thought have permeated art museum education – *constructivism*[55], *hermeneutics*[56] and *critical pedagogy*[57] (Buffington, 2007). However, these do not act as one-way narratives. On the contrary, postmodernity is defined by the incredulity towards metanarratives. It is against the assumption of a total knowledge that Jean-François Lyotard (1992) proposed small narratives, which favour the multiplicity of theoretical views. Although, as stressed by Terry Zeller (1989), there was never a unique metanarrative in art museum education, during the twentieth century it was influenced by either/or approaches, which have been gradually replaced with an 'and…and…and' attitude. Despite their nuances constructivism, hermeneutics, and critical pedagogy share a common principle, which is that individuals are neither passive nor their needs uninformed. The belief that people actively participate in the construction of their worlds urged museums to reinterpret their educational practices and descend "from the heaven of authoritative certainty to inhabit the flatlands of

[55] George Hein (1998, 2002) was one of the most avid proponents of constructivist theory in museums, applying it both to exhibition design and education. His *Constructivist Museum* project advocated that museum education should help visitors in establishing connections between their prior knowledge and their experiences in museums. It is important to note, though, that constructivism is not a specific pedagogy but a theory formalized by Jean Piaget, influenced by John Dewey and Lev Vygotsky, to further understand the complexity of learning processes (Hein, 1998). *The Contextual Model of Learning*, developed by John Falk and Lynn Dierking (1992, 2000), is another example of the influence of constructivism in museum education.

[56] With its origin in the Greek god Hermes, whose task was to interpret the words of gods and make them accessible to people, hermeneutics is the theory and practice of interpretation. In the twentieth century Hans-Georg Gadamer, a German philosopher, was a key figure for hermeneutics and his approach to aesthetics has provided an important framework for educational practices in museums (Burnham, and Kai-Kee, 2007). What art museum education shares with the hermeneutics of Gadamer is "the core premise that dialogue and conversation are the foundation of understanding and interpretation" (Idem, p. 163). In this sense, visitors are seen as active participants in a shared meaning process (Hooper-Greenhill, 1999).

[57] Henry Giroux (2011) is one of the main contributors to critical pedagogy, stressing the need to deconstruct the contradiction inherent to what schools say they do, namely through their curriculum, and what they actually do in practice. Although he built his rational around schools it has expanded, in tandem with Paulo Freire's pedagogical thought, which stresses social activism against cultural oppression, to think of the visible and invisible politics operating in museum education (Mörsch, 2011b; Padró, 2011). Within this framework one of the challenges to museum educators is to critically analyse their own ideologies and values and how these inform their practices.

doubt" (Hein, 2000, p. 142). This unknown and uncertain territory, when navigated with trust, opens new ways for dialogue between museums and their audiences.

In art museum education, the move away from positivism was propelled partially through the appropriation of constructivism.

> A positivist, or realist, epistemology understands knowledge as external to the learner, as a body of knowledge absolute in itself. Knowledge is defined as that which can be observed, measured and objectified. A constructivist epistemology, on the other hand, understands knowledge as constructed by the learner in interaction with the social environment. Subjective interpretation cannot be avoided; it is part of what knowing is about. (Hooper-Greenhill, 1999, p. 68)

Following the postmodern turn, to adopt constructivism, hermeneutics and critical pedagogy, challenged museums to recognize that as institutions of culture they suggest meanings and those meanings are not truths, but interpretations that can be expanded by visitors meaning making processes (Mayer, 2005; Meszaros, 2006). In other words, this change led museums to "examine the traditional tasks of education as well as the possibility of thinking about the educational as something that overcomes the function of reproducing knowledge and becomes something else – something unpredictable and open" (Sternfeld, 2010, para. 3), in sum, a participatory experience.

As with any other social, cultural, and educational space, museums are involved in implicit and explicit politics of exclusion since their practices speak both to their visitors and non-visitors. In this sense, a critical approach is relevant for the questions it asks, namely – "What culture shall be regarded worthy of display and which shall be hidden? (…) What voices shall be heard and which will be silenced? Who is representing whom and on what basis?" (Jordan, and Weedon, 1995, p. 4, quoted in Mayo, 2013, p. 146). Such awareness and critique allows museums, and museum education, to perform a wider role in their visitors' lives. For Eilean Hooper-Greenhill (1999) "it is not enough to focus only on the learning strategies of individuals, and the educational potential of museums and their collections, it is also necessary to place this within a knowledge of the social and cultural role that museums play" (p. 22). This, in turn, exposes the crossovers between culture, politics and pedagogy.

While mapping contemporary art museum education, Carmen Mörsch (2011a, 2011b) describes four discourses – *affirmative*, *reproductive*, *deconstructive*, and *transformative*. The affirmative discourse maintains the authoritative voice of the museum and targets mainly the expert audience, taking the form of debates and lectures. With a similarly dominant ethos, the reproductive discourse "assumes the function of educating the public of tomorrow and, in the case of individuals who do not come of their accord, of finding ways to introduce them to art" (Mörsch, 2011b). Drawn in tandem with critical museology, the deconstructive discourse

critically analyses the function of the museum, art and education. As for the transformative discourse, it aims at "expanding the exhibiting institution and to politically constitute it as an agent of societal change" (Idem, p. 10). These four discourses make visible the intricacies of educational practices in museums, as they unfold in relation to the epistemological, sociocultural and political forces that in-form museums. Similar to what happens with Janet Marstine's metaphors, there are different aspects of Mörsch's discourses operating at the same time in practice. In this sense, they form a palimpsest – a chroma blue palimpsest where-when multiple layers co-exist.

Each of these discourses "carries its respective concepts of education, namely, what it considers education to stand for, how it takes place, and whom it addresses" (Mörsch, 2011b, p. 12). The subjective, transitory, and site-specific ethos of educational practices in museums is of interest here. To quote Terry Zeller, "one must look to the words and actions of directors and trustees as well as museum educators and curators in one's search for the philosophical foundations of museum education" (1989, p. 12). This is an impossible genealogy. However, its impossibility is at the heart of art museum education. As a transdisciplinary field, it sits at the intersection of several discourses – aesthetics, art history, art practice, cultural studies, educational studies, psychology, philosophy, sociology, and other fields of study. It belongs to none of them but is influenced by all, which explains the difficulty in naming what is art museum education. Following a Deleuzian impulse, I am more concerned with what it does than with what it means. In other words, it is matter of movement – turns and returns, which intertwine theory and practice.

Collaborative return

Collaborative practices are not new either for artists or for education. Focusing on the latter, in particular within art museums, one example comes to mind – the *Artists in Schools* programme on offer at the Whitechapel Gallery since 1980. Inspired by similar initiatives developed in the US since the early 1960s, Martin Rewcastle, who was the Education and Community Officer between 1977 and 1983, and Jenni Lomax, who hold that position until 1990, created residencies for artists in schools as a way to further develop the gallery's engagement with the local communities (Lomax, 1989; Mörsch, 2004). My interest in this reference is twofold. On the one hand, it speaks to the turn towards collaborative practices in museums across the UK and the US, which can be linked to the work developed with youth, and, on the other hand, it exposes the politics involved in these movements. The projects that influenced Rewcastle can be seen as an example of the arts-in-education movement in the US. These, in turn, emerged in response to the civil rights, women's liberation and anti-war movements (Efland, 1990). Driven by a strong social agenda, the arts-in-education approach

privileged practice-based projects, often led by artists and developed through partnerships between schools, museums and arts councils.

For its advocates "art was not a discipline. Rather it was 'an experience', to be had by participating in the artistic process" (Efland, 1990, p. 245). A progressive echo comes through in this view, as it resonates with John Dewey's approach – experimental and pragmatic, to learning and its democratic potential (Hein, 2004, 2012). As noted by George Hein, "periods of progressive museum education were closely allied with surges in progressive education in schools and, in turn, paralleled active periods of progressivism in the larger political arena" (2012, p. 13). These entanglements were also determinative of museums turn to youth outside the school environment in the US and explain the emphasis on practice-based and artist-led initiatives[58]. Another particularity of the arts-in-education movement is that it "originated in the world of federal agencies and private foundations" (Efland, 1990, p. 247), meaning it was linked to volatile funding opportunities, a problem that also haunts educational initiatives in museums, namely when committed to a rhetoric of social activism. Focusing on the British context, the turn to youth and the choice for collaborative practices followed similar paths.

Felicity Allen discusses in her insightful work on *Situating gallery education* how, since the mid 1970s, gallery education in the UK "has been both a distinct and overlapping artistic strategy which is integrally connected to radical art practices linked to values aired and explored in the liberation movements of the 1960s and 70s" (2008, p. 2)[59]. The emphasis on community-based practices emerging at the time in the art world gradually permeated museums and their educational programmes. This encounter responded also to cultural and art policies that stressed the social role of art and museums (Selwood, 1997). As summarised in the report *Arts in their view: A study of youth participation in the arts* (1995), youth arts initiatives outside of school "grew out of three traditions: theatre, community arts and the youth service" (Harland, Kinder, and Hartley, p. 12). Implicit in all of them is the emphasis in participation as the preferred mode of address to engage with this age group. Nowadays, the participatory impetus is widely established in museums practices with youth and with other community groups, especially in contemporary art museums[60].

I associate this commitment with the concomitant growth of participatory practices in contemporary art. However, as Felicity Allen, drawing on Declan McGonagle (2007), asserts,

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[58] Two examples are the *Youth Program* (1967-1976) and the *Studio Classes* (1938-1969) developed at the Whitney and MoMA, and which I further map in Chapter 4.

[59] Felicity Allen (2008) uses the term 'gallery education' as a way to stress its "relation to art practice and radical activism" (p. 11).

[60] This is stressed, for example, in the recent issue *Time and space: Hosting and commissioning artists* (2016) of the journal Engage, which addresses emergent modes of collaboration between artists, art organisations and their audiences.

although there are similarities between contemporary participatory art practices with the 1970s community arts movement, "contemporary process-based art has *negotiation* at its centre, in contrast to issues of representation" (2008, p. 9, my emphasis), which were at the heart of the former. A similar argument is put forward by François Matarasso (2013) in his essay *'All in this together': The depoliticisation of community art in Britain, 1970-2011* as he too highlights the journey from 'community arts', a term coined in the 1970s, to 'participatory arts' in the 1990s, which describes "a transition from the politicised and collectivist action of the seventies towards the depoliticised, individual-focused arts programmes supported by public funds in Britain today" (p. 216). These distinctions rarely unfold as a clear cut but are often blurred in practice, in particular when expanded to educational practices in museums.

In 2006 Claire Bishop introduced the term *social turn* in her widely read essay *The social turn: Collaboration and its discontents*, to describe the recent *return* to socially engaged art practices that are collaborative and involve people as the medium or material of the work, thus privileging process over object. The gradual shift from object-centred to context-centred practices and, more recently, to socially engaged artworks, which focus on collaboration and participation, can be linked to three main historical moments – the modernist avant-garde in the early twentieth century, in particular Surrealism and the Dada movement; the 'neo' avant-garde in the late 1960s, mainly the practices evolving from the work of the Situationists (Fluxus); and the fall of Communism in 1989, which has shaped current geopolitical and social maps (Bishop, 2006, 2012; Lind, 2007; Thompson, 2012). A rethinking of the relationship between art and its social and political potential activated each of these moments, leading to a redefinition of how art is produced, consumed and discussed.

Despite its strong political history, the affinity between collaborative art practices and activism is not consensual between art historians and critics. Grant Kester (2011), for example, argues that there is an intrinsic link between contemporary art and activism, with the former playing an important role in political struggle as a means for resistance and change. Although acknowledging these influences, Claire Bishop (2006, 2012) alerts us to the imminent instrumentalisation of participatory art. She considers in particular the British context wherein the collaborative turn in the arts can be linked to public cultural policies, namely New Labour (1997-2010) rhetoric often too similar to that of "socially engaged art to steer culture toward policies of social inclusion" (Bishop, 2006, p. 179), which in part also contributed to the funding schemes that launched and still support youth programmes in museums. Bishop's appeal is thus to counter-balance the focus of collaborative projects on promoting a social bond with an open discussion and analysis of those works as art.

Initially, collaborative art projects were mainly developed outside the mainstream and commercial art circuit, although nowadays they have become a global phenomenon that

permeates cultural, social and educational spaces. In this sense, the exponential growth of the orientation towards the social context in contemporary art did not unfold as a mere causal relation of political, economic and philosophical forces, but echoes the same cultural contexts in which these processes operate (Lind, 2007). Often leading to social events, publications, workshops or performances, the recent surge in participatory engagement with specific social constituencies – whether pre-existing communities or co-opted ones, adopts a variety of names – "socially engaged art, community-based art, experimental communities, dialogic art, littoral art, participatory, interventionist, research-based, or collaborative art" (Bishop, 2006, p. 179). These include for example the work of Francis Alÿs, Thomas Hirschhorn, Santiago Sierra, and the collectives Art Plastica, Oda Projesi, or Superflex.

Despite the multiplicity of their 'forms' and geographical location, these works share an ethos – to overturn the conventional relationship between artist, art object, and audience.

> To put it simply: the artist is conceived less as an individual producer of discrete objects than as a collaborator and producer of *situations*; the work of art as finite, portable, commodifiable product is reconceived as an ongoing or long-term *project* with an unclear beginning and end; while the audience, previously conceived as the 'viewer' or 'beholder', is now repositioned as a co-producer or *participant* (Bishop, 2012, p. 2, emphasis in the original)

As non-object-based practices, participatory projects privilege the social and dialogical dimension of the encounters between artists and the communities they collaborate with. In this sense, the relational space created becomes the modus operandi of artistic investigation.

One of the main issues that I would highlight from my brief literature review on collaborative practices in contemporary art is the emergence of an *ethics of engagement*. As a concept 'collaboration' seems to privilege open-ended practices. However, this reading shadows a second meaning of collaboration as betrayal, meaning "to cooperate measurably, as with an enemy occupation force" (Kester, 2011, p. 2). This semantic ambivalence, combining a positive and negative impetus, alerts us that "within the continuum of terms we use for working together, each carries with it a counter-meaning: a warning, so to speak, of its ethical undecidability" (Idem). In this sense a collaboration unfolds as a 'valse à mille temps' wherein the ethical dimension reveals different concerns focusing either on the interaction between artists and communities – how a specific collaboration is undertaken, or on the status of collaborative works as art – their social and aesthetic value (Bishop, 2006, 2012; Downey, 2008; Kwon, 2002). In order to understand what is at stake by the ethical space in contemporary participatory art, a brief parenthesis is due to clarify what is meant by *ethics*.

For Jacques Rancière (2004/2009) ethics often refers to a "general instance of normativity enabling one to judge the validity of practices and discourses operative in distinct

spheres of judgement and action" (p. 184), an understanding that for him echoes a dated synchrony with the word 'morals'. However, within the contemporary ethical turn, the domain of ethics is not the domain of moral judgements about the operations of art. On the contrary, ethics is "the kind of thinking in which an identity is established between an environment, a way of being and a principle of action" (Idem), which in my interpretation speaks to the space-time specificity of collaborative practices. For Alain Badiou (2000), the "ethical principle [refers to] *immediate* action, while morality is to concern *reflexive* action" (p. 3, quoted in Beshty, 2015, p. 23, emphasis in the original). It is this situational dimension, or what Badiou calls an "ethics of being-together" that is crucial to grasp when mapping the unfolding of collaborative art practices.

Contradicting the Romantic idea of the individual genius artist and expanding collaborative practices between artists, participatory art opened the realm of artistic creativity to the public, which in turn launched unique ethical concerns. On the one hand, "accusations of mastery and egocentrism are levelled at artists who work with participants to realise a project instead of allowing it to emerge through consensual collaboration" (Bishop, 2006, p. 180). On the other hand, more immersive practices can fall into a pseudo-ethnographic rhetoric which exposes the "ethical ramifications of encountering and representing (by whatever means) our so-called others" (Downey, 2008, p. 596). Hal Foster discussed the 'dangers' of such practices in the article *Artist as Ethnographer* (1999), arguing that often an artist "enters a community for a day or a week, interviews a few people and then makes site-specific art based on that brief interaction" (Desai, 2002, p. 309). Another point concerns the role of the hosting institution and funding partners in the development of the projects.

For Grant Kester (2011), the global proliferation of participatory art practices has three main implications for art history and theory. The first is *ontological* and concerns conventional ideas of aesthetic autonomy imploded by the intertwinement of art production, activism and other forms of cultural production in collaborative works. The second is *epistemological* and questions: "What forms of knowledge do collaborative, participatory, and socially engaged practices generate?" (Idem, p. 10). Kester argues that collaborative projects produce an experimental form of knowledge that is contingent in artists and participants unique encounters and which "cannot occur within a scripted event or predetermined object" (Smith, 2012, p. 37). The third is *hermeneutic* and results from the permeability to dialogical processes as an integral component of art production, which calls for a set of research methodologies closer to the field of social sciences, and a reception model distinct from that used with object-based works.

Similar ontological, epistemological and hermeneutic implications echo through art museum education when committed to collaborative practices. At the heart of this transition is

the shift from object-based to process-based approaches – from appreciation to participation. One of the main challenges in mapping 'real-time' participatory art practices is that their aims are not "simply to offer an aesthetic or intellectual experience to an outside public but to facilitate the creation of a temporary community engaged in a process of solving a series of practical problems" (Laddaga, unpublished manuscript, quoted in Bishop, 2012, p. 19). It is this other-than-art component that expands traditional modes of art, critique and, I would add, educational practices. In this sense, the point I want to make here is how contemporary art museum education, in particular initiatives involving youth, *also* responds to the movements in contemporary art practices – an inside out movement that adds a new layer to an already complex entanglement.

4. YOUTH FORUMS IN CONTEMPORARY ART MUSEUMS

Dreaming of islands – whether with joy or in fear, it doesn't matter – is dreaming of pulling away, of being already separate, far from any continent, of being lost and alone – or it is dreaming of starting from scratch, recreating, beginning anew.

Gilles Deleuze, 1968/2004.

The notion of encounter is implicit in the practice of a *forum* – a real or virtual space where people meet and discuss ideas. What is in part unique to the youth groups formed in contemporary art museums is the wider ecology to which they are connected, meaning simultaneously the idiosyncrasies of each institution and its educational programme, the people who plan and facilitate these initiatives, and the private or public funding schemes that in the background make them possible. As with other practices, they are "shaped not solely by the intentional action and practice knowledge of participants but also by circumstances and conditions that are 'external' to them – by always already pre-existing cultural-discursive, material-economic and social-political arrangements" (Kemmis et al., 2012, p. 34). To draft a genealogy of these contingent and fluid entanglements requires a wide gesture – historical and ahistorical. In this sense, the purpose of this chapter is not to uncover what a youth forum is, but what it "does, or how it transforms the problems that in turn transform our thinking" (Colebrook, 2002, p. 64), and thus speak to its past, present, and future 'forms'.

Expanding the mapping presented in the section *Turning – museums, young people, and long-term programmes*, and with the intent to open a dialogue with the Whitechapel Gallery youth forum Duchamp&Sons, I map five other long-term programmes for young people in contemporary art museums. For this purpose I chose the Whitney, MoMA, and the New Museum in New York, and Tate and the South London Gallery in London. My choice for museums in the US and the UK was influenced by their pioneering work in testing new ways to engage with youth outside of school environment. The focus on programmes based in London and New York was linked to the possibility to visit them and have a direct contact with their practices and interlocutors. From the wide variety of offers it was important to select youth forums that were in different 'stages', meaning initiatives that were long established, as is the case with the programmes at the Whitney, MoMA, and the Tate, which started in the mid 1990s, as well as more recent initiatives like the ones at the Whitechapel Gallery, New Museum, and the South London Gallery, established in the late 2000s.

My first approach to each museum was through their websites, which I navigated multiple times. This 'digital fieldwork' involved entering the learn/education/participation section and the teens/young people/youth subsite, opening the links to their past, present, and future activities, and exploring the social media pages of the youth forums, namely Facebook, Twitter, and Tumblr. Although informative, this never-ending journey gives only a partial insight to each programme, often told by an anonymous collective voice. In order to densify this perspective the following genealogies combine four types of sources and their different temporalities – *archive material*, that gives an historical insight to museums practices; *publications*, which often entail a deeper study framed by a theoretical and or evaluative lens; *online content*, that is updated regularly on museums digital platforms; and *interviews* I did with the curators responsible for planning and delivering the programmes[61]. Intertwining these materials does not necessarily give a clearer view of each youth forum, but reveals their complexity and the specific discourses within which they operate.

Youth Insights

The Whitney Museum of American Art was founded in 1930 by Gertrude Vanderbilt Whitney, a sculptor, collector and art patron, and opened in 1931 in New York City with a core commitment to twentieth and twenty-first century American art and artists (*History of the Whitney*, n.d.). Initially established in Greenwich Village, the museum moved to an expanded site in 1954 and in 1966 occupied a new Marcel Breuer designed building in the Upper West Side of Manhattan, an affluent part of the city. This was a revealing turning point in the Whitney's history and coincided with the beginning of its Education Department, launched with the ambition to "broaden public awareness and deepen understanding of American art: what it is, how it is made, its value, its meaning, its value as an educational subject" (Pederson, 1968, p. 20). Despite his short tenure, lasting only until 1968, the vision of Douglas O. Pederson, the first Head of Education, drafted a unique route.

In the *Whitney Review 1966-1967*, the museum's annual report, Pederson's credo about education, art, and the inclusive role of the institution is clearly stated:

> Education is that process by which the potentiality of each person is stimulated to emerge and to become focused in productive action. It is promoted best in a learning environment that allows each growing person to derive the knowledge and skills demanded by his development. Art has proved to be a powerful educational force, a flexible and creative stimulant for students. Any educational institution is the reciprocal agent between the individual and the society. (1968, p. 20)

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[61] Due to the scope and purpose of this chapter, participants' testimonies were not included. Their voices surface on Planes III and IV.

Although acknowledging the value of the museum's collection as a cultural and educational resource, Pederson advocated a more integrated approach, both pragmatic and experimental, which led him to define two lines of development focusing respectively on undergraduate art students and other social groups.

The Whitney's education programme started in 1967 with three pilot projects – a summer *High School Seminar* for high school students, a two-month training *Institute* for public school art teachers, and a three-month *Independent Study Programme* (ISP) for college art students (Pederson, 1968). Combining lectures, seminars and studio practice these three initiatives evolved into autonomous offers. Crucial to this growth was the creation of the *Arts Resource Centre* (ARC) in November 1967 occupying an old warehouse on the Lower East Side of Manhattan, at the time a deprived area of the city. The main goal of the ARC was to "extend Museum activities to a population of city residents geographically remote from the main avenues of city-culture" (Idem, p. 23-24). As pointed by Hannah Heller (2015), this decision was in tune with the branch museum model. Emerging in the 1960s, neighbourhood or community branch museums were seen as a new possibility to reach new audiences and, although financed and monitored by an established institution, offered a variety of cultural activities planned in dialogue with the local communities (Alexander, and Alexander, 2008). The Whitney was committed to establish off-site branches and expand its exhibitions and programming beyond its own walls since it opened.

Integrating a gallery and several studio rooms, the ARC offered two main programmes – the *Youth Program* (YP), and the ISP, along with more sporadic initiatives engaging local schools and teacher training (Lewis, 1968). The ethos of the YP is fully expressed in the following excerpt presented in the catalogue of their yearly exhibition:

> The Youth Program is an experimental art workshop which provides an opportunity for a positive self-directed involvement in art by students of junior high and high school age. Each individual is encouraged to explore and question his own personal relationship to and conception of art through active and direct involvement in the creative process. (Haur, Lewis, and Hupert, 1969, p. 2)

Although the Whitney's participation in the ARC was mainly linked to fundraising and staff management, the YP was pioneer in engaging individually with young people, aged 15 to 23, in an open-ended, practice-based, and long-term relationship. The access to the studios was free as were the materials provided for making work, which was loosely supervised by practising artists.

Despite of their shared genesis, the YP and the ISP had different destinies[62]. Whereas the latter is still one of Whitney's most renowned programmes, the YP ended in 1976 due to a cut in funding. The reasons for this disinvestment are all too familiar to today's challenges in navigating public and private funding policies: "the numbers reached by ARC are small; the results are not highly visible; the project is expensive; support by the public school system is still inadequate; recruitment is difficult" (Ortner, 1978, p. 435). Following the end of this adventurous outreach programme, the Whitney's educational mission targeted mainly schools, along with initiatives for adults and college art students, until the late 1980s[63]. It was only in 1991 that the museum began to assume a more inclusive role and reaching out to specific groups in the community, including youth through one-off artist-led talks at the museum. However, the major return towards this age group happened in 1997 with the launch of the programme *Youth Insights: Building an Intergenerational Dialogue on American Art and Culture*, funded by a $500.000 challenge grant from Pew Charitable Trust (Anderson, 2002). Although it has evolved over the years, this is still the Whitney's main initiative for young people outside the school environment.

Youth Insights (YI) was initially planned as an intergenerational programme aiming to bring the museum audiences together. Through an in-depth work with fifteen to twenty high school students per year, engaged in planning and delivering in-site and off-site activities for seniors, families, as well as for their peers, YI trained participants to become successful communicators, critical thinkers and interpreters of American art and culture (Pitman, and Hirzy, 2004). When mapping the life cycle of YI Danielle Linzer and Mary Ellen Munley (2015) identified three moments – *intergenerational focus* (1997-2007), *streamlined structure* (2007-2009), and *tiered structure* (2009-present), a metamorphosis shaped by on-going evaluation, funding policies, and staff turnover. Focusing on the youth programme today, as presented online and described by Sasha Wortzel, Coordinator of Teens Programs, and Dyeemah Simmons, Assistant to Teen Programs, I briefly describe the possible journey of a participant in YI.

Following a competitive application process, each year around 60 young people aged 14 to 18, are selected to join *YI Artists*. Although initially targeting at-risk youth, YI now reaches participants from wider socioeconomic backgrounds (Linzer, and Munley, 2015). The programme is delivered in the fall and spring, engaging each time with two cohorts of 15 participants in practice-based projects with different artists. Along with offering a behind-the-

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[62] In 1971 the ISP moved to a new location and was later actively engaged with the public programme of the Downtown Branch of the Whitney Museum opened in 1973 (Rupert, 1971, 1974).

[63] Based on *The Whitney Review* (1966-1977), and the *Bulletin of the Whitney Museum of American Art* (1978-1994).

scenes access to the museum, one of the goals of *YI Artists* is to give young people "the opportunity to discuss art critically, think creatively, and make art" (*Teens*, n.d.). As important as the process is the outcome of this exchange, often leading to a public exhibition or presentation (Wortzel, INT, January 21, 2016). After completing *YI Artists*, participants are eligible to apply for *YI Leaders*, a yearlong paid after-school internship. The main goal of this programme is for young people to gain work experience in a museum, whilst being involved in programming for their peers.

One of the reasons grounding the continuous commitment to youth at the Whitney is an intrinsic awareness that these are their future audiences. As Sasha mentioned, "it is very important to get them invested in institutions like the Whitney and caring about art and engaging with it and feeling that this is a space for them and so that creates a long-term relationship with museums" (INT, January 21, 2016). In 2015 the Whitney relocated to a new building designed by Renzo Piano, a transition that enabled the educational team to devote time and resources to plan, experiment, and reflect on its mission and practice, leading to a core commitment to the local community (Linzer, 2013). One of the particularities of the new building is that for the first time the education department has its own space in the museum – the Laurie M. Tisch Education Centre, which includes the Hearst Artspace, a studio room that is used for practice-based activities with different groups (Figure 7). The intertwinement between a thoughtful dialogue with the artworks on display and the participation in creative activities is thus crucial in the 'new' Whitney educational approach.

Figure 7. Whitney Museum of American Art.

An explicit reference is made to the influence of progressive philosopher and educator John Dewey, in particular his book *Art as Experience* (1934): "We are inspired by Dewey's idea of 'learning by doing' and his belief that the material process is integral to the development of each individual" (*Art as experience*, n.d., para. 2). In 2015 the education team introduced a new strand to the youth programme – drop-in activities and events, which give young people the opportunity to have a "safe, fun introduction to the museum" (Linzer, and Munley, 2015, p. 77). An example is *Open Studio* (OS), a free drop-in art making programme that runs every Friday afternoon on the Heart Artspace. This open-ended space is navigated with a sense of discovery by the young people: "when the students come in they are a little bit tense but then they realize that it is not actually like a classroom environment and is just a space for them to be creative and do whatever they want" (Simmons, INT, January 21, 2016). Although placed at the heart of the museum, in opposition to the off-site location of the Arts Resource Centre in 1967, the OS shares the experimental spirit of the Youth Program (YP) and thus offer an important counterpoint to YI. Their coexistence though, reveals Whitney's inclusive commitment to young people, acknowledging their different needs and interests when encountering the museum.

MoMA Teens

The Museum of Modern Art (MoMA) was founded in 1929 in New York City and evolved along the expansion of its international collection of modern art (*Museum History*, n.d.). It settled in its current location on the Upper East Side of Manhattan in 1939, although the building has since been submitted to multiple expansions and renovations, the last one completed in 2006[64] (Figure 8). MoMA's first director, Alfred Barr Jr., envisioned the museum as a "laboratory: in its experiments the public is invited to participate" (1939, p. 15), revealing thus a comprehensive understanding of its educational role. Between 1937 and 1969 Victor D'Amico, who was an artist and art educator, served as the Director of MoMA's Department of Education. It started as an experimental project but D'Amico's educational philosophy, influenced by John Dewey's progressive education and by the child-centred movement (Rasmussen, 2010), soon grew into a pioneer programme in art museum education. For D'Amico the main goal of *creative teaching* was to "develop each individual's sensitivity to the fundamentals of art and thus to increase his creative power and his awareness of the vast heritage of contemporary art and that of the past" (1960, p. 9). He saw the museum as a privileged place to explore these methods.

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[64] In 2000, MoMA became affiliated with P.S.1 Contemporary Art Center, an experimental exhibition space opened in 1971, now known ad MoMA PS1 (Alexander, and Alexander, 2008).

Within the many on-site and off-site projects developed by D'Amico and his team, one targeted young people outside of the school environment – the *Studio Classes* (SC). Part of the *High School Program* (HSP), an outreach initiative that offered multiple educational resources for teachers and students as well as free passes to visit the museum, the SC were an after-school option developed at the museum's *Young People's Gallery* (YPG) (Newsom, and Ortner, 1978). The YPG opened in 1938 and was envisioned as a space where participants – children and young people, could engage in different practice-based classes led by artists and curate art exhibitions[65]. The SC were paid, though a few full and partial scholarships were available, and at the time provided "the only creative experience for some students at the high school level either because the art teaching [was] inadequate, or because art [was] not included in the curriculum" (D'Amico, 1960, p. 22). Despite engaging with an average of 800 participants each week, the studio classes closed in 1969.

Figure 8. Museum of Modern Art.

Following a trustee retreat in 1971, which debated the growing disconnection of D'Amico's programmes from the institution, and a renewed interest in higher education and scholarship, the museum decided to focus on integrating curatorial and educational activities and advocated for the role of the *curator-educator* (Newsom, and Silver, 1978; Burback, 1995). At the time this translated into dismissing a frontrunner educational department to the museum backstage. During the next two decades, along with initiatives for adults and college students, education programmes at MoMA were dedicated mainly to schools, teachers, and

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[65] In 1948 the YPG was merged with the museum's War Veteran Art Centre and renamed People's Art Centre, where art classes were offered to children, young people, adults and families.

families[66]. Within them was the *Visual Thinking Curriculum*, later renamed *Visual Thinking Strategies* (VTS), introduced in 1992 by Philip Yenawine, then Director of the Department of Education. Developed in collaboration with Abigail Housen, a cognitive psychologist, it proposed an inquiry-based model for visual literacy (Fróis, 2008; Lyon, 1992). Despite its success and international dissemination, VTS gradually faded from MoMA's school programme.

Focusing on the return to young people as independent visitors, it began to be drafted in the late nineties when new formats were tested to respond to the particularities of this age group (Schwartz, 2005). In 1999 MoMA launched the *America's Promise High School Internship Program* aiming to "involve students from the New York City public school system in both the museum and working worlds – domains which often do not accommodate young people professionally" (Sims , Broderick, Cohen, Karp, and Rubin, 1999, p. 11). Developed by the museum's Internships Department in partnership with America's Promise Alliance, this was seen as an opportunity for high school juniors and seniors to obtain work experience. The internship format was later adopted in the *Youth Advisory Council* (YAC), a yearlong programme that fostered participants to "gain leadership and critical-thinking skills as they work with MoMA staff to develop educational programs and resources for other high school students" (*MoMA: School & Teacher programs*, n.d., p. 15). One of those resources was *Red Studio*, a website launched in 2004 with contents created by and for young people[67].

Named after Henri Matisse's painting *L'atelier rouge* (1911), "Red Studio marks the Museum's deepening commitment to teen audiences, their need for participatory activities, and their strong sense of connection to the unexpected and challenging aspects of contemporary art" (Burnette, and Schwartz, 2004, para. 2). The investment on an online resource was in tune with MoMA's wider vision, which acknowledged the growth of their online audiences that represent more visitors than the ones who visit the physical space (Sims et al, 1999; Armstrong, Howes, and Woon, 2015). In this sense, "the Internet is critical for at least three of MoMA's priorities: young adults, education, and a global reach" (Bautista, 2014, p.133). Red Studio 'ended' in 2010, and is now a curious source for virtual archaeology. It was replaced by *Pop Art*, an award-winning interactive educational resource created by the *Teen Voices Project*, former YAC. In 2013, the *MoMA Teens Tumblr* was launched as a way to translate the physical experiences on offer at MoMA into a youth-directed digital space[68]. Focusing on *MoMA Teens* (MT) as presented online and described by

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[66] Based on *MoMA* (1974-2002), a quarterly published by the museum for its members.

[67] http://www.moma.org/interactives/redstudio/

[68] https://moma.org/learn/moma_learning/blog/introducing-teens-moma-org

Calder Zwicky, Assistant Director Teen and Community Partnerships, I briefly introduce its tiered organization.

It starts with *In the Making* (ITM), a free practice-based, ten-week programme that runs twice a year involving around 100 young people aged 13 to 19. The classes are led by artists and unfold around a specific theme such as experimental and sculptural uses of paper, B-movie horror or augmented reality. Four different classes run each semester and although their themes may link to the museum's collection or temporary exhibitions these do not predetermine them. Aware of the issues public high school students face, such as lack of funding for the arts or focus on testing, Calder sees this is an opportunity for them to explore new materials and ideas in a playfulness and supportive environment (INT, January 22, 2016). The classes culminate in a public exhibition presented at MoMA's Education and Research building, a moment that gives participants a sense of ownership and pride of the work they developed. Despite the differences in approach, prompted in part by the interdisciplinary nature of contemporary art, there are some echoes of D'Amico's Studio Classes in today's ITM classes, as the latter also follows a creative teaching framework.

The second tier of engagement is the *Cross-Museum Collective* (CMC), a five-month course, only available for ITM alumni, that splits in time between MoMA and MoMA PS1. After being selected, participants develop a long-term project with an artist, engage in discussions on modern and contemporary art, and have a behind-the-scenes training with MoMA staff. The third and last tier is the *Digital Advisory Board* (DAB). Established in 2012, it allows former CMC members to create online art courses for their peers, like the project *A tale of three cities: London, Chicago, and New York's Art Scenes Exposed!* (2014), developed in collaboration with Tate and the Art Institute of Chicago, as well as oversee MT social media, including their Tumblr and Facebook pages. The main goal of DAB is "empowering young people to be content producers rather than content absorbers and therefore working with the young people to try to get them to think about how having had these multiple engagements with the museum, what their own take away has been" (Zwicky, INT, January 22, 2016). This sense of 'full circle' resonates with Calder's own experience as a former participant in the *Teen Art Council* at the Walker Art Centre in 1996 and his present role coordinating MT. Overall, MoMA's first multi-session, online, and drop-in[69] initiatives evolved and metamorphosed throughout the years leading to what is now an autonomous stream of their educational programme.

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[69] In 2001 MoMA announced *Teens Talk about Films*, a free drop-in afterschool film programme for young people (MoMA Connects: Highlights of School Programs, 2001). It evolved into *Free Teen Nights*, later renamed *Art Underground*, on offer every other Friday, giving participants free access to workshops, talks, and other art events. The drop-in programme ended in 2013, as part of a curatorial decision to privilege more in-depth projects (Zwicky, INT, January 22, 2016).

Experimental Study Program

The project for the New Museum emerged from the will of Marcia Tucker, a former curator at the Whitney and MoMA, to create an institution devoted to present and study the work of emerging contemporary artists, and opened in January 1977, in New York City (*History*, n.d.). As stated on the catalogue of the museum's first exhibition: "We intent to show works of art which have not yet gained public visibility or acceptance and to present them within a critical and scholarly context" (Tucker, 1977, p. 1). For Claire Bishop (2013), the New Museum is an important example of "museums becoming presentist" (p.15). This is so mainly due to its *semi-permanent collection*. Guided by the question: "could a collection of contemporary art remain contemporary?" (Tucker, 1995, p. 6), and faced with the challenges posed by the ephemeral, performative, and conceptual dimension of contemporary art, the museum defined a more fluid collecting policy, meaning works would be deaccessioned ten years after being bought and thus create space for new acquisitions[70]. The matching of their exhibition and collection practices stressed the museum's commitment with contemporaneity.

In nearly forty years of existence the New Museum has moved twice, first in 1983 and more recently, in 2007, to a new designed building on Bowery Street, mid-town Manhattan (Figure 9). These two changes contributed respectively to the affirmation and rethinking of the museum's educational mission and practice. In 1980 a pilot project led by Ed Jones, the first Director of the Education Programme, was developed focusing on outreach to inner-city schools. It included a visit to the school by the museum educators, where slides from the exhibition on display were shown and discussed, followed by a visit to the museum where students participated in an artist-led workshop (Jones, 1982). This two-phase approach was adopted and further developed in the *Youth Program* (YP), created for elementary school children, and the *High School Art Program* (HSAP), launched later with the intent to "create a model for the investigation of contemporary art in the high school" (Education, 1988, p. 7). The HSAP became one of the New Museum's most well established educational initiatives and evolved into an interdisciplinary programme engaging artists, teachers, students, and the museum in semester-long collaborations.

One of the reasons grounding the New Museum investment in high school students and teachers was the cut in funding for art education in public schools in the US, which continues to decline since the late 1970s (Cahan, and Zocur, 2011). Almost antagonistically, this decrease led to an increase in public and private funding actions to support museums and other organizations in bringing art back to schools "by doing outreach, creating new programs, and partnering with schools in expanded ways" (Idem, p. 10). Inspired by the

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[70] The New Museum now presents itself as a non-collecting institution (Bishop, 2013).

HSAP vast practice, the New Museum published a curriculum resource guide – *Contemporary Art and Multicultural Education* (Eds. Cahan, and Zocur, 1996), later re-edited as *Rethinking Contemporary Art and Multicultural Education* (Ed. Joo, 2011). Designed in collaboration with artists, teachers, and museum educators it works as a "SUPERTOOL (…), a set of parameters [proposed by the art collective SUPERFLEX] that can be used in various forms, depending on the interest of the user" (Joo, 2011, p. xiii). Maintaining the focus on high school students and teachers, the HSAP was later renamed *Visible Knowledge Program* (VKP), which also included online teacher resources. Following the move to the Brower building the programme was re-launched as *Global Classroom* (G:Class), and a new website was created in 2008[71].
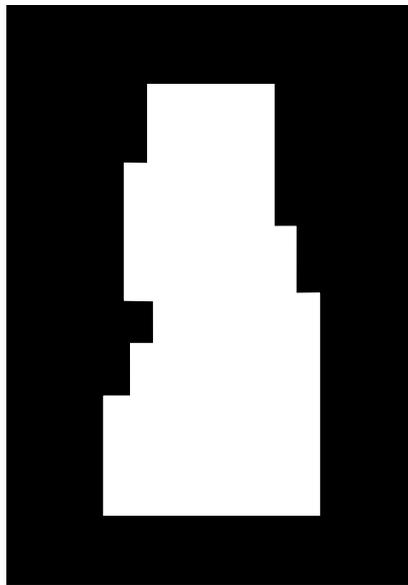
Figure 9. New Museum.

As a way to expand their strong commitment with high school students, the New Museum explored initiatives to engage them outside the school environment, namely outreach projects, internships, and events. These included, for example, the *Student Anti-Violence Project*, an after-school programme for at-risk students (Education News, 1999), the *Youth Council Program*, which involved young people in three-month collaborative projects with artists at the museum (Education and New Media Initiatives, 2005), and the *High School Students Internship*, through which participants could collaborate with the Education Department to gain work experience and explore contemporary art (Education and Public Engagement, 2013)[72]. A version of the latter is offered today as the *Teen Apprentice*

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[71] http://www.gclass.org

[72] Based on the *New Museum Annual Reports* (1981, 1984, 1987, 1988, 1990, 1991, 1992, and 1994), *New Museum News* (1979-2005) and *New Museum Paper* (2006-ongoing).

Program, a six-week summer paid internship for 14 to 19 years old. Since 2012 the New Museum organizes in collaboration with the Museum Teen Summit, "a collective of youth leaders representing different museums in New York City that is dedicated to improving and promoting the role of youths in museums" (*What is MTS?*, n.d., para. 1), a yearly *Teen Night*, an event that includes live performances, gallery talks, and practice-based activities for youth.

In the fall 2013, under the supervision of the new Director and Curator of Education, Johanna Burton, the New Museum's Department of Education and Public Engagement launched *Research and Development Seasons* (R&D). This seasonal approach, which focuses twice a year on a different theme, "allows artists and audiences to engage through research-based speculation around objects, ideas, and artistic practices across multiple initiatives" (*New Museum Seminars*, n.d., para. 1). As part of R&D the New Museum created the *Experimental Study Program* (ESP) – a nine-week, application-based initiative for young people, aged 15 to 20, that "offers 12 participants the chance to work closely with artists, engage in critical discussions around contemporary art and culture, and contribute directly to the New Museum Education Department's ongoing commitment to social analysis and change" (*Experimental Study Program*, n.d., para.1). What is unique about this youth forum is its integration within a broader curatorial initiative. In this sense the museum's experimental collaboration with artists is paired with a similar engagement with young people. For Shaun Leonardo, Manager of G:Class and Community Programs, each season theme influences the programming of ESP in two ways.

On the one hand, it frames the conversations that will unfold with participants and, on the other hand, it determines the artists available to collaborate with the group as these are already engaged in the museum's seasonal public programme. For example, during the 2015 fall season *Persona*, artist Wynne Greenwood, who works across video and performance, was developing the project *Kelly*, which included an exhibition, a six-month residency, and a series of concerts at the New Museum. Exploring the notion of *temporary arrangement*, Wynne looked at her previous work as *Tracy + The Plastics*, a band where she played all three members, and "a new, yet-to-imagined character orbiting beyond the Plastics' cosmology" (*Fall 2015 R&D Season: Persona*, n.d., para. 3). While collaborating with the ESP Wynne proposed they created their own one-night band and thus discuss and experience the possibilities of a collective temporary identity[73]. This shows how the approach artists use with the group "is very much embedded in their own concerns and their own outreach or strategies of social engagement" (Leonardo, INT, January 13, 2016). Ideally the encounters with the ESP also feed back into the artists on-going research and practice.

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[73] This project is discussed further in the final section of Chapter 6.

Although the ESP is conceptually intertwined with R&D Season programme, its profile within the institution is still being 'tested'. For Shaun, this means continually negotiating the expectations of what a relationship between a museum and youth is supposed to be. To expand older ways of thinking engagement with different audiences requires a shift on "how you perceive authority and the institution's role as a public space for discourse, dialogue and exchange, versus a rule, versus a space that is dictating how you should understand art, how you should engage art" (INT, January 13, 2016). Whether driven by changes in institutional philosophy, funding policies, and or staff turnover, the metamorphosis – meaning start, end, and or transformation, of these initiatives speaks to the transiency of most educational programmes in museums, and resonates in particular with the semi-permanent ethos of the New Museum curatorial practices. What this stresses, however, is that the commitment of the whole institution, meaning the director, trustees, curators and educators, is crucial for the success of any programme and the only guarantee that it will live beyond a fleeting trend.

Tate Collective

Tate opened in 1897 and has since grown into a multi-site institution that holds the national collection of British art, and international modern and contemporary art (*History of Tate*, n.d.). It was named after Henry Tate, an industrialist who donated his private art collection to the nation, and housed in a new designed building at Millbank, London (Spalding, 1998). Currently known as Tate Britain it is now part of a family of four galleries – Tate Liverpool, Tate St Ives, and Tate Modern, inaugurated respectively in 1988, 1993, and 2000 (Figure 10). The role of education within Tate grew along its physical expansion, although it was not until 1969 that the first educational team was created, leading to the opening of the Education and Exhibition Department in 1970[74]. It was set to explore "methods that would be best suited to the particular needs of the public in all its variety of age, educational status and degree of interest in the arts" (*Tate Education History*, n.d.) In 1980 the Education Department was emancipated from exhibitions, a decision that discretely opened way to its visibility within the institution, and tacitly influenced the creation of an Education Department at Tate Liverpool since its beginning.

Despite their consanguinity, the latter crafted a unique outreach route including a pioneering programme for young people. The post-industrial and socio-demographic characteristics of the city shaped the identity of the gallery since its inception and determined its core mission – to encourage new audiences through an active educational programme

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[74] Prior to this the only educational resource offered were lectures and gallery talks, initiated in 1914 (*Tate Education History*, n.d).

(Ganga, 2009). Under the supervision of Toby Jackson, Head of Education between 1988 and 1999, time at which he moved to Tate Modern, the education team combined efforts to plan and deliver activities in dialogue with the exhibitions, as well as work outside the gallery to reach their non-visitors (Jackson, 2000). One of the strategies adopted was a *marketing approach*, "targeting specific groups with rolling programmes of events, each programme with its dedicated Education Curator, marketing strategy, learning methods and resources" (Idem, p. 25). It was within this framework that the *Mobile Art Programme* (MAP) was devised in 1989, an outreach initiative that targeted young people, ages 14 to 25, outside formal education.
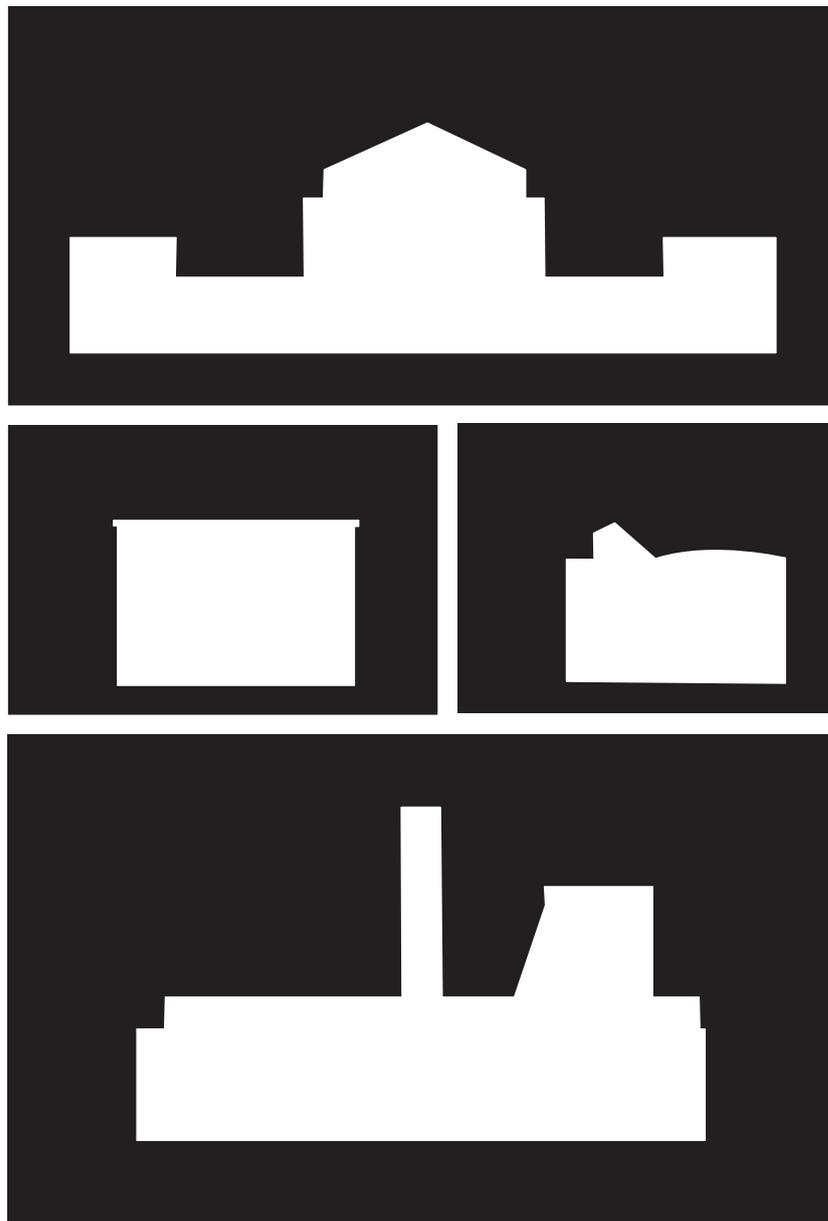
Figure 10. Tate Britain, Tate Liverpool, Tate St Ives, and Tate Modern.

The publication *Testing the water – Young people and galleries* (2000), edited by Naomi Horlock, Young Tate Co-ordinator (1988-2007), gives an insightful understanding of the life, or lives, of the programme. Through one-off gallery workshops, which engaged participants in critical-based discussions with the works on display, the main goal of MAP was to develop connections between youth culture and the culture of the Gallery. The context to test and develop new methodologies for this age group was influenced by the collaboration with youth organisations, a two-year funding from Calouste Gulbenkian Foundation[75], and the continuous feedback from participants. Over the years it became clear that the impact of one-off activities was limited. Based on that experience and the ideas shared during the *Youth Arts Weekend*, an event organized in the summer of 1993 to engage young people in discussing their future participation in the gallery, *Young Tate* (YT) was created in 1994. The move to a long-term commitment "coincides with the Education Department's review of the role of outreach in relation to its in-house programming" (Horlock, idem, p. 50). In this sense, the youth programme was more intertwined with the gallery's exhibitions and curatorial practice.

YT started as an *Advisory Group*, whose primary role was to inform the Gallery on how to make their collection more appealing to young visitors. Following a pilot year, and in response to participants' feedback, there was a shift from the initial advisory focus towards a more inclusive engagement in planning and delivering different activities for their peers, namely workshops with artists, events, or gallery talks. The peer-led approach was gradually tested and by the end of its third year YT ethos was "firmly centred on the continued development of peer-led work, and in professionalizing the Gallery's approach to training and raising the quality of young people's experiences" (Horlock, 2000, p. 125). Tate Liverpool was closed between April 1997 and May 1998 for renovation, which allowed YT to develop projects less constrained by the gallery's agenda, namely an Internet project that was later used as their website. Drafted in collaboration with partner youth organisations, former YT participants, and gallery staff, the training course introduced after the gallery reopened created a specific profile for YT members – *peer-leader*, which to a certain extent still informs their practices today.

In 1999 *Raw Canvas* (RC) was established at Tate Modern. Although influenced by the structure, working methods and values of YT, this youth forum was developed to respond to the local audience and for that reason established its own identity (Sayers, 2011). Overall

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[75] This was one of the funding schemes that was opened following the findings in the report *Moving culture: An enquiry into the cultural activities of young people* (Willis, 1990), which highlighted the gap between youth culture and the activities on offer by museums and other cultural institutions (Richey, 2000).

its goals were "to create young cultural consumers from diverse backgrounds and in so doing to foster a lifelong interest in art in order to change the demographic of adult gallery visitors in the future" (Idem, p. 410). What is unique about RC is that it started before the gallery was opened to the public, and thus responded simultaneously to a strategy of outreach, audience development and marketing. Framed around an inclusive institutional and political agenda, the programme was designed for and by young people, aged 15 to 23, who could participate in large-scale events, workshops, and other activities delivered by RC peer-leaders (Sayers, 2014a, 2014b). On the other margin of the Thames, a few kilometres away, in 2002 Tate Britain started their peer-led youth group called *Tate Forum* (TF), and in 2006 the *Young Tate St Ives* was established.

Although accommodating their specificity, informed in part by the demographic of each gallery, in 2006 Tate's youth curators, devised a set of parameters, based on their local experiences and future plans, that were to be shared between sites.

> Aim 1: To provide long-term benefits for young people who are already committed to visual culture, to draw in those who are not and to enhance the lives and career potential of all Young Tate participants through deeper and more varied involvement in Tate and their local galleries
>
> Aim 2: To create a space for the exchange of new ideas in which young people are consulted, have opportunities to participate in Tate's cultural process and can take control of their learning
>
> Aim 3: To be inclusive and diverse both in programme content and in the young people who participate in these programmes. (Sinker, 2008, para. 5)

This confluence was further consolidated when in 2010 RC and TF converged into one youth group – *Tate Collective* (TC), a name later adopted by the other two Tate galleries.

Looking closer to this decision it was in tune with a wider movement – from an Education and Interpretation Department towards *Learning*. The programme *Transforming Tate Learning* began to be implemented in 2010 and aimed for a radical transformation of Tate's practice, by placing learning at the heart of the institution (Cutler, 2010; Pringle, 2013). It was both an ideological and political decision, as it was grounded on "the idea that learning enhances the economic and cultural standing of the museum" (Sayers, 2014b, p. 58). For Mark Miller, Tate Convenor Young People's Programme since 2012, and former Curator Young People's Programme Tate Britain, his role has changed massively in the past years, both within and outside the institution, "accompanied by the political landscape" (INT, July 6, 2015). What this shows is how programming for young people, as well as for other audiences, always follows bigger forces, especially in an institution with the size and visibility of Tate.

From all the youth programmes mapped in this genealogy TC is probably the most challenging to describe due in part to the fact that each Tate has its own ecology. However, they share a common methodology, which emphasises participants' engagement in planning and delivering activities and events for their peers, often in dialogue with the exhibitions on display. Currently all TC are part of a broader framework – *Circuit*, a four-year national programme that started in 2014, funded by the Paul Hamlyn Foundation with a £5 million grant. Its aim is to connect young people, ages 15 to 25, to the arts in museums, while working in close collaboration with the youth and cultural sector[76]. Framed by institutional change and involving eight art galleries, it unfolds around four strands – *festival*, *partnership*, *peer-led*, and *digital*. Still under development the programme has an embedded research and evaluation component, which includes a peer-led group called *Circulate* formed by members from all partner organisations (Cawley-Gelling, Hyland, McCarron-Roberts, Noor, and Morrissey, 2015). The ambitious scale of Circuit seems to explore new possibilities for youth programmes in contemporary art museums, where the risk is potentially to be overpowered by its own search for numbers, meaning a focus on reaching a wider range of participants in detriment of a more in-depth engagement.

Art Assassins

From the six museums included in this genealogy the South London Gallery (SLG) is the oldest. It was established in 1891 in its present location on Peckham Road, following a nomadic beginning that could be traced back to the South London Working Men's College opened in 1868 (*History*, n.d.). Imbued with a Victorian tradition, and following a similar philanthropic path to the Whitechapel Gallery, SLG was since its inception a gallery for the people of South London, an impoverished area of the city, and open to the public free. As Giles Waterfield pointed "the idea of imposing a simplified version of officially accepted culture on people less academically and socially privileged than the donor is alien to modern sensibility" (2015, p. 243). In this sense, although the commitment to the local community is still a core concern for the gallery, its educational practice has become more inclusive. An important turning point in the history of SLG was the work initiated by director David Thorpe in 1992. His decision to focus on contemporary art – showcasing the work of internationally established artists along younger artists, renewed the gallery ethos.

Although having an art collection, which includes a wide variety of works by Modern British artists and international contemporary artists, this has not been a primary resource for the displays since 1949, when the gallery initiated an annual programme of temporary exhibitions. The engagement with contemporary art practices challenged the educational team

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[76] https://circuit.tate.org.uk

to device programmes that combined the needs and interests of the local community with art practices, translating often in artist-led collaborations. After a two-phased expansion in 2011 SLG opened a studio space dedicated to educational projects a group of small-scale satellite galleries also used for outreach projects (Figure 11). Unique to their philosophy is the emphasis on *participation*, the heading chosen to introduce their work on SLG website. Based on the online contents and the interview with Sarah Coffils, Head of Education, and Laura Wilson, Young People's Programme Manager, I briefly describe their youth programme[77].

Figure 11. South London Gallery.

Established in 2008, SLG youth forum – *Art Assassins* (AA) emerged from a pilot project aimed at engaging with young people, ages 14 to 21, from the local estates, schools, and colleges. It drew on the success of the SLG outreach programme – *Shop of Possibilities*, which is a free afterschool creative space for children and families at Sceaux Gardens, an estate adjacent to the gallery, and the needs expressed by local young people who did not 'fit' within that format. The group meets weekly for two-hour sessions and is involved in the conception and delivery of different projects, presented online as follows:

> Every Art Assassins' project is led by the members themselves and often evolves through an investigation of how it feels to be a young person living in south London. Through a process of facilitated peer-learning the group have begun to define a unique approach that tests the assumption that art is for everyone and their projects often culminate in the creation of new participatory platforms for young people to represent themselves and their ideas. (*The SLG's young people's forum*, para. 2)

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[77] Sarah chose to participate in the interview because she was involved in the creation of SLG youth programme.

A political ethos traverses the group's projects as these often link to issues relevant to young people and or to the wider community.

Two examples are the projects *The Banquet* (2011) and *For the People, By the People* (2015), developed respectively in response to London riots and the national elections. When asked about the yearlong planning of AA, Laura highlighted its fluidity and acknowledged the need to balance between it being structured and responsive to participants interests and input (INT, July 15, 2015). Although their projects can lead to a public display – exhibitions, publications, or events, both Laura and Sarah stressed the importance of the moments when 'not much things happen'. This for them speaks to the social dimension of the programme, meaning, "they come to be a participant and enjoy being part of a group" (Coffils, INT, July 15, 2015). The name of the youth forum was devised by one of the founding members and has since grown into an autonomous identity. For Laura, this sense of collective emulates that of an art group and allows them to collaborate with artists in a more equitable ground.

Along with AA there is another strand within SLG youth programme – *REcreative* (RC), an online youth network for young people aged 16 to 25[78]. It was created in 2010 as part of a three-year, multi-partner project, involving SLG, Tate, the Whitechapel, Southbank, and the Royal Academy, funded by the Louis Vuitton Foundation. One of the aims of the project was to create opportunities for young people to gain access and learn about contemporary art in different cultural institutions with their peers. Concomitantly, there was an interest in introducing them to career pathways in the cultural sector while working with creative professionals (Whithechapel Gallery, 2011). Managed by SLG since the beginning RC is still active today allowing members of the editorial board to collaborate with contemporary artists and art institutions, as well as develop their own portfolios, write reviews and network with their peers.

An archipelago

The imperfect genealogies of *Duchamp&Sons*, *Youth Insights*, *Moma Teens*, the *Experimental Study Program*, *Tate Collective*, and *Art Assassins*, reveal how each youth forum breathes with and within a unique ecology. As Danielle Linzer and Mary Ellen Munley concluded in their longitudinal study of four long-term programmes for young people in American art museums, "each programme varied in design, and each had changed organically over time as staff came and went, funding landscapes shifted, and contemporary art and youth culture evolved" (2015, p. 9). In this sense they are a living form, which makes any comparison a complex movement in search for differences, similarities and relations. When mapping the youth forums of the Whitechapel Gallery, Whitney, MoMA, New Museum, Tate, and the

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[78] http://www.recreativeuk.com

SLG, it became clear that "no practice [can] be defined as 'like any other', as no living species is like any other. Approaching a practice then means approaching it as it diverges, that is, feeling its borders" (Stengers, 2005, p. 184). In a youth forum these 'frontiers' are never fixed. Instead, they expand and contract in response to the idiosyncrasies of each institution. Yet, although distinct there are proximities between these six museums.

For example, the commitment to emergent art and artists that has always informed the Whitney and the New Museum and, in a later stage, the Whitechapel Gallery and the SLG; the global scale of Tate and MoMA, whose names echo the success of international brands; and their location, meaning their national – UK and US, as well as local – London and New York, contexts[79]. On another perspective, these six museums could be grouped as having or not a collection, which to a certain extent influences their educational programmes. If at the Whitney, MoMA and Tate, the activities planned by and for young people often dialogue with the exhibitions on display, there is a stronger emphasis on collaborative projects in the youth programmes of the Whitechapel, SLG, and the New Museum. Focusing on their educational philosophies, both the Whitney and MoMA emerged from a progressive tradition, which is gradually coming back in their current practices. Despite the focus on contemporary art, the Victorian ethos of the Whitechapel Gallery and the SLG, still permeates their educational practices, namely through a strong social commitment with local communities.

Although just briefly mapped the history of each museum, in particular the moments of their physical change – expansion and or a new designed building, has also led to torsions in their curatorial and educational practices. There is the case of the ever-growing MoMA, the multi-site proliferation of Tate, the renowned designed buildings of the New Museum and the Whitney, and the locally constrained expansion of the Whitechapel and the SLG. Included in these metamorphoses is the creation of spaces dedicated to education, namely creative studios where different activities can be delivered. This means more than an architectural surplus and is intrinsically linked to a repositioning of education within each institution. When mapped together these six museums and their youth programmes form an archipelago. I use this image to express multiplicity and dilute the rhetoric of comparison. It is important to note that each island – museum, unfolds as a point-fold, meaning we need to think of it "not in nounal terms of position without magnitude, but in verbal terms of direction and orientation" (Doel, 2000, p. 128). In this sense, it resonates with Mark Lombardi's centripetal drawing (Figure 4) – an infinite entanglement wherein youth forums live. To further understand these connections I consider Michel Foucault's notion of *heterotopia*.

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[79] This means, for example, that these museums respond, respectively to similar cultural and funding policies.

From the Greek 'hetero', other or different, and 'topos', place, the word heterotopia was first used in the medical and biological context to describe a phenomenon occurring in an unusual place, a spatial displacement of a normal tissue (Lax, 1998). It usually develops in organs that are adjacent to each other or have a close spatial relationship in their evolution. For most cases it can be classified as a variation of normal tissue rather than as pathological. In the field of social theory, heterotopia was introduced by Foucault (1967/1998) to describe 'different spaces', physical and or mental spaces of otherness that exist in every culture. There were three situations in which Foucault outlined the concept of heterotopia: first, in the preface to *Les mots et les choses* [The order of things] (1966); second, in the same year, on a brief 12 minute radio broadcast organized around the topic of utopia and literature; and third, in a lecture given in 1967 to a group of architects (Johnson, 2006). The first deals with textual spaces, while the others focus on the analysis of social spaces.

Heterotopias are spatiotemporal phenomena which have "the curious property of being connected to all the other emplacements, but in such a way that they suspend, neutralize, or reverse the set of relations that are designated, reflected, or represented by them" (Foucault, 1967/1998, p. 178). In this sense they are not completely distant from the original medical use, as heterotopias always exist in connection *with* something, although the nature of that relation is variable. This open-ended and ambiguous concept has led to multiple, sometimes conflicting, interpretations across different areas, namely sociology, human geography, architecture and museum studies (Bennett, 1995; Hetherington, 2011; Soja, 1996; Topinka, 2010). I first came across the notion of heterotopia through Beth Lord (2006) in the text *Foucault's museum: Difference, representation and genealogy*. For her, understanding the museum as a heterotopia overcomes the problems of defining it just in terms of objects, collecting practices or methods of display, and allows us to think about it as a philosophical problem.

Focusing on the heterotopic nature of youth forums, it is implicit in the relational dimension of these programmes. On the one hand, they open a spatiotemporal disruption within the museum. Looking at the internal dialogue with the institutions where they operate, it became clear in the six genealogies I mapped that there is a permanent negotiation of their place and function. This is illustrated by the different lives initiatives for youth have had in each museum and expressed, for example, in their successive renaming – from *Talent Club* to *Young Curators* to *Duchamp&Sons* at the Whitechapel Gallery, or from *Young Tate* to *Raw Canvas* to *Tate Collective* at Tate. On the other hand, because they exist in museums, youth forums have a unique ethos, which distinguishes them from other cultural, social and educational spaces. Unlike the school-based programmes on offer in museums, which act as an extension of the school curriculum, the initiatives for young people as independent visitors

transgress the imperatives of formal education. Although today 'youth' is an autonomous stream of the educational programme of these and other contemporary art museums, youth forums still operate – physically and or conceptually, as a satellite space.

I am interested in the *politics* of these frontiers, meaning, in that "which emerges when there is a challenge to the existing order of things (…). The confrontation of two worlds through which that which was previously invisible becomes visible" (Atkinson, 2012, p. 12). In other words, the ways in which youth forums can act as transitional, liminal, or heterotopic spaces that enable epistemic, ontological and axiological discontinuities within museums and between museums and other spaces. Donald Winnicott, an English psychoanalyst, defined transitional spaces as "'holding environments' (…) spaces and times most likely to invite and support the felt 'reality of relation'" (Ellsworth, 2005, p. 32). Anthropologist Victor Turner, expanded the notion of liminality to describe a time and space of withdrawal in which sociocultural structures can be temporarily suspended (Duncan, 1995). These two ideas resonate with the notion of heterotopia to the extent that they all entail a sort of relational disruption. Focusing on the latter, I introduce four of Foucault's principles of heterotopias to further understand the emergence and life of youth forums in contemporary art museums.

The first principle of heterotopias is that they exist in all cultures. An example is the *crisis heterotopias*. These are "privileged or sacred or forbidden places reserved for individuals who are in a state of crisis with respect to society and the human milieu in which they live" (Foucault, 1967/1998, p. 179), and have in a way always been present in different societies. From the examples given by Foucault to illustrate the crisis heterotopias I am particularly interested in the adolescent. This is so because it allows us to see heterotopias not only as physical spaces but also as social and or mental states of otherness. Adolescence is a complex bio-psychosocial process and its transiency echoes the sense of crisis described by Foucault. The rituals of emancipation that are performed in some tribes, namely the Naghol, a land diving ritual performed in the South Pacific, can also be perceived as a crisis heterotopia. The diver's leap off a wooden tower symbolizes the passage to adulthood. The jump is in itself a heterotopic action that enacts an ontological disruption.

A sense of journey also comes through in long-term programmes for young people in contemporary art museums, namely in tier-based initiatives like *Youth Insights* and *MoMA Teens*. Influenced by the progressive movement in the US and inspired by the practices of Science and Children's museums with youth, this particular approach shows how educational programmes in museums are also devised in response to specific epistemological beliefs. For example, the modern notion of childhood, which saw children as a unique social being with their own psychological integrity and specific features that informed the way they understood reality, influenced the opening of museums to this age group (Fróis, 2008). In a similar way, a

few decades later, "the subject of young people, the arts and what had become known as 'youth arts' attracted particular interest – not least as a result of the post-war fascination with youth culture" (Selwood, Clive, and Irwin, 1995, p. 6). In the UK and the US this translated into a crescendo of public and private funding schemes that supported the engagement of museums and other cultural institutions with young people outside the school environment.

Notwithstanding, for Foucault (1967/1998) crisis heterotopias are being replaced by *heterotopias of deviation*, constringent places where individuals whose behaviour is deviant from the norm are put in, namely rest homes, psychiatric hospitals or prisons. In his view, these places of normalization emerged from a historical belief of a unified and correctable subject. Although operating as a non-formal educational setting, museums turn to youth has been informed by the rhetoric of social inclusion. Here I think of the focus on 'at-risk' youth that guided the initial activities for this age group in art museums. This can be linked to funding policies as well as the belief that museums have the potential to change young people's lives, while "facilitating the transition from childhood to adulthood, in the work world, by providing them with the experience which helps them become confident, responsible and involved citizens in their community" (Lemerise, 1995, p. 403). However, as pointed by Jennifer Vadeboncoeur (2006) when mapping alternative educational programmes for youth, one of the dangers of these spaces is to reproduce difference through displacement. Aware of this, museums have gradually shifted their rhetoric from at-risk youth to focus on broader audience development strategies.

The second principle is that heterotopias are 'spacetime-specific' in the sense that through history the same society can make a heterotopia operate in different ways. The example given by Foucault (1967/1998) is the cemetery. Although it has always been part of western cultures it has changed throughout time, namely in its position within the city, from the centre to periphery, influenced by religious beliefs, the individualization of death and public health concerns. With a less morbid tone, based on the previous genealogies, we can consider that youth forums are also a spacetime-specific phenomenon, as they too respond to external and internal forces. Focusing on the notion of *outreach*, and in particular the *Youth Program* (1967-1976) at the Whitney and the *Mobile Art Programme* (1989-1994) at Tate Liverpool, it is interesting to see how these evolved from off-site to in-site programmes. In both cases this transition was driven by internal policies that questioned the impact of these initiatives and thus the museum investment in their continuation. Despite following distinct routes, the move towards initiatives planned and delivered inside the museum, and more in tune with the exhibitions on display, was similar at the Whitney and Tate, which can be seen as a sign of the growing institutional commitment towards this age group.

The third principle is that heterotopias have "the ability to juxtapose in a single real

place several emplacements that are incompatible in themselves" (Foucault, 1967/1998, p. 181). This is exemplified by the theatre, the cinema or the garden which all bring into one 'rectangle' – stage, screen or piece of land, a series of places that are unrelated to one another. The Persian gardens, for example, were planned with the intent of combining the four parts of the world in one single space. Indeed, any botanical garden aims at reuniting species that otherwise would not be together. I think here of the age range that is mixed in a youth forum, 15 to 21 being the wider scope, and how it expands schools level organization. This 'new distribution' potentially creates connections between young people who would not otherwise meet, under a common interest in the arts. Also, although some of these programmes, namely at the Whitechapel Gallery, began by targeting local youth, their geographical range has gradually expanded. Allied with a concern with sociocultural diversity, the ecologies created in a youth forum are unique.

The fifth principle of heterotopias is that they always presuppose a system of opening and closing, which makes them both isolated and penetrable[80]. For Foucault (1967/1998), the access to heterotopias can be controlled explicitly or implicitly. Whether one is constrained to enter, involved in rituals of access or given the illusion of freedom and openness, the entry and or exit always require certain permission. This speaks, for example, to the selection processes that youth forums involve. Looking at their application forms (see Appendix A), these reveal how prospective participants are expected to justify their interest and are often asked how they can contribute to the programme. In some cases, like the Whitney, MoMA and the New Museum, due to the high number of candidates, an interview is also requested. The politics of these decisions, a responsibility of the youth curators, are not easy to navigate but are part of a commitment with in-depth initiatives that engage with smaller groups of participants. It is important to remember though that youth forums are often counter-balanced by other initiatives for youth, namely one-day events like *Late at Tate*, or the New Museum's *Teen Night*, which are open to all interested.

Foucault's lecture on *Different Spaces* ends with an example of a heterotopia par excellence – the *ship*, described as a placeless place, a self-sufficient system and, at the same time, the "greatest reservoir of imagination" (Foucault, 1967/1998, p. 185). It is worth noting that there are some similarities between this reference and his earlier description of the ship of the fools in *Madness and civilization* (1961/2005) (Johnson, 2006). Explored as an allegory in the arts and literature during the Renaissance, the ship of the fools did exist, transporting madmen from harbour to harbour as a means of dispersing the insane. Aware of its practical aspects, namely security and social function, Foucault interprets this journey as a ritual. The

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[80] I address the forth principle of heterotopias, which is that they perform temporal discontinuities, what Foucault calls heterochronias, in Chapter 8.

departure represents simultaneously an end and a beginning, positioning the madmen in an eternal state of passage where-when they are allowed a certain freedom. What attracts me in the 'image' of the ship, "a piece of floating space (…) delivered over the boundless expanse of the ocean" (Foucault, Idem, p. 184-185) is its transient and relational essence.

A similar flow guides youth forums in contemporary art museums. Although linked to a museum in practical – space, funding and staff, as well as conceptual – mission, vision and philosophy, terms, they follow their own tempo. Considering the genealogies of the youth programmes at the Whitechapel Gallery, Tate, SLG, Whitney, MoMA and the New Museum, implicit in their ethos is a permanent negotiation of what they are and what they can become. From pilot projects to long-term initiatives, the motion force is reinvention – a chameleonic élan that is concomitantly a weakness and a strength. If, on the one hand, the need to 'justify' their practices places youth forums on the edge of the museum, meaning their continuation is never granted. On the other hand, because they unfold in the interstice of museums existence, the encounters youth forums potentiate between young people, artists and the museum enable new modes of being and working together. In this sense, as important as the growing visibility these initiatives have had in the past years in contemporary art museums, is their commitment to always be out of joint – true to an heterotopic essence.

I think the nullity implied in the museum is actually one of
its major assets.

Robert Smithson , 1967.

Fold II

Museums are, first and foremost, complex cultural and social entities (Fróis, 2008). They are cultural entities because they act as spaces of value where examples of artistic, scientific and or social productions are gathered and preserved. And they are social entities because the collector, the curator and the educator engage in tacit or explicit dialogues with the visitors. Museums are not neutral. While *presenting* objects they are also *representing* cultural, social and aesthetic values, providing individuals with opportunities and challenges that other cultural and social entities do not. The museum is itself a construction of meanings, "a place we seek out purposefully, in order to explore and revise the formative messages we gather about ourselves, engaged as we always are in the process of self-identification, our own process of construction" (Carr, 2001, p. 174). Put briefly, museums are at once moment and movement. Georges Bataille (1930) depicts a curious image: "A museum is like a lung of a great city; each Sunday the crowd flows like blood into the museum and emerged purified and fresh" (p. 2, quoted in McShine, 1999, p. 10). I am interest in the sense of flow.

Although informed by a particular belief namely that museums offer an invigorating experience to their visitors, Bataille's image stresses how a museum is a living form. This is a particularly relevant notion nowadays if we consider the myriad ways – physical and virtual, in which museums exist and engage with their publics. In an attempt to tackle this complexity I propose the image of the chroma blue museum, an impermanent museum that unfolds as an idea, a space and a practice in flux. From the distinct layers that form this living entanglement I highlight the altermuseum. This perspective draws a centripetal movement, which I relate to the debates around the social relevance of museums (Hein, 2005, 2012; Low, 1942; Sandell, 1998, 2003; Silverman, 2010) and, concomitantly, the scope of their educational practices. To further discuss the 'presence' of education in museums I use Jacques Derrida's (1967/1997) notion of supplement. It is an intricate idea that can be briefly translated with a strikethrough – ~~education~~. What this Derridarian strategy of writing under erasure reveals, is how a word although necessary is inaccurate, and its meaning always transitory.

As discussed in Chapter 3, the action of educational practices in museums will always be a contested arena. However, if we think of education in terms of Derrida's new logic of the supplement, meaning that which is added to something – art and museum, but which escapes any hierarchical binary as it also compensates for something that is missing, a new gesture is possible. In other words, the relation between art, museums and education unfolds in tension, a collaborative tension. From education to learning to participation, I stress the relevance of the latter to map the turn to youth in museums, as both followed initiatives to democratize the museum space, informed by the social inclusion rhetoric, in tandem with the emergence of

participatory art practices that tested new ways of working and being together. These changes, however, do not appear as neat discourses but are expressed within the idiosyncrasies of each museum. Focusing on the ecologies of the Whitney, MoMA, New Museum, Tate, and the SLG, in particular their work with young people, mapped in Chapter 4, and read in relation to the Whitechapel Gallery youth programme, a series of connections came afloat.

Despite their geographical and philosophical distinctions, when mapped together they form an archipelago. What interests me in the image of the archipelago is how it expresses the individual and relational ethos of museums and, in turn, their educational practices. It draws at the same time a centripetal and a centrifugal movement. Following a connective impulse I stress how the commitment to contemporary art practices at the Whitechapel, SLG and New Museum, which are all non-collecting institutions, has in-formed their initiatives for youth, namely through the emphasis on collaborative art projects. Emerging in the early 2000s their youth forums – *Duchamp&Sons*, *Art Assassins*, and the *Experimental Study Program*, operate as an art collective. On the other hand, the long-term initiatives available for young people at the Whitney, MoMA and Tate, imbued by the scale of these institutions, echo the rhetoric of 'professionalization'. Whereas the first two – *Youth Insights* and *MoMA Teens*, following a return to progressive philosophy, offer a tier-based programme that leads to paid internships at the museum, the latter has at its heart the figure of the 'peer-leader', as *Tate Collective* involves young people in planning and delivering activities for their peers.

Common to all these programmes, which grew from pilot projects, is the influence, on the one hand, of the changes in art practice, namely the community movement in the 1970s as well as the return to participatory practices in contemporary art in the 1990s that stressed participation over appreciation; and, on the other hand, of the public and or private funding schemes and government cultural policies that favoured initiatives for youth outside formal education. In other words, there is a double movement in their emergence, or re-emergence, one that follows the needs and interests of museums, and another that reacts to the unique life of each programme, meaning the encounters between participants – young people, curators, and artists. To further map these movements I used Michel Foucault's (1967/1998) notion of heterotopia. It describes physical and or mental phenomena, which are paradoxically linked to, and separated from, other emplacements. It is this relational ethos that interests me, since, based on the six ecologies I mapped, youth forums are also linked to, and separated from, the museums where they exist. It is as if, although connected, they do not 'belong' to them, which in turn opens a spatiotemporal disruption with other cultural, social, and educational spaces.

Gilles Deleuze's notion of the *desert island* speaks to similar movements. In his essay *Desert Islands* (2002/2004) he begins by introducing two types of islands as described in geology – *continental* islands and *oceanic* islands. Whereas the first, accidental, derive from

geological accidents, meaning they are born from "disarticulation, erosion, or fracture; they survive the absorption of what once contained them" (p. 9), the latter, originary, "emerge from the underwater eruptions, bringing to the light of day a movement from the lowest depths" (Idem). What these two types of islands reveal is the tense relation between ocean and land. In this sense, to think about islands is to think about complex, visible and invisible, movements of separation and creation. For Deleuze, "the island is something that is thought" (Conley, 2005, p. 208) – a dream, insofar as it only exists in terms of becoming. It is the force and flow of imagination that interests me here. As with Foucault's heterotopic ship that is the "greatest reservoir of imagination" (Foucault, 1967/1998, p. 185), the true potential of youth forums in contemporary art museums is their relational and transient existence. Although real, in opposition to Deleuze's invented islands, they too open "an enchanted space where concept continually moves in all directions and reinvents itself" (Conley, 2005, p. 217). Put briefly, a youth forum is a living practice.

Plane II followed a genealogical and thus historical impulse to map these phenomena. Based on Nietzsche, Elizabeth Grosz asserts how "history and life exist in tension: the more there is of the one, the less there can be of the other" (2004, p. 116). If, on the one hand, a too deep immersion in the past inhibits our awareness of the present, on the other hand, without a careful dialogue with history "we would be unable to produce the resources needed to make a future that is uncontained by the present" (Idem, p. 117). Combining multiple sources and temporalities the genealogies presented in this plane draw a palimpsest[81] – an untimely entanglement that speaks *with* past, present and future practices. What interests me in the image of the palimpsest is not only the play between layers that expresses the intertwinement of visible and invisible voices, but also "a more rhizomatic configuration, where the act of crossing out turns from a remainder or an absence toward a reconfiguration of mark by making, as not only knowledge, but as knowledge that points to possibilities that are yet to come" (Springgay, 2005, p. 114-115). In this sense, my focus is less on what a youth forum is and more on what it does, which I further expand in the cartographies of becoming mapped in Plane III.

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[81] A palimpsest was a medieval document, which operated under a cumulative logic meaning text was gradually erased in order to create space for new subsequent writing (Tavin, 2005; Springgay, 2005).

Plane III.

Duchamp&Sons – Cartographies of Becoming

To 'diagram' a space is to expose (...) diagonal lines and the possibilities they open up, making a carte that is not a calque – a map that is not the 'tracing' of anything prior, but which serves instead to indicate 'zones of indistinction' from which becomings may arise, if they are not already imperceptibly in the making.

John Rajchman, 2000a.

Overview

One of the first things I have learned when learning how to 'read' a map was that you need to envision yourself in it to find the direction, or directions, you might want to follow. For example, when exploring a new city we often encounter public maps where there is a red circle saying 'you are here'. It coincides temporarily with our coordinates and places us in an unknown territory. For my journey with Duchamp&Sons I had no map, which led me to ask – what if there were no points, only movement? What if there was no direction, only temporary encounters? These questions enunciate the complexity of mapping, and announce the possibility for 'new' cartographical practices, which "work with zones that are precisely not completely determined or localizing, where things may go off in unforeseen directions" (Rajchman, 2000a, p. 6). A new question emerges – how to perform those maps? I started from the *middle* – "the middle is not an average; it is fast motion, it is the absolute speed of movement" (Deleuze, and Guattari, 1987/2004, p. 323). In my research this movement is drawn concomitantly with theory and practice. It is simultaneously a retrospective chronicling of my encounters with Duchamp&Sons and an attempt to expand them.

In *Plane III. Duchamp&Sons – Cartographies of becoming* I map the projects *De/construct* (2013-2014) and *Art Casino* (2014-2015), looking at the explicit and implicit pedagogies that come together in these collaborative practices. The plane starts with an intermezzo – *B. Cartography*, a short connecting theoretical movement that considers cartography and its extensions to my research, in particular the distinction between *mapping* and *tracing*, the movement of *dérive*, and my use of *diagrammatic drawings*. Cartography appears in my research through three intertwined movements. Its temporality speaks to the ecology of Duchamp&Sons collaborative practices, my own process of research, and my writing. In this sense, cartography constructs its object through its relationalities and unfolds as a rhizomatic process. It is expressed in the infinitive as it speak "the event: 'to green', 'to think', 'to act', 'to write', 'to be' – does not admit of a division between what something is and what it does" (Deleuze, 1969/2013, p. 32), but is an open action.

Three chapters form this plane. **Chapter 5.** *De/construct – A collaborative exhibition* presents a possible cartography for the project *De/construct* developed by Duchamp&Sons between November 2013 and April 2014, in collaboration with artists Nick Wood and Steven Morgana. **Chapter 6.** *Art Casino – A public event*, maps the encounters between the youth forum and artist Ruth Proctor, which unfolded between November 2014 and July 2015. Although the projects led, respectively, to an exhibition and a public event at the Whitechapel Gallery, the focus of these chapters is on the processes – research, experimenting, mapping and decision making, that emerged from the group's encounters. In other words, the emphasis

is on their *becoming-project*. It is the notion of practice "extended through the cumulative experience of discrete moments of interaction and negotiation, conflict and reconciliation" (Kester, 2011, p. 104) that interests me in Duchamp&Sons collaborative projects. Aware that it is extremely difficult, if not impossible, to draw alongside the immanence of local contexts and practices of collaboration without reducing them to abstract or ideal forms of discourse, multiple layers of interpretation form these chapters, as decisions on what to include, exclude, reduce or expand were constantly revisited.

My cartographies intertwine distinct voices and sources – notes, audio records from the group's discussions, Duchamp&Sons blog and Twitter posts, video diaries, individual interviews, and diagrammatic drawings. Each chapter follows the chronological unfolding of the sessions and intends to give 'an impression' of Duchamp&Sons collaborations. However, this linear temporality is disrupted by retrospective and prospective insights, which highlight specific knots or points of tension. Two concepts emerged – *proto-performance*, and *chance*. The first is linked to the project *De/construct* and comments on the moments that connect and are connected to the public performance, in this case the public exhibition. These incorporate the working togetherness of the project and are crucial to understand collaborative practices. The notion of chance was introduced in the project *Art Casino* through the work of artist Ruth Proctor. However, chance is mapped here not as probability but as affirmation. In other words, it expands the open-ended force of collaboration. Although focusing on two projects my purpose is not comparative. I read them as poems, each with an unrepeatable musicality.

Chapter 7. *When is pedagogy?* presents a theoretical assemblage that draws along *De/construct* and *Art Casino* as these encounters engage processes of a pedagogy yet to come, which challenges us to experiment or invent pedagogy in new ways. I present three concepts – *ignorance*, *forgetfulness*, and *unknown*, to map the action of the youth curator, the perils of open-ended approaches, and the leap into an active pedagogy. Although these concepts have an implicit sense of lack, I address this in affirmative terms, "for to affirm is not to assert or assume, but to lighten, to unground, to release the fresh air of other possibilities" (Rajchman, 2000a, p. 13). In a closing act, I read Louis Althusser's *aleatory materialism of the encounter* in tandem with Karen Barad's *intra-actions* and Gille Deleuze's *middle*, which further stress the temporality of becoming. This theoretical entanglement grounds my proposal for what I name pedagogy of the encounter. Imagined in relation to collaborative art practices, namely my experience with Duchamp&Sons, my pedagogical proposition places trust and courage at the heart of an invented pedagogy – it is connected to everyone but belongs to no one.

B. Cartography
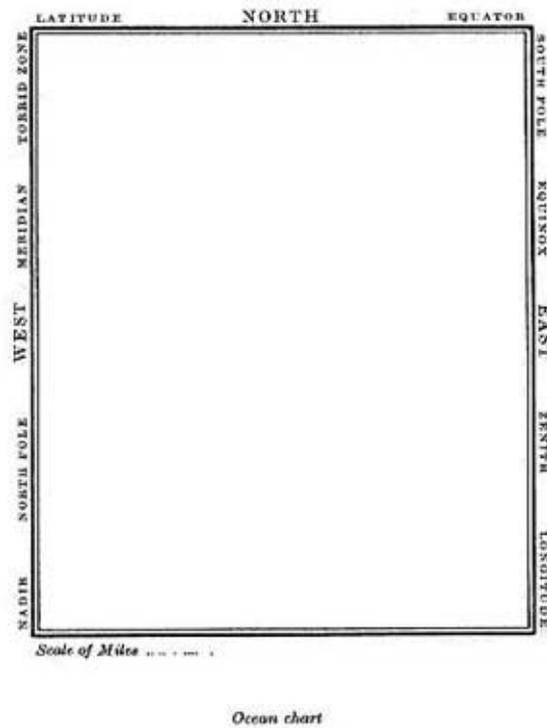
Figure 12. The Bellman's Map, illustration by Henry Holiday, in *The Hunting of the Snark*, Lewis Carroll, 1876.

The Bellman's map appears in Lewis Carroll's nonsensical poem *The hunting of the Snark* (1876, quoted in Gasson, 1978) to help sailors cross the ocean (Figure 12). Its 'relevance' is expressed in the following verse: "He had bought a large map representing the sea / Without the least vestige of land / And the crew were much pleased when they found it to be / A map they could all understand" (p. 231). At first this might seem a useless map, divested from its main functions – to represent and to guide, or to guide through representation. Yet, when read with optimism this is the truest map of all – it speaks the temporality of the journey. In other words, "what is drawn…does not pre-exist the act of drawing" (Massumi, 2004, p. xv) or, what is mapped does not pre-exist the act of mapping. It is a living map and thus a matter of becoming, which in a Deleuzian sense does not express a linear movement from point A to point B, but "the very dynamism of change, situated between heterogeneous terms and tending towards no particular goal or end-state" (Stagoll, 2010, p. 26). To perform this map we start from the middle – a full measure of speed and becoming, which in turn calls for a new mode of cartography.

The etymology of the word 'cartography' reveals its purpose – to write maps. As a discipline it includes the design, production, and study of maps, combining thus both practice and theory. Although "there has always been a mapping impulse in human consciousness, and the mapping experience – involving the cognitive mapping of space – undoubtedly existed long before the physical artefacts we now call maps" (Harley, 1987, p.1), the systematization of map making is often linked to the emergence of the early modern states in the sixteenth century and their quest to visualize and organize their interests (Wood, 2010). Following this, the proliferation of cartography coincided with the Enlightenment project over the course of the nineteenth and early twentieth centuries, grounded in "beliefs in disinterested observation, scientific calculation and objective representation as markers of universal rationality and progress" (Cosgrove, 1999, p.8). However, critiques to the role of mapping in the naming of territory as well as to the understanding of maps as value-free descriptions of the environment gradually unfolded within geography and other fields of study. These critiques have opened "mapping practices epistemologically to post-positivist methods of researching culture and society" (McKinnon, 2011, p.453), and thus introduced new ways of thinking about what cartography is and what it does.

The increased interest and use of spatial metaphors in other disciplines, from cultural studies to philosophy and the arts, can be seen as a symptom of the postmodern move from time to space, and from textuality to cartography, which succinctly describes the *spatial turn* (Bosteels, 1998; Cosgrove, 1999; McKinnon, 2011). More specifically, the spatial turn highlights how space acts as a constitutive dimension of social practices, thus recognizing that *position* and *context* are inevitably implicated in the construction of knowledge (Soja, 1996). In other words, "rather than the 'event' of temporality (…) what is at stake becomes the 'locus' of an event" (Bosteels, 1998, p. 146) – its geography[82]. However, although part of the motive for the turn to space was to move away from the universal chronological narratives characteristic of modernist discourses, the query remains that "space without time is as improbable as time without space" (Crang, and Thrift, 2000, p. 1). The turn towards spatiality is then better described as a "shift towards *space as process* and *in process* (that is space and time combined in becoming)" (Idem, p. 3, emphasis in the original), which opens new ways to understand cartography and, as I address in this section, research.

An important contribution to this approach is the work of Gilles Deleuze, whose focus is on acts of mapping, "seen through the lenses of intensity and becoming" (Conley, 1998, p. 126), rather than maps as finished objects. This is so in his individual work, namely

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[82] Bruno Bosteels further explains that "the practical and theoretical differences between these positions should be taken as indices of two apparently antagonistic but at bottom perhaps reconcilable tendencies within a general philosophy of the event, seen from a more transcendental vantage point, in the first case, and from a genealogical perspective, in the second" (1998, p. 146).

Foucault (1986/2006) and the *Fold – Leibniz and the Baroque* (1988/1993), as well as in his collaboration with Félix Guattari, in particular in *A Thousand Plateaus: Capitalism and Schizophrenia* (1987/2004). Inspired by Michel Foucault's *diagram*, Deleuze expands his interpretation towards a map that "is unaware of any formal distinction between a content and an expression, between a discursive formation and a non-discursive formation" (1986/2006, p. 34). Because it combines the utterable and the visible, Deleuze's cartography "draws maps of inflexion that are seen and felt as intensities. (…) His maps are not objects, but 'objectilles' that modulate their form through multifarious forces informing each other" (Conley, 1998, p. 134). As expressed in Bellham's map, in a Deleuzian sense, the "territory itself is a malleable site of passage" (Message, 2010, p. 280), and thus escapes finitude and stability.

Jorge Luis Borges (1958/1998) depicts the art of cartography, or an imagined art of cartography, in his short story *On exactitude and science*:

> In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. (…) In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography. (p. 325)

Borges' tale goes "to the heart of a tension between reality and representation, between the territory and the map" (Corner, 1999, p. 221), questioning the fragility, or potentiality, of a life-sized correspondence between the two. Despite of their purpose, practices of mapping are commonly understood as "creative, sometimes anxious, moments in coming to knowledge of the world, and the map is both the spatial embodiment of knowledge and a stimulus to further cognitive engagements" (Cosgrove, 1999, p. 2). Implicit in this process is a relation of scale, where the map is often a reduction – a smaller and abstract signification, of what is mapped.

What Borges one-to-one map produces is an unfamiliar conjunction between map and what is mapped, "actual in that it would be drawn to real-life scale, virtual in the way that only the real can be, so real that it is no longer really a map but something other" (Kaufman, 1998, p. 3)[83]. Another metaphor for the becoming-other of the map is depicted in Lewis Carroll's tale *Sylvie and Bruno*, where a live-size map is also mentioned, although always folded. When asked about its use Carroll's character Mein Herr concluded: "It has never been spread out, yet (…). The farmers objected (…). So now we use the country itself, as its own

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[83] Eleanor Kaufman (1998) refers here to Deleuze's notion of actual and virtual. Put briefly, the first entails "a realm of things that exist independently of our ways of thinking about them and perceiving them. Whereas the virtual is the realm of transcendental conditions for the actual" (Williams, 2010, p. 223), meaning "things that we have to presuppose for there to be actual things at all" (Idem).

map, and I assure you it does nearly as well" (Carroll, 1893, quoted in Dyer , p. 392). The equivalence between territory and representation suggests that the act of differentiating is no longer meaningful. While using their own body to create a map, Borges and Carroll's cartographers make the journey "at once the act of charting out a pathway and the opening of that pathway to the event of the chance encounter" (Kaufman, idem, p. 6). This 'new' way of mapping has to do with performance – it functions in order to produce rather than represent.

The ontology of becoming-map echoes through Deleuze and Guattari's (1987/2004) cartographical thinking, in particular their notion of *rhizome* – "the rhizome pertains to a map that must be produced, constructed, a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exits and its own lines of flight" (p. 23). This performative and generative quality of the rhizome – always unstable, metamorphic, and relational, is implicit in my notion of becoming-research, as a practice that does not "fix the object of research but calls it into being, produces it, allowing it to emerge through the act of inquiry" (Fendler, 2015, p. 1). In this sense, my research is not an act of representation, but of construction. Put differently, it "merges with its objects, when the object itself is movement" (Deleuze, 1997, p. 61, quoted in Semetsky, 2006, p. 18), whether that be my experience as a participant researcher, the open-ended unfolding of Duchamp&Sons collaborative practices, or the act of writing.

James Corner (1999) identifies four practices of mapping – *dérive* [drift], *layering*, *game-board*, and *rhizome*. Along with rhizome, I am particularly interested in the process of dérive. The Situationists, a French group of artists and activists formed in the 1950s and 1960s, and more prominently Guy Débord, proposed the 'technique' of dérive.

> In a dérive one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there. (1956/2001, para. 2)

As a process it was developed to explore urban landscape in an attempt to make visible the particularities of a space and its impact on the observer, and explore the subversive potential of mapping practices (Cosgrove, 2008; Wollen, 1999). Débord's psycho-geographic maps were made after his aimless walks around the streets and alleys of the city, driven by a kind of chance wandering. Dérive includes both this letting-go and an apparent contradiction, a call for awareness in the questioning of such encounters.

I can strongly relate to this 'dichotomy' when thinking about my participation in Duchamp&Sons, as well as in Youth Insights and the Experimental Study Program, sessions. For two hours I was part of the group, engaged with the activities proposed, helped whenever

needed, and stepped back accordingly. Following this intense encounter I would write down fragmentary notes with questions and feelings that had emerged, and thoughts on how that session was linked to the project being developed, and to my research. The resonance with dérive is in "the way in which the contingent, the ephemeral, the vague, fugitive eventfulness of spatial experience becomes foregrounded in place of the dominant, ocular gaze" (Corner, 1999, p. 231-232). The immanence implicit in thinking research as dérive, in tune with the notion of hodos-meta, contrasts with the transcendent ethos of method as that which anticipates or predicts the act of researching. To better grasp the experimental movement of thought in question – "an expansive cartography of living, one that is coterminous with real time and space" (Kaufman, 1998, p. 4), I briefly outline the difference between *mapping* and *tracing* as presented by Deleuze and Guattari.

Whereas mapping follows a rhizomatic logic, unfolding through multiple entryways, tracing draws a tree-like, or arborescent, structure, always rooted and hierarchical. Mappings are spatiotemporal multiplicities and "do not represent geographies or ideas; rather they effect their actualization" (Corner, 1999, p. 225). In this sense, "what distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real" (Deleuze, and Guattari, 1987/2004, p. 13). However, although distinct, mapping and tracing should not be seen as opposites, but as paradoxical forces that act together in an assemblage (Masny, and Semetsky, 2013). For example, when mapping the projects *De/construct* and *Art Casino*, although my emphasis is on the contemporaneity and contingency of the encounters between young people, curators, and artists, I also need to weigh in the broader framework – institutional and programmatic, and how it influences these ecologies of practice. As such, I consider the action and movement of mapping, which speaks interchangeably to my research practice and to the collaborative practices of Duchamp&Sons, as an entanglement of lines – territorialisation, deterritorialisation, and reterritorialisation.

I am mainly interested in mapping as a methodological and pedagogical process, and to this extent also explored its 'material existence', which led me to create 'visual maps'. Inspired by the work of artist Dawn Clements who "uses drawing as a way to document and describe durational experiences [and] sustain the memory of something transient" (Street, n.d., para.2), I did diagrammatic drawings of Duchamp&Sons encounters. These unfold as a possible cartography of the projects *De/construct* and *Art Casino* (Figure 13, and Figure 14)[84]. Based on the pictures taken by the group during each session, the purpose of these drawings is twofold. On the one hand, they add a visual element to the verbal research traces – audio records, tweets, blog posts, interviews. Imagine them in a 1:1 temporal and spatial scale, folded over and over to fit in the space of an A4 sheet. On the other hand, they attempt to

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[84] These are presented at the end of this section.

express the flow of these encounters, meaning the visible and invisible connections that come together in collaborative art practices. In this sense, my diagrammatic drawings are not mere representations of events but aim to map their performative dimension.

Due to the participatory and open-ended ethos of Duchamp&Sons projects, wherein the 'form' of collaboration is always morphing, the cartographies presented in Chapter 5 and Chapter 6 can only give "a glimpse of the life of a thing that is non-representational [and] a sensitivity of what the participatory democracy process looks like" (jagodzinski, 2015, p. 291)[85]. When navigating the complexity of these entanglements a question emerged – *which implicit and explicit pedagogies come together in the collaborative projects developed by the youth forum Duchamp&Sons?* This, in turn, exposed thinner lines of flight, more questions – how are ideas formed and decisions made? In which ways can young people, curators, and artists negotiate their voices and silences? When is pedagogy? One of my main doubts when mapping these encounters was whether to approach each project as a whole or whether to focus on particular scenes. These two temporalities are inseparable and equally impossible to depict. It was only when I read the projects as a *poem* that a 'space' opened which enabled me to move beyond this duality and map Duchamp&Sons collaborative practices as a multiplicity with endless entryways and exits.

To further express the life of *De/construct* and *Art Casino*, I put together the tweets posted by the group. To read them as poems gives an impression of the unfolding of the projects, not as a linear narrative but as a series of connections (Poem 1, and Poem 2)[86]. Each tweet is posted by different participants throughout the sessions using the group's account, and can be seen as a trace – a virtual utterance that speaks the temporality of the encounters between young people, curators and artists. Despite their chronological organization, they read as a constellation. This dispersion is increased by the fact that it is difficult to know who is speaking – there is no author, and also it is equally unclear to whom the tweets might be addressed to. There is no intention to create a general meaning, or any meaning whatsoever, as the tweets express a specific moment, an instance[87]. Its unexpected tempo and rhythm gives the reader a way into the multiplicity, or life, of Duchamp&Sons projects. In other words, these poems draw a map, a becoming-map of *De/construct* and *Art Casino*.

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[85] For Claire Bishop (2012), "To grasp participatory art from images alone is almost impossible (...). They rarely provide more than fragmentary evidence, and convey nothing of the affective dynamic that propels artists to make these projects and people to participate in them" (p. 5).

[86] These are presented at the beginning of Chapter 5 and Chapter 6.

[87] If we consider Duchamp&Sons blog posts about the same project, which are updated by the youth curator assistant, there is a sense of narrative, of telling a story, which escapes the poem.
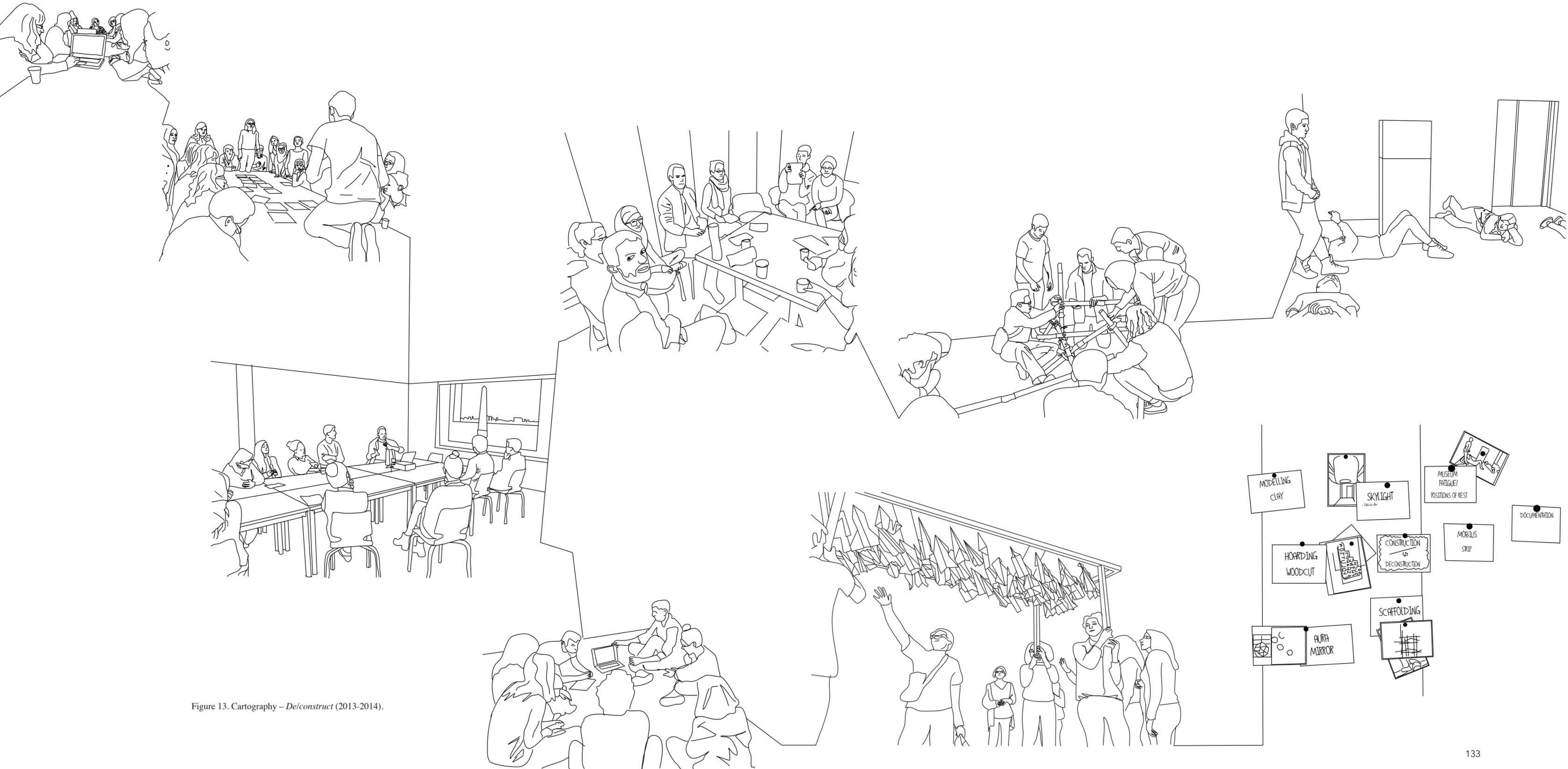
Figure 13. Cartography – *De/construct* (2013-2014).

MODELLING CLAY

SKYLIGHT

MUSEUM FATIGUE/ POSITIONS OF REST

DOCUMENTATION

HOARDING WOODCUT

CONSTRUCTION & DECONSTRUCTION

MOBIUS STRIP

AURA MIRROR

SCAFFOLDING

Figure 14. Cartography – *Art Casino* (2014-2015).

5. *DE/CONSTRUCT* – A COLLABORATIVE EXHIBITION

To say that in the beginning was nothingness or disorder is to take up a position prior to any assembling or ordering, and to give up thinking the origin as Reason or End in order to think it as nothingness.

Louis Althusser, 1993/2006.

Invented by the surrealists, the exquisite corpse is an experimental game where words or images are collectively gathered. Its name came from the sentence written when it was first played – "the exquisite corpse will drink the new wine" (*Cadavre exquis*, n.d., para. 3). One rule of these collaborations is that none of the participants fully knows what the others have done. Only a word or a trace is left visible, which in turn prompts the unfolding of the creation. To a certain extent the poem I put together, based on Duchamp&Sons tweets posted during the project *De/construct*, reads as an exquisite corpse (Poem 1)[88]. Its ruptured syntax embodies the nonsensicality inherent to surrealist automatic writing. My interest in this cadence is twofold. On the one hand, it gives a glimpse of the six-month collaboration between the youth forum and artists Nick Wood and Steven Morgana, which led to a collective exhibition presented at the Whitechapel Gallery in April 2014. On the other hand, it also expresses the open-ended ethos that the sessions followed throughout the project.

Poem 1. *Construction is deconstruction is construction*, November 2013 – April 2014.
[Based on the tweets posted by Duchamp&Sons during the project *De/construct*]

Starting to think about Duchamp and Sons Show!

The equation KADER ATTIA + YOU = THEME...

THEME × ARTISTS = SHOW starting on the themes...

Our THEMES are coming together

Themes agreed on, now it is time to find ARTISTS!

Memory Game - Paul went to the shop got spaghetti, Carolina got...

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[88] One or more participants posted the tweets during each session using the group's account. When transcribed the tweets were indented according to their dates, and the hashtags italicized.

well done Raf for remembering everyone's names and what they got at the shop

Time to research artists

Duchamp&Sons are CURATING!

PREACH! Just kidding... we're curating!

Starting a new year with two great artists talking about their work.

Enjoying the refreshment with a discussion

Duchamp&Sons is in session!

Nick And Steven our Artists for the next 8 weeks...

IT'S PROJECT TIME!

Brainstorming in the Kader Attia exhibition

And the ideas are coming together!

multicultural plasticine!!

it's like a little tile factory in here. *Creative studio.*

We're making paper aeroplanes today!

Gallery 5. Whitechapel. Youth group.

Discussing fatigue in gallery' spaces.

Whitechapel. Preparation.

Great ideas and discussion! *Exhibition.*

So we've decided that the Duchamp&Sons exhibition at the Whitechapel will be a front for a club

What should we call the show? *Democracy.*

Talking about the content of our exhibition. *Changing structures.*

Always were more productive during a weekend

Members of the public taking part in Gallery 6!

The title I chose for the poem – *Construction is deconstruction is construction*, was inspired by Gertrude Stein's (1922/1993) famous quote "a rose is a rose is a rose" (p. 187) and speaks to an endless search for meaning. Combining multiple impulses – research, experimenting, mapping, and decision making, the coming together of *De/construct* emerged from a similar repetitive movement. The decision to do an exhibition was Paul's, the youth curator. It was something the group had not done before and he saw it as an opportunity for Duchamp&Sons to gain visibility inside and outside the gallery. The project also sought to actively test new collaborative strategies and reflect upon the idea of a shared authorship between the youth forum and the artists (Crook, Silva, and Victorino, 2015). However, this framework did not predetermined the life of their encounters, which allowed for a sense of *becoming-exhibition* to be intertwined with that of being an exhibition. Following the chronological unfolding of the sessions this chapter maps a cartography of *De/construct*. As a participant narrator I draw along this linearity, intertwining retrospective and prospective lines that stress the temporality of working and being together.

Themes + Artists

A tweet from the first session reveals the 'formula' initially adopted for the project: "The equation KADER ATTIA + YOU = THEME ...THEME × ARTISTS = SHOW starting on the themes..." (TW, November 13, 2013). To prompt the group to generate ideas for the exhibition's theme, Paul suggested they researched the work of contemporary artist Kader Attia. The site-specific installation *Continuum of Repair: The Light of Jacob's Ladder*, on display at the Whitechapel Gallery, dovetailed with Attia's research into the concept of *repair*, "which he sees as an underlying principle of development and evolution in both culture and nature" (Whitechapel Gallery, 2013, para. 6). This led the group to discuss the notion of cycles of building and un-building or de/constructing. They were interested in how continuous making and un-making could relate to art and changes happening in the fabric of the city. Inspired by Attia's practice the group selected five themes – *Architecture*, *History*, *Religion*, *Spirituality* and *Space*. One of the sub-themes was *Construction/Deconstruction*.

An excerpt from the video diary[89] recorded at the end of this session reveals the processes of research and decision-making participants went through:

> Jack – Was it difficult coming out with themes from [Kader Attia] work?

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[89] Paul proposed the video diaries as a way to record the different steps of the project. At the end of each session two participants were informally interviewed for about ten minutes. Their prompt was to discuss what had been done in the session and what were their expectations for the following sessions. In the first two video diaries two other participants led the interviews. Following that Shahana, and later I, did it.

Adeel – Honestly we were in groups of about five or six so we all had our separate ideas and we all wrote them down and we started to kind of use a process of elimination to come up with the main ideas that we all liked…(…).

Jack – Was that process hard, where there were so many people who had different opinions?

Adeel – I think that's what made it more interesting because then if we all had the same themes it would be quite boring (…), so I think it wasn't so hard in the end to choose the main ideas from everyone, it was kind of interesting. (VD, November 13, 2013)

As Maya later commented "before we actually all decide anything, [Paul] makes sure we come to little conclusions to lead to big decisions" (INT, February 5, 2015). To work in small groups to generate ideas, which are then shared to reach a collective decision, allows for a gradual build up of everyone's participation.

Relevant pedagogical and political issues emerge from this participatory democracy process of decision-making. What Adeel seems to express when arguing that their divergent opinions on the themes being discussed was what made it interesting, is the importance of *disagreement* when engaging in collective decision-making. In other words, although there is a need to narrow down ideas this is not to say that they have to reach a flat agreement, but rather that their multiple insights can be negotiated through an open dialogue. In a Rancierian sense, "disagreement is not a problem to be overcome in democracy but rather a constitutive feature of it" (Ruitenberg, 2015, p. 3). Jacques Rancière (1995/1999) highlights from these situations their potential to allow 'participants' to create or invent new languages that speak to their shared experience. He further adds, "Politics occurs whenever a community with the capacity to argue and to make metaphors is likely, at any time and through anyone's intervention, to crop up" (p. 60). Focusing on the themes that emerged from Duchamp&Sons discussions, these intertwined a series of insights that were not just favoured over one another, but which together created something new and still open to discussion.

The first time I met Duchamp&Sons was on December 11, 2013, and it was their second session working on *De/construct*. Paul introduced me at the beginning of the session and I briefly explained them my research. We agreed that I would engage in the activities proposed and thus be able to gradually map their ecology and my own place within it. The following step in the project was to select artists whose practice could be related to the themes[90]. Small groups were again randomly formed. This 'free organization' gave young people the opportunity to get to know each other whilst responding to specific prompts linked

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[90] Although Paul had asked the group to search and suggest artists that they considered might be linked to the themes, he was not expecting them to do it. From his own research he selected a group of twenty-five artists.

to the project. Also, because there is no compulsory attendance, in each session a different group comes together, which makes it easier for everyone, including myself, to join. The group I was working with did not seem very motivated with the task, mainly because it was not easy for them to find information about the artists and also because they thought some of their work was boring and predictable.

After they had finished researching all four artists I asked who was for them a 'good' artist. Aaron gave as an example the work of Millie Brown[91], a performance artist who vomits coloured milk on canvas. The discussion then unfolded around why her work was interesting and even considered art, and what made her different from the other artists they had just researched (FN, December 11, 2013). While talking about the extreme attitudes some artists adopt in their practice Maya mentioned those people who go under plastic surgery to transform themselves, giving as example a woman who wanted her face to look like a cat. This 'diversion' reveals how multiple layers are intertwined in each session – a combination of planned work and its 'ideal temporality' with the contingencies of actually doing work. Another example of this dissonance is expressed during the breaks, when halfway through the session there is a pause to eat a snack. During these moments the 'energy' in the room changes slightly as the task at hand is put on hold and the interactions between participants unfold around other topics, namely their school life or art related interests.
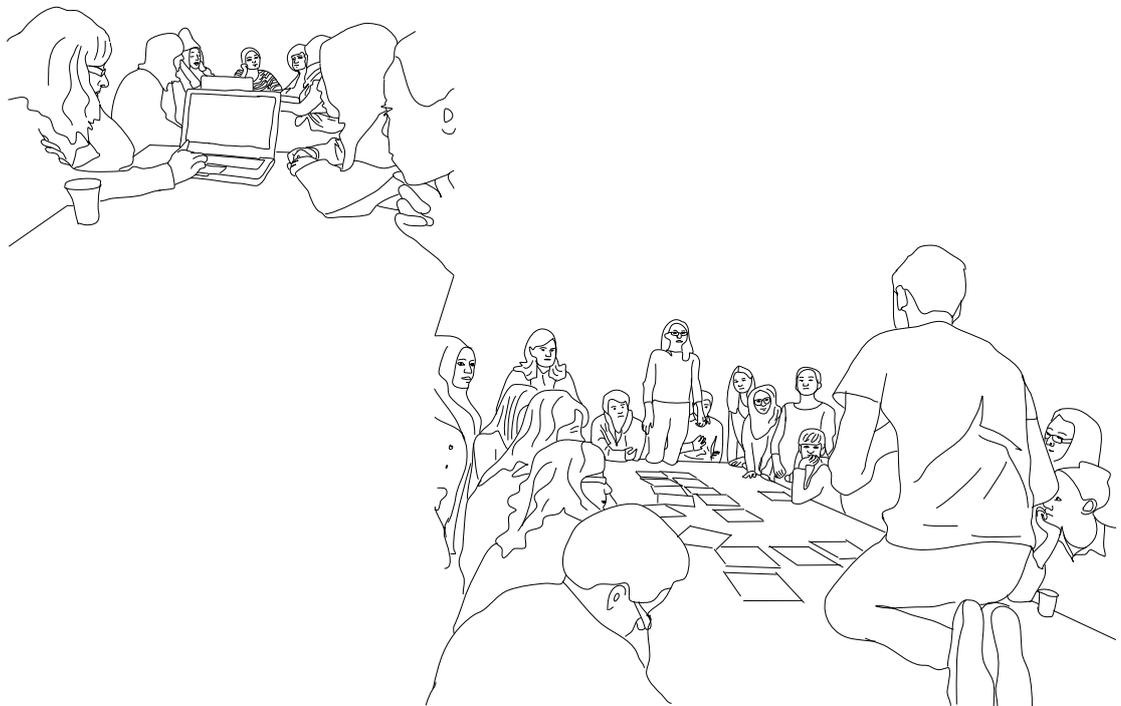

Figure 15. *De/construct*, December 11, 2013. Researching for artists and curatorial roundtable.

By the end of the session Paul asked everyone to gather again. Following a brief presentation on each artist and how their practice could be linked to the themes, a collective voting grouped them in 'yes', 'no', and 'maybe' categories (Figure 15). After a final discussion there was a shortlist of seven artists. What was interesting to notice in this curatorial process was the intertwinement of practical and affective utterances. If on the one hand, there was a concern with envisioning how each artist could work with the group, on the other hand there were more idiosyncratic arguments that favoured the playfulness or adventurous perspective of working with specific artists (FN, December 11, 2013). Contrary to what often happens in collaborative art projects, where an artist or art collective approaches a group or community to participate in their work, these 'roles' were partially inverted in *De/construct*, although the parameters for the collaboration between the youth forum and the artist or artists with whom they would work were still undetermined.

In the following session Duchamp&Sons met artists Nick Wood and Steven Morgana who were available to collaborate with them. Although Nick had some experience with collaborative practices, this was the first time both artists would be working with youth. Paul's plan was for each to introduce their practice to the group, who would then discuss how and with whom they wanted to collaborate. Nick presented himself as an architect and maker, founder of *How About Studio*, a design practice that develops installations, furniture and buildings[92]. Based on a selection of works he highlighted his interest in creating new and unique experiences for a wide audience of people. Whilst exploring the relations between art, architecture, and design, he has developed different works, namely *Paper Villain* (Figure 16) and *Play/Works* (Figure 17). Nick also mentioned how he was interested in "making as a way of helping people realize their imagination" (AR, January 8, 2014). He often uses 3D software in planning an installation or piece of furniture, which helps him translate his ideas into something that is buildable and can be experienced.

In tune with the unpredictability of his practice, Steven presented himself as an artist who responds organically to life – materials, places and people he encounters[93]. The multiple layers of meaning, combined in each piece, are revealed as a tale, a narrative driven by a commitment to making things without knowing what will happen. He grounds his practice in a belief that through making "inevitably exciting things, if you are sensitive enough, will start to reveal themselves to you" (AR, January 8, 2014). Some, if not most, of the layers that integrate Steven's work are often left untold in the final result, as is the case with *How much does your building weigh?* (Figure 18) and *Academy* (Figure 19). After each presentation participants had the opportunity to ask questions. The only question for Nick focused on his

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[92] http://www.howaboutstudio.com

[93] http://stevenmorgana.com

career path between being an architect and an artist, whereas two participants asked Steven where he got his inspiration for his works.

Figure 16. How About Studio, *Paper Villain*, 2009.

Figure 17. How About Studio, *Play/Works*, ICA Workshop, 2011.

Figure 18. Steven Morgana, *How much does your building weigh?* , 2012.

Figure 19. Steven Morgana, Academy, 2013-ongoing.

The group shy questioning contrasted with their active engagement in the curatorial roundtable that followed without the artists. Paul presented different scenarios for discussion: "Scenario A: we work with one artist, Scenario B: we work with both artists, Scenario C: we don't like any of them, we work with no artist…and there are other scenarios"(AR, January 8, 2014). Transcribing the audio from the sessions allowed me to revisit them and consequently

notice the subtleties underlying each participant contribution to the group discussions. Re-listening-writing-reading this brief excerpt, which at the moment sounded like a 'formal introduction', highlighted the open-endedness of the project. There is no way to know what would have happened if the choice was 'Scenario C' or 'other scenarios', but at this stage they were as possible, and as unpredictable, as 'Scenario A' or 'Scenario B'. Prompted by questions such as "What is your response to the artist's work?" or "How do you see us working with them?" (Idem), reactions to Nick and Steven's practice gradually unfolded in a dichotomous rhythm.

Whereas Nick was seen as a more experienced practitioner, who had previously developed collaborative projects, Steven's open-ended and intuition-driven approach made him seem more accessible. The affective dimension of participants' reactions came across in their comments: "I liked both artists. I think their work is very unique. (…) I guess [Nick] would be a bit more fun to work with" (Jessica, AR, January 8, 2014); "The only thing that I seem to don't like in Steven's work is that it seems to be so driven from him…" (Jack, idem); "But I think because things come out of him he is easier to understand. (…) I do like the emotional sort of stuff…I like that…the intuition thing." (Lana, idem). While mediating this discussion Paul kept asking: "Why is that? Just quantify that please?", "Where are we then in our feelings about this?", "Is that a consensus?", "Does anyone concur with that, does anyone disagree with that?" (Idem), leading to an intense flux of interchangeable voices.

One of the concerns about collaborating with Nick was working with a pre-defined plan. While anticipating a session with him, Megan envisioned the following scene: "he brings some of his ideas, and then after a while it would be like 'we are going to build this', and then he might go and do the architectural design" (AR, January 8, 2014). On another hand, the challenge of working only with Steven would be the need to 'force' his fluidity to meet the tight deadline. What this discussion expresses is a concern with the politics, meaning the potential encounters and dis-encounters, of collaboration. The idea of working with both artists was gradually upheld. In an attempt to bridge the gaps between them, Samir and Jack suggested that the group could act as a catalyst in their collaboration. Paul reinforced this idea by remembering that the artists would not be bringing their own work to the exhibition but would work with the youth forum to create new work. The group agreed that Nick and Steven could balance each other and the decision to work with both was consensual.

While navigating through different combinations about how to 'logistically' engage with Nick and Steven, namely if they were going to work with them separately, one each week, work with both in the beginning and then alternate, or work with them together, new questions emerged. For example, if working separately should they know what the other was doing? Should they work in chain, where one picks up the work the other started? Following

this loop discussion the focus was on how to 'brief' them. Linked to the duality of working with two artists interested in structure, the theme *construction/deconstruction* stood out: "they both work with kind of structures" (Jessica, AR, January 8, 2014), "I thought their work was quite similar as well because it is both really structured and like contained and controlled" (Jack, idem), "Both are kind of into buildings and stability or like deterioration…I think the construction site" (Naomi, idem), "I think construction/deconstruction for sure" (Paul, idem). After forty minutes of 'curatorial reveries', which covered who to work with, how to work with them and how to prompt their work, we visited Galleries 5 and 6[94]. Being in the space of the exhibition reinforced the dichotomous impetus that had traversed the previous discussions – two artists, two galleries, and the theme construction/deconstruction.

When looking in retrospect to this intense debate, Jack highlighted how sometimes it was frustrating: "there were times when I felt we were just going round in circles, but it felt we had to go round in circles to realize how we would work" (INT, October 20, 2014). Like when riding along on a carousel, there was a sense of dizziness, of disorientation, driven by different ideas and opinions, as well as their endless combinations. I felt it too. It was like entering one of Escher's mazy drawings where at each possible solution the scenario seems to change. I think here of the paradox Rancière (1995/1999) identifies in the notion of *consensus democracy*. As he puts forward, an idyllic view of democracy would entail a "coincidence between its political form and its tangible being" (p. 98), or a coincidence between its 'real' – lived, and 'formal' – theoretical, expressions. However, what emerges from this synchrony is a sense of disaffection, "of insensitivity to the form of representation this tangible-being takes" (Idem), read here in relation to what Jack named 'frustration'.

When expanded to Duchamp&Sons collaborative practices, in particular to the 'form' of a roundtable, this paradox haunts all involved. If, on the one hand, to give the youth forum the opportunity to participate in all the decisions behind the project follows a democratic endeavour, on the other hand, to fully engage them in these discussions presents itself as a contradiction. Following Rancière's words, it is as though democracy "could only manage to have an impact at the cost of emptying itself of its own feeling" (1995/1999, p. 98). At the heart of this complex assumption is the impossibility of a democratic 'form', at least one that speaks to consensus. When thinking of Duchamp&Sons collective decision-making process, which emerges through the open sharing of ideas, one of the challenges is to divest it of a univocal meaning. In this sense, the decisions reached by the group are half-decisions or *a-decisions*, since they do not act as ending points but as possible new beginnings. In other words, there are always 'other scenarios' for each decision.

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[94] The Education team is responsible for the exhibition presented in these galleries.

Construction/Deconstruction

Two weeks passed until Duchamp&Sons met again. This hiatus is difficult, if not impossible, to portray but crucial when navigating each session. Although linked to a bigger context – a collaborative project that will lead to an exhibition, these encounters are always unpredictable. For this session Paul had asked Nick and Steven to discuss with the group ideas relating to the theme construction/deconstruction[95]. Following a 'free association' stream, proposed by Shahana, the youth curator assistant, Steven's group responded with a sequence of words: "Construction – Deconstruction – Bricks – Buildings – Scaffolding – Sky – Materials – Walls – Houses – Crane – Buildings – Deconstruction – Waste – Recycling".. This automatism soon revealed its limitations as words gradually converged: "Recycling – Renew – Innovation – Progress – Failure – Success – Development – Regeneration". In an attempt to widen the discussion, Shahana asked us to think of artists or other references we associated with construction and deconstruction.

Elena mentioned how the first time she came across the word 'deconstruction' was linked to the television series Madoka Magic, which could be seen as a deconstruction on the mahou shoujo [magic girl] manga subgenre. This led Shahana to argue: "you need something before, something quite tangible, to deconstruct, whereas if you want to construct something you start with nothing" (Shahana, AR, January 22, 2014). Aaron picked up on this point and added: "maybe the nothingness is a construction itself… maybe until an individual looks at nothingness and then constructs something on that, and then is regarded as deconstruction… before that, it is a construction but we haven't understood it as that" (Aaron, idem). This is a profound statement. As Aaron later mentioned he was interested in philosophy and he would have liked more in-depth discussions on the exhibition's theme (INT, September 29, 2014). What Elena and Aaron's comments reveal is an entanglement of visible and invisible layers acting out in these encounters where-when each participant has their own interpretation of the issue being discussed, as it connects or not to their own interests and expectations.

Blindsided by the oxymoron 'construction is deconstruction' we kept returning to a deadlock. Halfway through the discussion, Jack asked Steven what were his thoughts:

> This just like flowering of words that was going on around the table, made me think...maybe I shouldn't say this, but I had this idea, of kind of this particular material... but should I share it now? (…) Scaffold poles...I think you said something about scaffolding, and there were a few other words, which drew me to this thing...scaffold poles. I found out, a couple of weeks ago that poster tubes, where you put stuff and send

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[95] Two groups were randomly created and each discussed ideas with Steven and Nick, respectively. I was part of Steven's group and thus use the audio records of the other group to describe their encounter.

it overseas, have the same diameter of a scaffold pole. So I just bought a couple and silver leafed them so they looked like scaffold poles. (...) I'm being very vague here...but I'll make a drawing to kind of give an idea. (Steven, AR, January 22, 2014)

He further expanded. Some of the tubes could be connected by images collected from magazines or newspapers and rolled up to fit inside the poster tube. For him the structure could play with the ambiguity between construction and deconstruction.

His intervention seemed to me to contrast with the open-ended stream of thought that was taking place. On the one hand, Steven moved the emphasis from a conceptual discussion towards a more 'practical' approach, linked to his own experimentations with specific materials. On the other hand, he presented to the group a very concrete proposal that was nurtured throughout the following sessions, and which ended up integrating the exhibition[96]. However, despite Steven's insight, participants soon returned to their conceptual maze, "a never ending cycle of construction and deconstruction" (Diana, AR, January 22, 2014). What this shows is how his idea was equally added to a pile of thoughts in the making. In parallel to that intense discussion, which lasted for more than forty minutes, another 'rhizome of ideas' was coming together. Nick started the discussion by sharing with the other group his thoughts on the exhibition's space. He mentioned that in his practice he usually focuses on the physical space and its properties as a starting point.
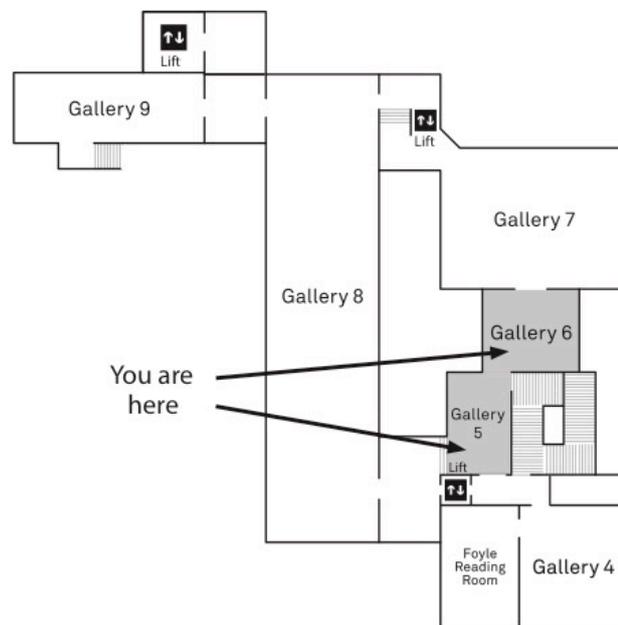

Figure 20. Whitechapel Gallery, floor plan, Galleries 5 and 6.

[Design Whitechapel Gallery]

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[96] I return to this scene when discussing the notion of active forgetfulness in Chapter 7.

The particularity of Galleries 5 and 6 is that although at the heart of the gallery they are very different from the other spaces – they function as a passage point between galleries and can be accessed from at least three different entries, which gives it a specific movement and habitability (Figure 20). Nick explained that his "interest in the construction side [of the theme] would be the idea that you can construct within that space something that is quite physically experienced, and something that is almost quite playful" (AR, 2014, January 22). Whilst describing how materials are always a crucial part of his work, Nick showed as an example the site-specific installation *Land*, by artist Krijn de Koning[97]. He was interested in how de Koning created a new experience of the space while allowing people to engage with sculptures from different and unlikely perspectives. Another feature of Galleries 5 and 6 are the *skylights*. Although they can easily go unnoticed, for Megan they make the space feel more confortable. Nick linked that feeling to the fact that the skylights act as a connection to the exterior and bring into the space a subtle different light.

While expanding on the particularities of the space, Lana added a new angle to the discussion. She recalled how she usually feels very tired when visiting Galleries 5 and 6, namely after going through all the galleries that lead up to them. In response to *museum fatigue*, they reflected on what and how it is displayed influences visitors' experiences. The discussion turned to how their exhibition could be more relaxing and give people the opportunity to slow down. Samir envisioned something built in the centre of the space as a way to invite visitors to interact with the exhibition. For Nick,

> Once you start to understand it not so much as Gallery 5 and 6 but like a space with a particular shape, and particular people who inhabit it at different times of day, I guess you start to understand the life of what you might put in there, of what might change it. (AR, January 22, 2014)

Paul mentioned that one option was to develop an exhibition-in-progress, meaning they could think of something that would change over time.

Overall their discussion unfolded around space and was quite tangential to the theme. Nevertheless, this 'letting go of the plan' led to ideas that were crucial to the development of the exhibition. Unaware of what each group had been talking about, they all gathered to share their ideas at the end of the session. The diagrammatic drawings express these ecologies, as ideas morph in tandem with the group's movements (Figure 21). The distinct approaches to the initial task became clear. As Elena mentioned "the main difference between their group and our group is that they have already started to have an idea of what to do, whereas our

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[97] http://www.eca.ed.ac.uk/eca-home/news-events/eca-at-the-festivals-krijn-de-koning-land

group just went through ideas" (Elena, AR, January 22, 2014)[98]. For Megan, that contrast reflected the particularities of each artist because as they had discussed in the previous session, "Nick has the mind of an architect and Steven the mind of an artist, and our talks went that way" (Megan, VD, idem). Although not reducible to a binary, this reveals a distinct 'pedagogical awareness', which I further address in relation to experimentation and representation. The way their discussions evolved also mirrors participants' idiosyncrasies, as well as Paul and Shahana's, who were mediating these encounters.

Figure 21. *De/construct*, January 22, 2014. Discussion about the theme construction/deconstruction.

Experimenting

Following four research and discussion-based sessions the next step was to deliver a series of 'hands-on' sessions to prompt the group to expand their ideas through making. Paul asked Nick and Steven to devise 'activities' that could involve participants in experimenting and thinking about materials in relation to the discussions they have had on the theme construction/deconstruction. The first session was planned around *multicultural plasticine*, a material proposed by Steven. Inspired by the particularities of this soft modelling material,

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[98] Despite acknowledging the differences in their approaches, they also encountered links, namely how the use of natural light could be seen as a natural construction.

Nick envisioned the session as a continuum of four main steps, which later revealed to be too instructive (Figure 22). Although the group engaged in the open-ended exploration of multicultural plasticine, there was a latent 'misalignment' between what was anticipated by the artists and participants' reactions. During this encounter expressions such as "what are we trying to do? I'm slightly lost" (Samir, AR, January 29, 2014), or "I'm so confused" (Malli, idem), contrasted with Steven's reveries: "what I like about this material is that it's so beautiful to look at. (…) Does everyone find it quite beautiful the effects we are getting?" (Idem). Nevertheless, this dissonance was an important turning point in the project.
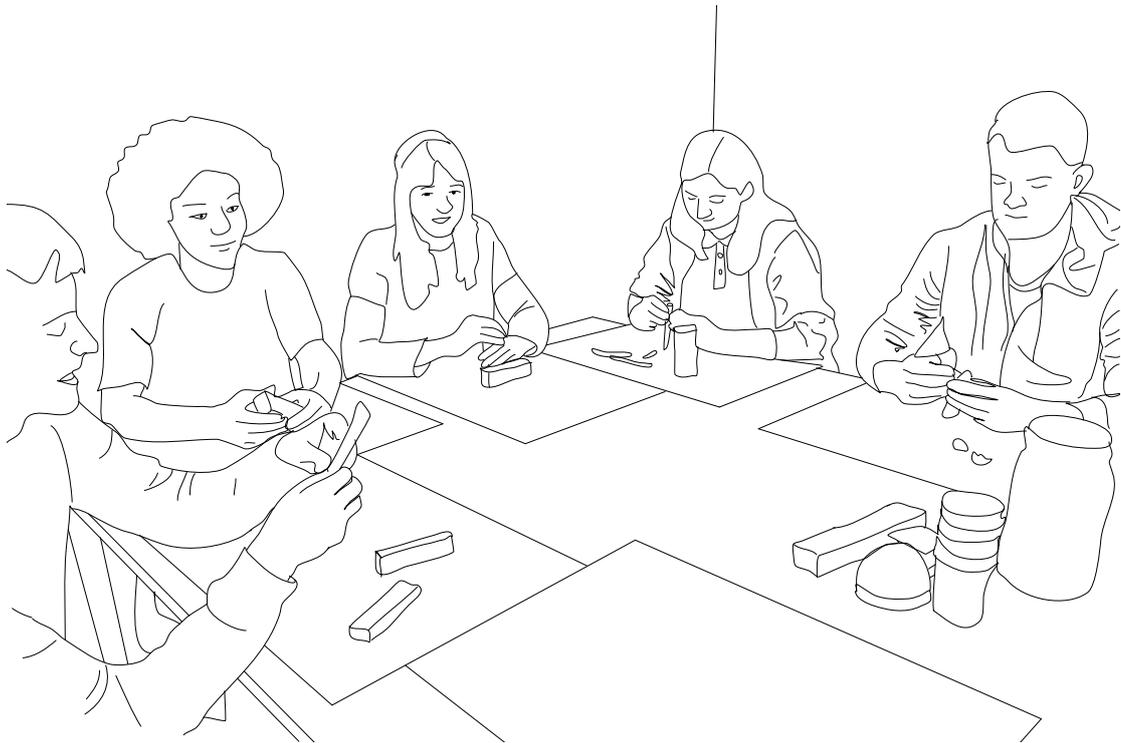
Figure 22. *De/construct*, January 29, 2014. Experimenting multicultural plasticine.

When I asked Jack how could the work they did in this session be linked to the exhibition, he began by acknowledging that, "it was good to start making something (…), for everyone to express themselves (…), it was good making something physical so maybe everyone could have a physical sense of what construction/deconstruction meant in a very literal way" (VD, January 29, 2014). However, he also mentioned that using plasticine was a bit obvious and restrictive. This dual feeling of enjoying the opportunity to make something but at the same time being confronted with the 'instructive approach' proposed by Nick and Steven, also came across in Megan's comment: "I sort of felt that we were being fed with the

final aim, instead of us coming up with something" (Megan, INT, March 24, 2015)[99]. While analysing *De/construct* in retrospect Paul mentioned how this moment made him question the unfolding of the project (INT, July 7, 2015). This was also linked to his concern with how to balance his role in facilitating the encounters between the artists and the youth forum, and the need to sometimes take a stand and acknowledge that a certain strategy was not working.

Influenced by the dynamic of the first experimenting session Paul considered that Nick and Steven would work better 'separately' and decided to organize the next session in two moments. Each artist would plan and lead an activity linked to their previous discussions with the youth forum and their own interests in a specific material or process. Steven focused on *scaffolding* and asked them to work with cardboard tubes, newspapers and metal couplers (Figure 23). This replicates the idea he had presented them before during the discussion on the theme. His prompt was that they could look through the newspapers and "pick out images that you are interested in (…) and try to fold it and roll it like [a tube], put it between two poles and start building a structure…it's a really free play. (…) It should be fun" (Steven, AR, February 5, 2014). During fifteen minutes we experimented with the materials and then briefly discussed the process and the results. The feedback was scarce. Lana mentioned she liked to randomly look through the images and Samir suggested they could try to build a bigger structure, and choose images that were linked to construction and deconstruction.

After a 'second round of scaffolding' Paul expanded the debate and asked how did they envision this type of construction being used in the final exhibition. They oscillated between working towards an abstract or a functional structure, with Adeel suggesting they could build a piece of furniture. Sarah mentioned they could take pictures of the process and make a film showing how it evolved. Although Nick and Steven engaged with participants throughout the activity, during the group discussions their feedback focused on 'technical' issues, namely on how to build a more stable structure. I read this as a silent negotiation of their presence within the group, which gradually became more participative. Steven also reinforced his interest in keep the process open and avoid anticipating too much how the final result might look, which to a certain extent contrasts with the specificity of his initial prompt for the scaffolding structure. For Patricia "the making of it was more fun than the actual final result" (VD, February 5, 2014). My perception was that it was not easy for them to 'expand' Steven's task, and they ended up mainly following his instructions.

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[99] When asked about his collaboration with the group Steven mentioned that, "funnily enough, [I] importantly learnt that multicultural plasticine is probably best left to small children!" (EC, May, 2015).
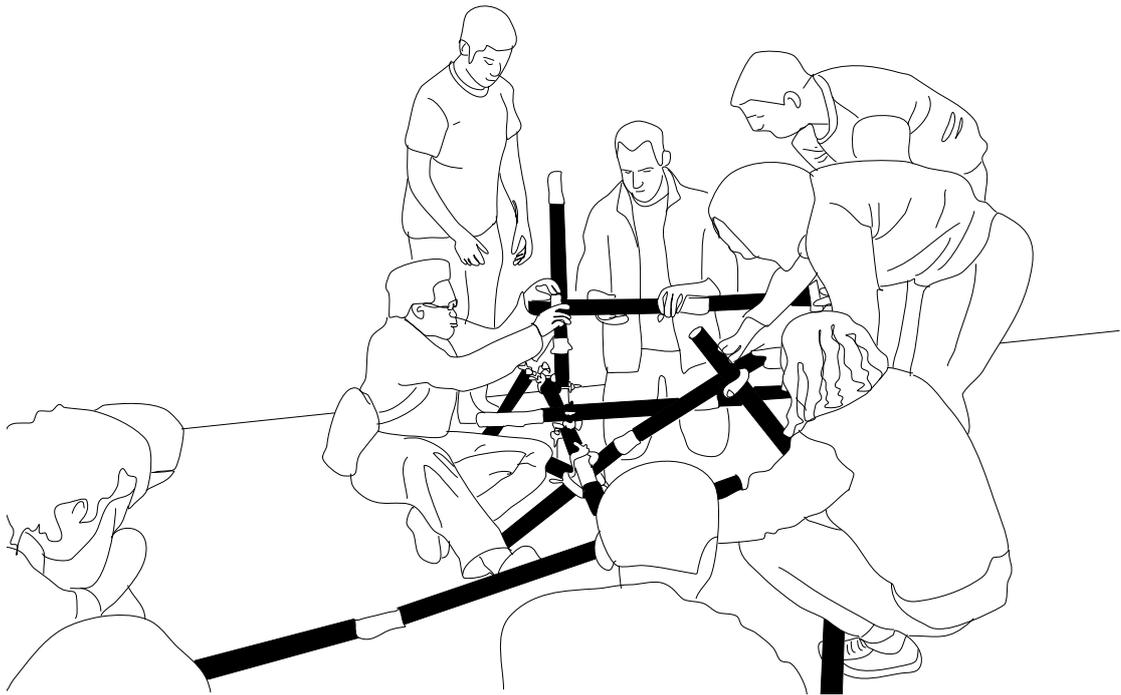
Figure 23. *De/construct*, February 5, 2014. Scaffolding.

Nick facilitated the second part of the session and was interested in expanding previous conversations about the *skylights* on Galleries 5 and 6. For this activity he asked us to make paper planes using black and white A4 sheets, which would then be attached to a wooden structure he had built. We followed his prompt, although unaware of where that would lead us. Nick later explained that the wooden structure was there to be lifted so that we could look underneath the paper planes to envision how an aerial piece could dialogue with the skylight. Following intense fifteen minutes of paper planes production, we were able to lift the structure up and gaze at it (Figure 24). The 'wow' reactions came from the unexpected perspectives and effects created by the paper planes. While navigating around and under the structure feelings and ideas about the piece were shared: "It looks really nice" (Sarah, AR, February 5, 2014); "I like the individual [planes]" (Nadira, idem), "It looks really good from here" (Lana, idem). Paul reminded us how we could access the galleries from different entries and how we might consider that if we decided to do an aerial piece.

Figure 24. *De/construct*, February 5, 2014. Paper planes.

Nick mentioned that this exercise was in tune with the process of experimentation they were going through at this stage in the project, and how he thought it might help them "understand how [they] feel about [a skylight piece], what it is like to get underneath something like that" (AR, February 5, 2014). It was also a way to think about how repetition, light and form shape our experience of the space. For Ivy, this exercise was "really effective and you can really start to imagine what it would look like" (Ivy, VD, idem). Patricia also agreed that the effect created by the paper planes was "really nice" (Patricia, idem). I further asked her how the different processes and materials we had explored in this session could be used in the final exhibition:

> I'm really not sure, I still feel a bit lost in that sense…(…) I think we are experimenting to see how we feel about this and then maybe from that pick up an idea to work on…but I'm not sure if that's what we are actually doing. (Idem)

Patricia answer revealed the open-endedness of the project. Moreover, it revealed how it was 'easier' for her to navigate this sense of 'not knowing' than it was for me.

The opportunity to participate in the video diaries was a crucial turning point in my collaboration with the group. These moments gave me a different insight of the sessions and allowed to me negotiate my 'presence' as a researcher directly with participants. Although not linked to my research, the questions I asked reveal my expectations, namely on how what was done in the session could be used for the final display: "How do you think this could be used or integrated into the exhibition?" (VD, 29 January, 2014), "Do you think it would be a good

material to use in the final exhibition?" (VD, 12 February, 2014). Retrospectively I read these as utterances of my own discomfort with the unknown, a feeling that gradually dissipated as I shifted my focus from the outcome towards the process. This was not a smooth transition but it emerged from the middle, meaning my experience with the group – young people, curators, and artists. The movement of being undone, "a primary necessity, an anguish, to be sure, but also a chance – to be addressed, claimed, bound to what is not me" (Butler, 2005, p. 136) is the movement of becoming-researcher. It is immanent to collaboration when navigated with a sense of adventure.

The final experimenting session was divided in two parts, each planned and led by one of the artists. Thirteen participants attended it, from which eight were not present in the previous session (see Appendix B). Aware of these variations, Paul began each encounter with a brief contextualization of the project, highlighting what they had done. He also included this information in the emails sent to the group in-between sessions as a way of keeping them included in what was going on. His concern in making visible all the moments of the project contributes to participants' engagement, even when they do not attend all the sessions. Paul also shared with them that "after each session I meet with Steven and Nick and we debrief about what was good, what was bad, what did not work, and what is our next step" (Paul, AR, February 12, 2014). My access to these 'between-the-scenes' encounters emerged gradually, and made visible the lines that expand and connect the sessions. They express another fold in the collective exquisite corpse that was *De/construct*.

For the first part of the session Steven selected three materials and techniques for the group to openly explore – *reflective sleeves*, *aurora mirror*, and *wood carving*, which he had previously used in his own work. Three groups were formed and each discussed one of the materials. Overall, their engagement and feedback was not very positive. The group working with the reflective sleeves openly said: "we did not like the material (…), it didn't make many effects" (Yasmin, AR, 12 February, 2014). However, their experiments led them to talk about the Mobius stripe, which they associated with the idea of infinitude, discussed when they first looked at Kader Attia's work. The other two groups both felt they did not have enough time to explore the materials and to expand their ideas. For the second part of the session, which took place in Galleries 5 and 6, Nick planned a series of exercises to prompt us to think about *museum fatigue*[100]. He wanted to unpack the idea that "fatigue is not as simple as the need to sit down" (Nick, EC, February, 2014). For the first exercise the group was split in two. One group was asked to discuss what do we need to rest after being in an exhibition, and the other what ways – positions and objects, do we use to rest in our everyday life.

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[100] Nick could not be present at the session but he sent Paul a list of questions and 'exercises' to do with the group.

The reactions included, respectively: "feet, toes, arms, eyes, back, neck, shoulders… the brain as well, the thoughts" (Lana, AR, 12 February, 2014), and "bed, sofa, chair, use of pillows, sleep, sitting… things like pyjamas, watching videos, eating, listening to music, reading a book, being pampered" (Samir, idem)[101]. While thinking about solutions to combat museum fatigue Shahana gave as an example eye exercises[102], an idea they later developed to include in the exhibition. For the next exercise Nick proposed that we navigated the galleries with two restrictions – make blinkers with our hands, so that we could not see sideways, and choose a line of sight that avoided seeing anyone else while walking around. He wanted to question how it feels being in that space and whether it was more comfortable to be in there on our own or to engage with other people. The feedback was unanimous: "Oh, I like seeing people" (Ariana, Idem), "It's nice because it changes your experience, it's much more personal" (Lana, idem). The last task was to 'collect' alternative sitting positions (Figure 25). After performing them and experimenting each other solutions, we discussed how being in a lower level was more relaxing.


Figure 25. *De/construct*, February 12, 2014. Positions of rest.

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[101] Lana and Samir were sharing the ideas of their groups.

[102] https://en.wikipedia.org/wiki/Eyes_exercise

When asked about what they did during the session, in particular the discussions and exercises around positions of rest, Jessica shared:

> It was really, really fun and unique because I never thought people would think about sitting positions or if people are tired when they come to the exhibition and that was really good. (…) If I wasn't a part of the exhibition I would feel like they cared about me, because they cared about sitting, about how comfortable or how tired I was coming from seeing the rest of the galleries. (VD, February 12, 2014)

Looking in retrospect to the 'activities' proposed by Steven and Nick in this and the previous sessions, Steven was perhaps more instructive in his approach, whereas Nick was more exploratory. With no intention to highlight the subjectivity of their decisions, I am interested in their potential to think about collaborative art practices. I read these in tandem with Gilles Deleuze's notion of *experimentation*, which he proposes in relation to representation.

In a Deleuzian sense experimentation is at the heart of thinking and in a broader view, of life (Rajchman, 2000a). It nurtures the unpredictability of encounters with the unknown in search for new connections. Drawing on Deleuze, Bruce Baugh further adds:

> We experiment when we do not know what the result will be and have no preconceptions concerning what it should be. As an open-ended process that explores what's new and what's coming into being rather than something already experienced and known, experimentation is inseparable from innovation and discovery. (2010, p. 93)

I relate this experimental ethos with two activities – paper planes and positions of rest, which prompted the group to openly experiment and expand their previous interests, namely on the skylights and museum fatigue. Although planned, these encounters followed their own tempo, meaning there was a space for new ideas to emerge.

On the other hand, the instructional tonality implicit in other activities, for example, multicultural plasticine and scaffolding, narrowed the possibilities of experimentation. These, although unfolding as exploratory initiatives, privileged 'outcome' over process. In this sense, they followed the logic of representation – the primacy of answer over question. For Deleuze, "Representation cannot help us to encounter the world as it appears in the flow of time and becoming. It constitutes a particularly restricted form of thinking and acting" (Marks, 2010, p. 228). To escape such restrictions calls for new ways of working and being together, a gesture that is in tune with what I further name pedagogy of the encounter[103]. Expressed also in these moments, regardless of their representational and or experimental flow, was the possibility for participants – young people, curators, and artists, to voice their opinions and expectations, to say ' I did not like this', 'it did not work'. In other words, pedagogical decisions echo through

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[103] This is discussed in Chapter 7.

the planning of an activity as well as in the mediation between a specific prompt and the ways – plural, the group connects, or not, with it. There is no perfect synchronization between the two, only successive attempts to listen, think, and speak *with* them.

Mapping and curatorial decisions

After experimenting with different materials and processes followed a moment of curatorial decisions. In the email sent to the group before the session Paul highlighted that "this is quite an important one as we will start making some final decisions about the works to be included in the show and also decide how we want the space itself to look" (Paul, EC, February 18, 2014). Up until now the process was very open-ended and this was the moment to map the work previously done, find clusters, and make decisions. Although demanding, this process was shaped by everyone's input. The opportunity to trace back the different steps allowed for a kind of 'torsion' to happen, from which the main curatorial lines for the final display emerged, as well as for everyone to have a broad view of the project. To facilitate this dialogue Paul placed the names and images of the work done on the magnetic wall, with the theme *Construction/Deconstruction* in the middle (Figure 26). We began by briefly reviewing all of them, highlighting their main features. Paul mentioned how through this process some of the ideas might be discarded and others combined.
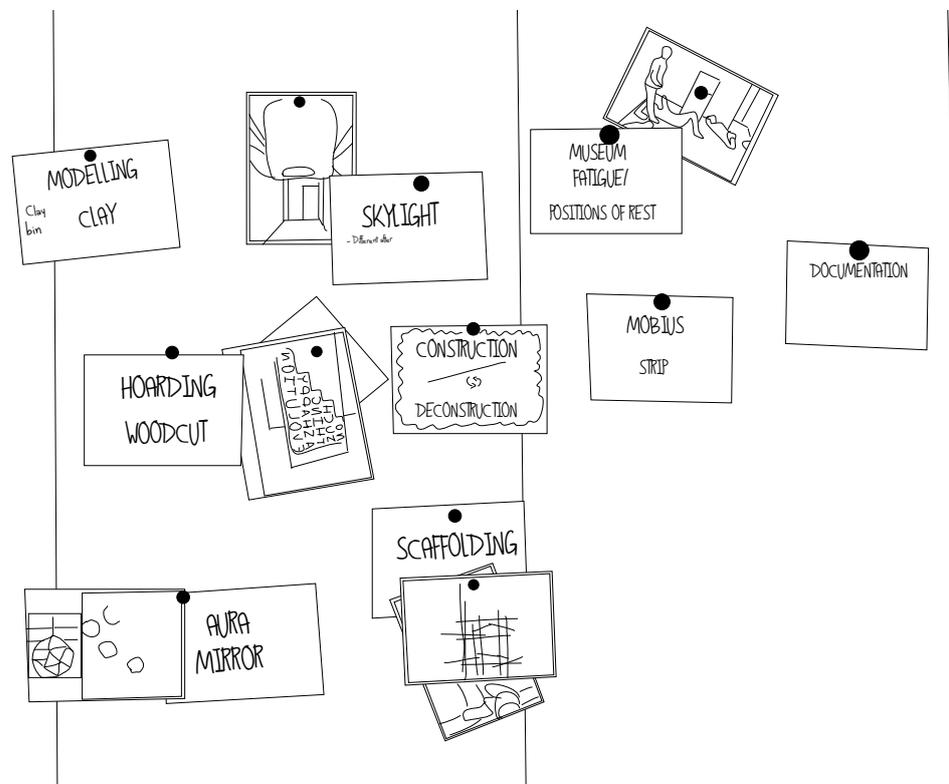

Figure 26. *De/construct*, February 19, 2014. Mapping and curatorial decisions I.

From the work developed around the *skylight* two dimensions emerged – an interest in revealing to the viewers an often-unnoticed feature of the space, and working with natural light, which was linked to the discussions around *museum fatigue*. While recapitulating their reflections on *positions of rest*, Maya remembered the *eye exercises*. As for the *Mobius stripe* topic Paul began by explaining his own 'affinity' with it. He explained how by representing a never-ending structure it could be linked to their initial interpretation of construction and deconstruction as an endless loop. Elena shared her view: "Well, that doesn't seem interesting but…let's say we are focused on the Mobius stripe what would that produce and how does that link with the idea of construction and deconstruction?" (AR, February 19, 2014). Nick added that they could instead focus on the quality it represented, "taking it more abstractly [it could be linked to] how the whole exhibition works and how pieces relate to each other and how people are meant to move through the space" (Idem). Overall, the discussion oscillated between practical and conceptual concerns.

Paul introduced a parenthesis while recapitulating the sessions when he explained the presence of *documentation* on the wall. He mentioned how since the beginning of the project he wanted to include in the exhibition documentation that would contextualize what the youth forum did and how the collaboration with the artists unfolded. I later asked Aaron if and why he thought this was important:

> Probably to see our methodology as a group and how we think as a group, because maybe the documentation might be seen as an art form itself because we are kind of showing the method of a group of supposed artists and how…maybe it's like a manifesto, maybe how to create an exhibition or maybe how to use your ideas, and sum them down into a final product. (VD, February 19, 2014)

The words 'method' and 'methodology' are perhaps closer to the meaning of 'hodos-meta', as Aaron's emphasis is on experimentation. For him to see process as "an art form itself" reveals how the end result did not predetermined it.

The last process discussed was *scaffolding* and its potential as a modular system. Jack comment touched upon two important points – how the process was more interesting than the final result, and how for him scaffolding was the opposite to combating museum fatigue (AR, February 19, 2014). Thirty minutes into this initial mapping, Paul reminded us that we could not approach all things individually and needed to create clusters of processes/materials/ideas. Following another round of curatorial utterances, two clusters emerged – 1. Skylight + Aurora Material + Museum Fatigue, and 2. Scaffolding + Woodcut + Animating Space (Figure 27)[104].

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[104] In this session Paul also asked everyone to write down a title for the exhibition. After a brief discussion the titles were narrowed down to six options – *Make/Break*, *De/construct*, *Inside/Out*, *The Inside is the Outside*, *Make, Break and Tamper*, and *Outside In*, which were then voted by the group.

The mapping process emerged from a myriad of movements – retrospective and prospective, expansion and contraction, up and down, right and left. The pedagogical 'value' of this performative cartography is expressed in a nomadic sense of ethics that traverses it, as decisions emerge in tandem with new questions. The action of Paul, the youth curator, is at the heart of this impulse. He is concomitantly a choreographer, a dancer, and an anonymous spectator of *De/construct* – an exhibition in the making.

Figure 27. *De/construct*, February 19, 2014. Mapping and curatorial decisions II.

The second part of the session consisted of two separate focus discussions with Nick and Steven in Galleries 5 and 6, which unfolded, respectively, around the processes and ideas included in cluster one and two. For Samir this was not an easy process: "There are so many ideas, I think that trying to bring it down to as many as we need was a bit of a challenge because everyone is going to have their own opinions on what to do" (VD, February 19, 2014). However, by the end of the session they had drafted a plan – there would be a piece in the skylight in Gallery 5, and a scaffolding display in Gallery 6. This, in turn, led to new questions: "What is it on the skylight? What is it on the floor? What photos are we going to use and how are we going to do it and where? And how are we going to put scaffolding together?" (Paul, AR, idem). These questions were explored during the last sessions of the project leading to the exhibition's final design.

Final Design

The next session was on a Sunday, which allowed for a thorough discussion of all aspects of the exhibition. Three groups were randomly created with each focusing on the *skylight*, the *scaffolding*, and the *eye exercises*.[105] The first group was working with Nick and explored ideas about how to build the skylight piece – materials, shape, and 'points of access', and how to develop sitting solutions – furniture and flooring. For the scaffolding piece the group working with Steven decided to create an online archive to which people could submit images that could be included in the scaffolding structure[106]. To prompt and guide this process five questions were presented: *What does growth look like today? Who shapes our city? What needs to be destroyed? What should be re-built? How can we create together?* For the eye exercises the group working with Shahana researched some examples online and invented new ones. The final text with the instructions was recorded using an automatic reading software (Figure 28). A poster illustrating the different exercises was also created (Figure 29). Yasmin made the drawings and later worked with a graphic designer on the final layout.

Welcome to Gallery 5 and 6. These are some exercises to combat visual fatigue. This will enhance your focus and mobility in your central vision. Lean back and relax.

Exercise 1. Look up towards the skylight. Now look to your top left, bottom right, top left, bottom right, top left, bottom right. Feel the relaxing energy. Now the opposite way. Look to your top right, bottom left, top right, bottom left, top right, bottom left.

Exercise 2. In small conscious movements roll your eyes clockwise. Look up, right down, left. Now roll your eyes anti clockwise. Look up, left, down, right.

Exercise 3. Now slowly close your eyes. Whilst keeping your eyes closed move your eyes in an infinity shape. Repeat this action three times. Pause.

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[105] Later a fourth group was formed to talk about the documentation. I participated in this discussion with Elena and Ryan and together we highlighted five main clusters from their working process: Brainstorming (themes), Curatorial Roundtable, Experimenting (materials/ideas), Curatorial Decisions, and Final Design. Overall this exercise was more 'helpful' for me than for them, as it allowed me to have an overview of the project and of the connections that unfolded over time.

[106] http://deconstructarchive.tumblr.com

Exercise 4. Using your index fingers locate them over your tear ducts. Gently massage in a circular motion. Continue to breath while you do the exercise. Pause.

Exercise 5. Now place your thumb in the space between your eyes and your eyebrows. Gently massage in a circular motion. Pause.

Exercise 6. With your eyes open practice rapid rolling in all directions. Pause.

You have reached the end of the exercises. Your eyes are now refreshed. Please return the headphones to the holder. Thank you.

Figure 28. *De/construct* – Eye exercises audio instructions.
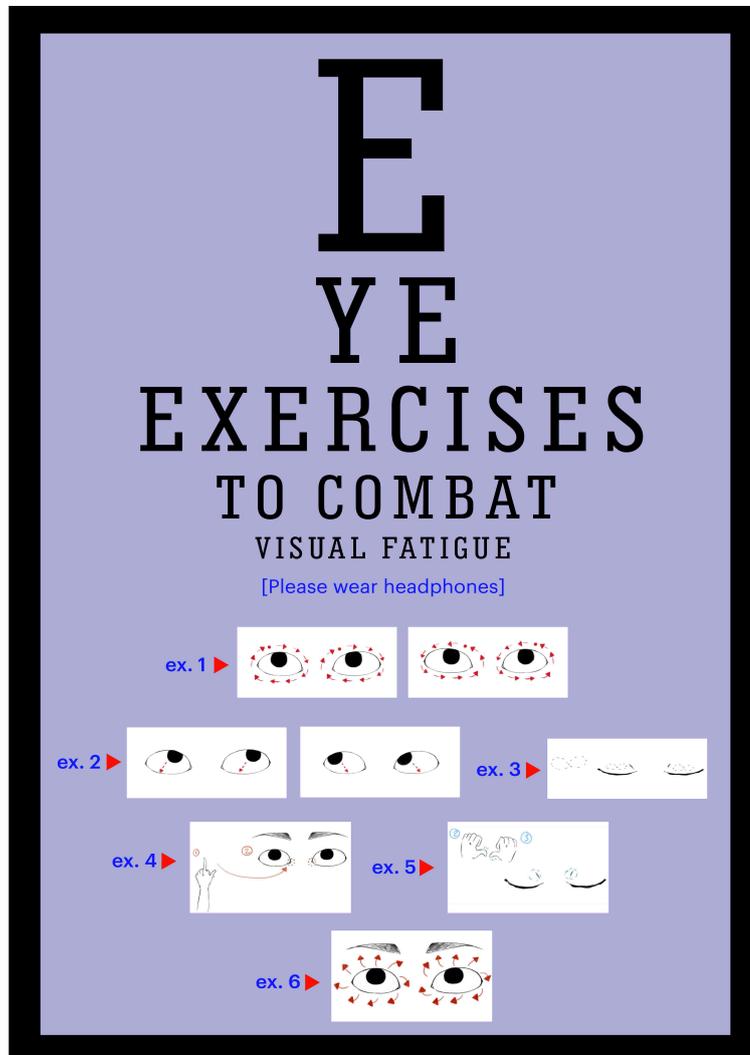
Figure 29. *De/construct* – Eye exercises poster.

[Design Duchamp&Sons]

At the beginning of the next session, the last one before the exhibition, Nick and Steven shared with the group a 3D proposal of the final design (Figure 30). Based on the evolving dialogues, Nick planned a skylight piece for Gallery 5 and Steven the base display for the scaffolding structure to be presented in Gallery 6. As a way to connect both spaces they suggested using coloured blocks. By the end of the session participants engaged in a final exercise. They each sketched how did they envision the final display. Lana mentioned "I think it is different when you are talking about ideas of construction and deconstruction, you can just talk about them, but then when you are thinking about the space I think drawing it out helps" (VD, March 5, 2014). The drawings they did and shared with the group revealed the idiosyncratic layers acting out in this collaboration. Despite the open dialogues and collective decision-making, there was an imagined exhibition being silently invented by each one of us.
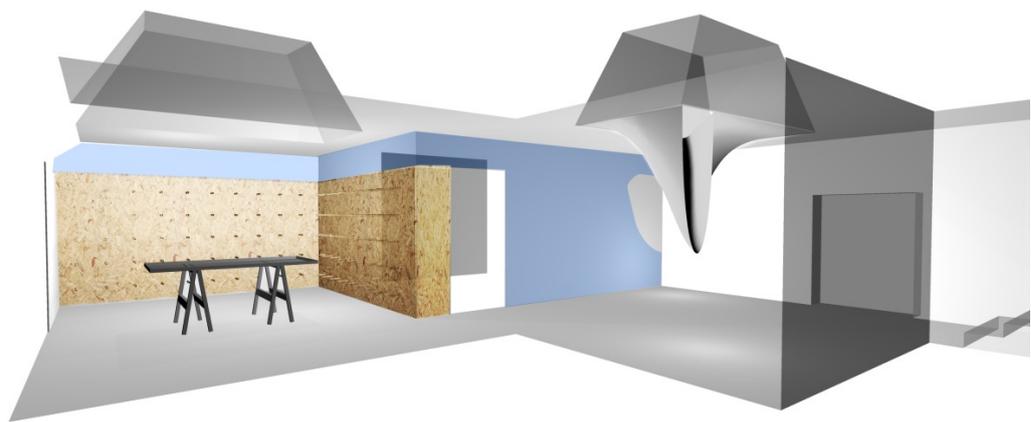
Figure 30. *De/construct* – 3D model of the final design.
[Design Nick Wood]

Sarah and Lana shared their vision of the final exhibition, projecting for each space a display that combined their ideas and those proposed by the artists and the rest of group:

> The first thing I was thinking because we were focusing on the skylight, I was thinking it would be really nice to have like thin white cloths hanging down…not like curtains but kind of from the sides kind of illuminating (…). And maybe that could be iridescent, or maybe like chiffon with sort of blues or pinks or something…and maybe with hanging planes. (Sarah, VD, March 5, 2014)

Sarah's description echoes her initial reactions to the skylight: "I just think that materials might be really key (…). And specially with the light (…), I keep thinking about white, kind

of see through cloth and mirrors and something kind of ethereal" (AR, January 22, 2014), which she shared in the first discussion with Nick. There is in her description a distinction between the two galleries. Whereas for the Gallery 5 a more personal ambience is projected, with blue and pink light hues creating a quiet and relaxing environment, her ideas for Gallery 6 are closer to what Steven proposed[107].

Lana projected a more 'natural ambience' for the exhibition, which highlights her interest in the natural sense of construction.

> *On my own* I sort of wanted to highlight the skylight as well but in a more sort of nature way. So we were talking about the natural light coming through and this person gets across the room and also I like the idea of having growing grass. And the structure in the next room I really wanted it to be sort of either like a nest or like a tree, something natural. (VD 2014, March 5, my emphasis)

When I asked them if it was easy to merge everyone's ideas into one final display they agreed that there were more similarities than differences between them: "They all feed into each other but they take different forms" (Sarah, Idem). Focusing on how their input was linked to the 3D model, Lana commented: "I remember when I was trying to draw it out I was saying to Patricia 'I just want to put everything that I want' but I ended up putting things that Nick and Steven had suggested, and sort of adding bits to it" (Idem). This expresses a permanent negotiation of the 'I' and the 'we' in collaborative art practices.

For the final display a skylight piece was installed in Gallery 5. Using fabric strips Nick created an undulated shape that unfolded asymmetrically under the skylight, creating different points of access to the roof light (Figure 31). In an attempt to 'materialize' the incidence of natural light in the gallery he highlighted in the walls the shape of its shadows, where two chip wood benches were installed to guide visitors' gaze to the outside[108]. The eye exercises poster and audio were also installed in this space. In Gallery 6 a chip wood wall covered part of the walls. Scaffolding bases were attached to it and used as starting points for the mutable scaffolding structure (Figure 32). A table at the centre displayed the silver lifted cardboard tubes and images to be used in the scaffolding structure[109]. The video diaries and a copy of a group interview were also installed in this space, giving visitors an insight of the work process (Appendix C). On April 24 Duchamp&Sons led a public tour to the exhibition.

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[107] For example, "The scaffolding structure could come of the top left corner and then (…) on the right wall, we were talking about carving" (Sarah, VD, March 5, 2014).

[108] The group also built different 'furniture pieces' which explored different sitting positions to engage with the skylight but for safety reasons these were not included in the final display.

[109] Although the initial idea was to invite visitors to shape the scaffolding structure, that was not possible because there was no gallery assistant in those spaces. Instead, Duchamp&Sons participants would do it every two weeks.

Figure 31. *De/Construct* – Final display, Gallery 5.

[Photos Bethany Heggarty]

Figure 32. *De/Construct* – Final display, Gallery 6.

[Photos Bethany Heggarty]

I remember how the first time I visited the exhibition it felt somehow 'disconnected' from the nearly six-month process that led to it. I could easily trace the pieces back to the discussions we had and the experiments we did, but there was still a strange hiatus between the process – becoming-exhibition, and the exhibition itself. Richard Schechner (2006) named these 'becoming moments' *proto-performances*, which include the actions of preparation for the public performance, in this case the public exhibition: "The proto-performance is what precedes and/or gives rise to a performance. A proto-performance is a starting point or, more commonly, a bunch of starting points" (p. 225). I realized then that my interest, and thus the focus of my research, was on the life and unpredictability of these encounters, which probably are only made possible because there is an outcome that acts as a pause – "all beings are just relatively stable moments" (Colebrook, 2002, p. 125), in a flow of becoming. At least in the collective flow of becoming that was *De/construct*.

I return here to Gilles Deleuze's notion of becoming and its immanence to stress the complexity of the on-going connections operating in collaborative art practices, which unfold in tension *with* an outcome – exhibition, event, or publication. To think in terms of becoming is another way to express the potential of experimentation and process. Although often read in opposition to being – representation and 'object', in a Deleuzian sense, the immanent ethos of becoming dilutes these binary relations (Colebrook, 2002). In other words, proto-performance AND performance – becoming-exhibition AND exhibition, form a block of becoming. It is a matter of connections rather than a linear movement towards a final end. For "Becoming is a verb with a consistency all its own; it does not reduce to, or lead back to, 'appearing', 'being', 'equalling', or 'producing'" (Deleuze, and Guattari, 1987/2004, p. 261). In this sense, *process* is neither autonomous from nor preparatory to the exhibition, but draws a rhizome with it. My choice to focus on the former in relation to collaborative art practices is linked to my interest in mapping how pedagogy comes together in Duchamp&Sons sessions.

My emphasis on process is also in tune with contemporary art where participatory methods of practice are an emergent modus operandi and "the 'work' no longer seeks to be a noun/object but a verb/process" (Kwon, 2002, p. 24). In other words:

> With socially engaged creative processes, process often becomes a performance in itself, and the public performance, which may still be an essential part of the event, is not *the* essential part, and cannot be understood independently of the process that created it. (Wilson, 2012, p. 111, emphasis in the original)

This allows us to consider collaboration as a "multiplicity of durations (…) an event that in its singularity concomitantly expresses a multiplicity of relations, forces, affects and percepts"

(Parr, 2010, p. 31). I think here of my cartography of *De/construct* (Figure 13). In it, the group contracts and expands, spaces are inhabited in tandem with the movement of each encounter – tables, floor, ceiling, or walls follow the rhythm of research, roundtables, experimenting, and mapping. As it unfolds, a linear – chronological, narrative is exposed, one that is permanently disrupted by visible and invisible connections.

Put differently, proto-performances are in themselves performances that incorporate the working togetherness of a project. For Elin Diamond (1996), every performance "embeds features of previous performances, every performance marks out a unique temporal space that nevertheless contain traces of other now-absent performances, other now-disappeared spaces" (p. 1). A similar entanglement expresses the life of Duchamp&Sons, where-when participants – young people, curators and artists come together. Integral to this complex ecology are the between-the-scenes moments, where a plan is drafted for the following encounter with the group. These decisions act like the traces or words left visible in an exquisite corpse. They are introduced as possible starting points, which might connect to other not yet known lines – territorialisation, deterritorialisation, reterritorialisation. Whether through research, curatorial roundtables, experimenting, and or mapping, ideas are invented and decisions made – they exist within the group but belong to no one specifically. The differences between participants are not simply flattened into a monotone voice, but negotiated openly, which contributes to a shared sense of 'ownership' of the final display. Any notation for and or of these movements draws a palimpsest, a rhizomatic palimpsest that combines multiple temporalities – active and reactive, planned and unplanned.

However, to stay true to the uncertainty of collective working processes is not easy. I think, for example, of Paul's open concern with how the final exhibition 'has to look good', meaning, although emerging from open-ended and participatory processes, there is an implicit awareness – personal and institutional, that "it has to look to a high standard" (Paul, INT, July 7, 2015). He further adds, "In your mind, when you are instigating collaboration you are also policing it, kind of policing it as well" (Idem). What his comment expresses is the permanent negotiation that operates within, between and beyond Duchamp&Sons sessions. Aware of this intricate process, I privilege in my research the movements negotiated directly with the group, which also connect and are connected to other decisions. I remember how during the mapping session, Jack's comment "and then it becomes a club" (AR, February 19, 2014) in response to how they could play with the transition from natural to artificial light in the galleries, led to a detour from the main discussion. The group first laughed but engaged briefly with this idea.

Elena added that it could be linked to the exhibition's theme because they would be making a club out of a gallery, and hence deconstructing the latter's function. However, she was unsure of how could a club work during the day. Paul engaged in this reverie:

Paul – So, if we were to do a club, let's just role-play this, what would it be during the day? Because at two in the afternoon no one is really going to dance in a club, so what would it be during the day? (…)

Justina – Maybe we shouldn't do a real club but maybe represent it…

Paul – Ok, that's tricky because I wouldn't like to see the representation of a club, I would either want a club or no club. (AR, February 19, 2014)

What interests me in this brief discussion is again a sense of negotiation, through which ideas expand and explode. To navigate and mediate these encounters Paul invents questions that, in turn, generate decisions – half-decisions, which draw an open flow of becoming, linked or not to other flows of becoming, namely of becoming-exhibition.

Still on the tension between process and outcome in collaborative art practices I recall my experience at the Whitney Museum, where I collaborated with their youth forum – *Youth Insights*, in the project *Interventions*, developed with artist Alan Ruiz between September and December 2015[110]. Focusing on "the relationships between architecture and power through the lens of the new Whitney building, Frank Stella and Ruiz's own practice" (Interventions, n.d., para. 1), participants worked in pairs to plan and create site-specific pieces – performative and sculptural[111]. As shared by Sasha Wortzel, Coordinator Teens Programs, the end result "is one of the expectations of this programme and I think there is a lot of value to that and at the same time it is super valuable to just honour the process" (INT, January 21, 2016). As expressed by Paul, Sasha is also concerned with the quality of the results, "I think it is really critical not to dumb down the projects and the complexity that the works contain just because we are working with high scholars" (Idem). For her it is a matter of being flexible to what happens from week to week as well as of negotiating the expectations and interests of those involved – young people, artist, curators and museum.

Any attempt to depict – in words and or in lines, collaborative art projects with youth forums in contemporary art museums is an impossible endeavour sealed by the complexity of these entanglements, which unfold in relation to unique ecologies of practice. Similar to what happens with other practices, "this hybrid arrangement is best compared with the production of a film" (Bourriaud, 2009, p. 1) meaning, it involves time and space, and thus movement. I return to the temporality of the poem and to how the utterances tweeted by Duchamp&Sons during *De/construct* further stress the life of their encounters (Poem 1). The way it unsettles syntax expresses the open-ended ethos of the working togetherness of the project. I remember also Aaron's words when commenting on the relevance of presenting the group work

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[110] During this period I participated in all the weekly two-hour sessions, attended by a group of 12 young people, ages 15 to 18.

[111] http://whitney.org/Education/Teens/Gallery/Interventions

processes in the final display, "maybe the documentation might be seen as an art form itself (…), maybe it's like a manifesto" (VD, February 19, 2014). If seen as a manifesto it speaks to pedagogy, politics and ethics – to modes of working and being together, questions I further address in relation to *Art Casino* (2014-2015) and to what I name pedagogy of the encounter.

6. *ART CASINO* – A PUBLIC EVENT

> *The dice throw affirms becoming and it affirms the being of becoming.*
>
> Gilles Deleuze, 1962/2002.

In the poem *A throw of the dice never will abolish chance* (1897/2016), Stéphane Mallarmé artfully challenged the act of writing and reading poetry. His play on the semantics and typography of words draws the reader into an unexpected journey of rhythms, speeds and silences. It reads as "A CONSTELLATION" (Mallarmé, 1897/2016, p. 23), where words and blank spaces dually activate mobility and suspense. Created anew in each encounter, the poem breaths the temporality of a performance. It is as if the reader is caught in a "labyrinth of uncertainties and possibilities in which it is more exciting to be lost than it is to escape" (Edson, 2000, p. 85). Although I already knew the poem, it gained a new meaning when I read it along *Art Casino*, a collaborative project Duchamp&Sons developed with artist Ruth Proctor between November 2014 and July 2015. One of the reasons that led me to revisit Mallarmé was the notion of *chance* that was gradually introduced in the project through Ruth's practice. The poem I created with the tweets posted during the project gives a glimpse of these encounters (Poem 2). It also reads as a constellation.

Poem 2. *A throw of the dice*, November 2014 – July 2015.

[Based on the tweets posted by Duchamp&Sons during the project *Art Casino*]

Discussing issues, themes and ideas we have looked at within our last two projects!

And the results…!

Discussion taking place

Let the Curatorial Roundtable commence! With Duchamp&Sons.

Final 4 guys! Now we wait for the calls...*Anticipation. Excitement.*

Return of Ruth Proctor. Good times!

Ruth leaves her mark! Google it. *Bold Tendencies.*

Round 2 with Ruth Proctor. *Return of Ruth.*

Working with Ruth to do window drawings with buttermilk!

Buttermilk-ing windows creates a beautiful frosted effect!

Can you recognize any of these logos? *Ruth. Buttermilk. Frosty.*

Andddd the sun creates some beautiful projection

Fortune cookies...

Fortune cookies turned into phrases...

Keep Cool and Keep Smiling! Let's get this trending.

Preparation for Art Casino... so many fortune cookies

Welcome to *Art Casino.*

Come and join us!

One of our activities...wall of fortune

Another activity at the Art Casino

Art Casino. Come get your fortune!

Play Roulette poetry and photo dice!

Photo Dice activity...

1. Putting it on, 2. Walk for 5 mins, 3. Drink a glass of water, 4. Take a chance…

Art Casino.

Carbon paper...lovely effect with light

This is a material we are using for our Roulette Poetry activity

Busy, Busy, Busy!

ALRIGHT! It's been a busy day, but we're down to our last 30 minutes!

We're feeling lucky. Are you?

Come find out!

Almost a year had passed between the first time I met Duchamp&Sons and the beginning of *Art Casino*. A myriad of connections unfolded during this period as a result of my collaboration with the group. This included not only the sessions with the youth forum but also the Easter and summer weeklong workshops. In this sense, my presence and awareness in this project was different. Although I kept a discovery impulse, there was by then a familiarity with the context and above all with the people. In other words, I was more a participant than a researcher. This allowed me, for example, to be involved in the meetings between the sessions and work closely with Paul, the youth curator, and Renée, the new youth curator assistant. Also, I already knew most of the participants. And they knew me. Thus, when writing about this experience I felt more comfortable using the word 'we' rather than 'they'. Another indication of the shift in my position within the group, and concomitantly within my research, was a clearer focus on the *process*. This was also in tune with the rhythm of *Art Casino*, which followed from the beginning a stronger open-ended impulse. Although leading to a daylong public event at the Whitechapel Gallery on July 4, 2015, this cartography stresses its *becoming-project*.

Issue-based?

The first session of what became *Art Casino* was in November 2014 and it was framed around the idea of doing an issue-based project. This decision was prompted by the group previous research on other youth forums in contemporary art museums and their discussion on what they would like Duchamp&Sons to be involved with during 2014-2015[112]. After researching Andy Warhol Museum youth programme, Carrie and Yasmin mentioned their interest on their work around issues, and wanted to "try to make [Duchamp&Sons] work to have a wider social effect" (Carrie, AR, June 25, 2014)[113]. Lana and Maya backed this idea because of the potential an issue-based project might have to involve the community. When presenting the new project to the group Paul openly said:

> I have not got anything planned, it is not linking into any of the exhibitions, I am coming at it with a blank clean slate. So this session [is] really just to discuss what we think an issue-based project is and also what it could focus on (…), because it has to actually mean something to you. (AR, November 26, 2014)

Following Paul's brief introduction, Hari immediately asked what an issue-based project was, which led Paul to return the question to the group and ask – *what is an issue?*

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[112] This research was done during the last two sessions of 2013-2014.

[113] The project Carrie and Jasmin highlighted was based on health issues and led the group to meet and work with designers, street artists and health care works and create posters and zines for health related issues.

Some of the participants could identify the word, especially because it is often used in their school or university assignments, but it was not easy for them to define it. The sparse meanings that emerged were 'protest', 'change', and 'discontent'. Whilst discussing what was an issue-based project they mentioned how it could either point and highlight an issue, or focus on changing it: "We have to decide what the focus is, whether we provide a solution or we just provide awareness" (Sarah, AR, November 26, 2014). The debate then turned to media, and how an issue or topic always has different sides, and how the one's which are portrayed in the news are just one version of the facts. Taalia gave as an example how she uses alternative news sources like Twitter and other online platforms to access daily news. This led to a new question – *how do issues become issues*?

In an attempt to break the cycle 'an issue is an issue is an issue', Paul asked them to think of artists or artworks that were issue-based. Sarah gave as an example Mark Wallinger's installation *State of Britain* (2007) and Samir mentioned that in an attempt to convey a message to the public an issue-based artwork should be participative. As for examples of issues they would like to address in the project their ideas navigated around *inequality*, *food waste*, *politics*, or *gentrification*. Paul highlighted though how a paradox gradually emerged. If on the one hand the idea of doing an issue-based project was seen as a positive endeavour, their actual relation with the word 'issue' revealed how it could also be problematic: "I think it's basically boring but it's also something that is interesting" (Hari, AR, November 26, 2014), "I think it's how you present it as well because it can either be presented in a good way or a bad way" (Jasmin, idem). The challenge was then to navigate between the universal and idiosyncratic value of an issue.

Halfway through the session, Adeel asked if the issue-based project would lead to an exhibition and Paul reinforced that the approach was open-ended: "We have got time at the moment, in the sense that we don't have to rush into a project, to make something, so we are kind of experimenting" (Paul, AR, November 26, 2014). As with any uncharted journey, experimentation has a unique temporality, which is not easy to honour when debriefing and planning in-between sessions. Although there was no predefined 'framework' for the project, Paul was determined in following a 'productive path', meaning in generating ideas that could, or not, lead to a new project. In an attempt to make something more 'hands-on' and expand their previous discussion, for the next session he selected three videos that for him addressed, in different ways, issues and politics[114]. Our task was to respond to the videos by doing a vine

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[114] The selected videos were *Workers leaving the Googleplex*, Andrew Norman Wilson, 2009-11; *Hold your Ground*, Karen Mirza and Brad Butler, 2012; and *Wonderland*, Halil Altindere, 2014.

video[115]. After unpacking what was meant by 'respond to' – "comment" (Hari, AR, January 7, 2015), "analyse" (Samir, idem), "your take on it" (Louise, idem), we split into three groups.

I was working with Taalia, Hana, Hari and Adeel, who were responding to the video *Hold your Ground* (Figure 33). It was inspired by the events of the Arab Spring and a pamphlet with instructions for pro-democracy protesters called 'How to protest intelligently'. It combines the action of a woman, which through repeated gestures and utterances tries to convey a new language, with archive images from public manifestations[116]. Their initial reactions focused on the action of the woman as well as on the overall message of the work: "I was more interested in the movements than in what it was about, and the way she spoke and the rhythm of the hands" (Diana, AR, January 7, 2015), "I kind of went through stages, in the beginning I was definitely concentrating on her hands and the voice (…) but then I saw the police there and you obviously think of political things" (Hana, idem). After researching information about the work online we further discussed its contents and ways to respond to it.
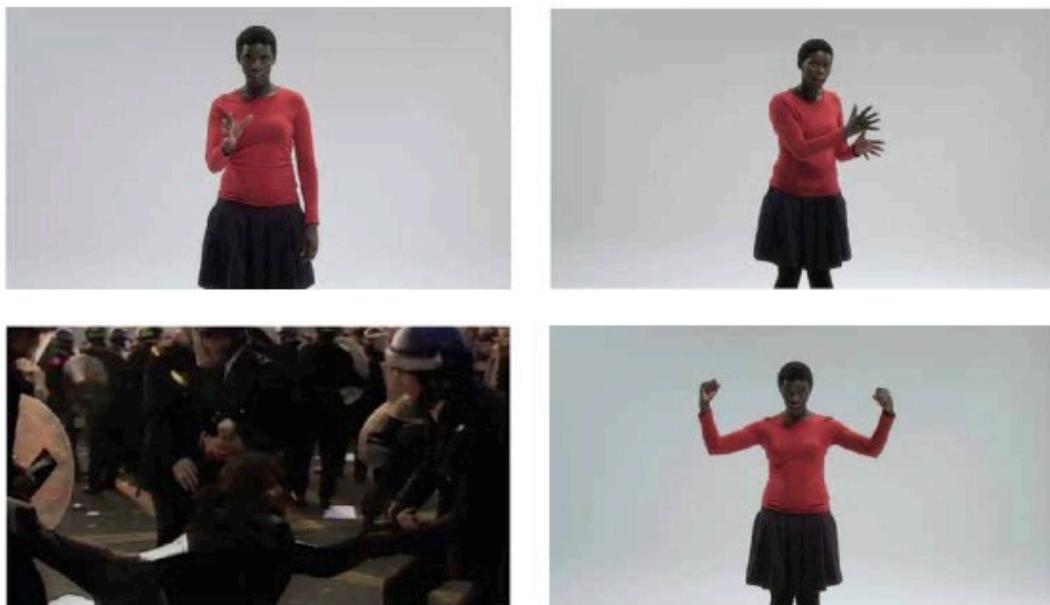
Figure 33. Video stills from *Hold your ground*, Karen Mirza and Brad Butler, 2012.

Their ideas oscillated between focusing on the issue presented in the video, its technique, or both. Overall the three groups struggled with this balance: "We can identify the issue but then there is what we want to talk about…it's not our usual thing, it's too serious"

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[115] Vine videos are six-second clips recorded on a mobile phone, which for this exercise would be presented as a continuous.

[116] http://www.dazeddigital.com/artsandculture/article/12874/1/hold-your-ground

(Samir, AR, January 7, 2015). On the blog post Renée, the youth curator assistant, highlighted this concern:

> Initially we found it very difficult to respond to the videos as we felt we didn't know much about the issue and weren't sure if we had any say as we hadn't experienced them ourselves. Also having to respond immediately meant we had to think on our feet, be creative and use what we had. (BP, April 21, 2015)

In an attempt to untie this knot, Paul suggested we could be more experimental, film snippets and just collect them. For the purpose of my argument I briefly address the video of the group I was working with.

While trying to swim out of the two swirls that gradually formed – either forgetting about the issue completely or just copying what was on the video, the idea of focusing on "the issue of processing the issue (…) the issue of us not knowing what to do" (Adeel, AR, January 7, 2015) gradually emerged. Hana suggested we could film ourselves talking about our reaction to the video and Adeel further elaborated, "Our response could be our actual response (…). Use a black space because our first five minutes were of silence. (…) We didn't know what to think about it and then ideas came" (Idem). This turning moment led to a collective decision of filming each other performing a word we associated with the video – *democracy*, *abstract*, *movement*, *red*, *protest*. It also led to a feeling of relief: "Oh, we finally have a video!" (Hana, idem). These 'points of inflection' where-when an idea is invented draw a rhizomatic map that is constantly assembled and disassembled by everyone's input, often voiced as doubts rather than certainties.
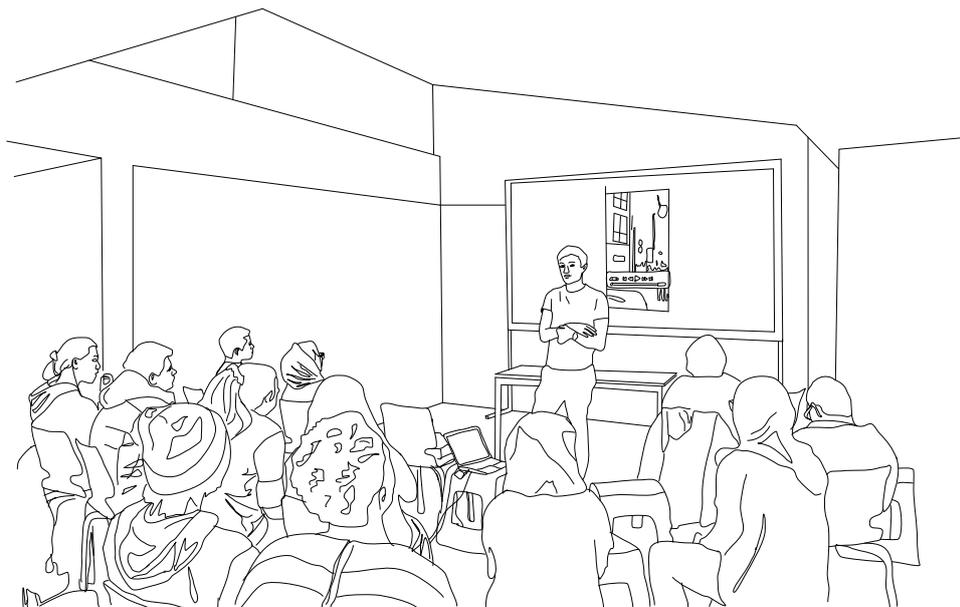
Figure 34. Art Casino, January 21, 2015. Group discussion about the vine videos.

At the beginning of the next session we watched and commented on the vine videos (Figure 34). Emma, who was working with the group looking at the video *Wonderland*, also mentioned a moment of *silence* when describing their thinking process: "We found it really hard and we all sat in silence for a while but then (…) we just tried to think of a way in which we could portray [protest]" (AR, January 21, 2015). When I later asked her how was it to engage with these open-ended processes she mentioned that, "Sometimes it was quite strenuous. (…) It becomes quite draining on your mind, we will probably be like really quiet but we are thinking about it quite deeply" (INT, July 14, 2015). The feeling she describes depicts the intensity of these encounters where-when even apparent absences are active. Lisa Mazzei (2007), drawing on Jacques Derrida, asserts that, "As with the silent words spoken by [us], the silent spectres beckon and speak should we have the patience and courage to listen" (p. 9). The decision to stay *with* silence is crucial when engaging in collective dialogues.

However, as with voice, it is impossible to fully map silence. Not even the black six-second 'scene' that opened Taalia, Hana, Hari and Adeel's video can portray the absence of expressed sound. It can, however, relate to the sense of disorientation when searching for new ideas. I think here of John Cage's piece *4'33''* (1952), which he composed 'not to be played' during four minutes and thirty three seconds, with the intent to draw awareness to the sounds of wait and expectation that emerged from the audience during the performance. What interests me in the poetics of silence – of pause and breath, is its creative force. To be aware of silence, our own and that of others, enables us to see these moments not as absences, voids or meaningless detours, but rather as purpose full (Mazzei, 2007). In this sense, I can relate to Emma's silence to the extent that I went through a similar process myself – a permanent interior dialogue that actively transfers the weight from thinking, to speaking, to listening. It is strenuous, but necessary, since it is from this loop that new ideas emerge.

Regardless of what triggers them or what they lead to, these moments of not knowing are the force of Duchamp&Sons encounters. What Adeel, Hana and Emma are expressing can also be read in the light of what Deleuze, inspired by his work on Spinoza, describes as the percepts and affects of thinking:

> There a different kind of logical 'flow' – a joyful sense of 'speeding up' as something singular emerges, and the depressive sense that nothing new is coming out, that one is always turning around the same impasse, unable to invent – affects rather different from the hope for a 'solution' that would derive from first entities or truths, the fear of not attaining it, and the sense of self-assurance or self-importance at having gotten it. (Rajchman, 2000a, p. 61)

The entanglements formed in each session combine these three forces. In other words, "the concept, or new ways of thinking, the percept or new ways of seeing and hearing, and the

affect or new ways of feeling (…) are needed to create movement" (Deleuze, 1989, p. 224, quoted in Bogue, 2004, p. 24). It is this movement that I am interested in mapping.
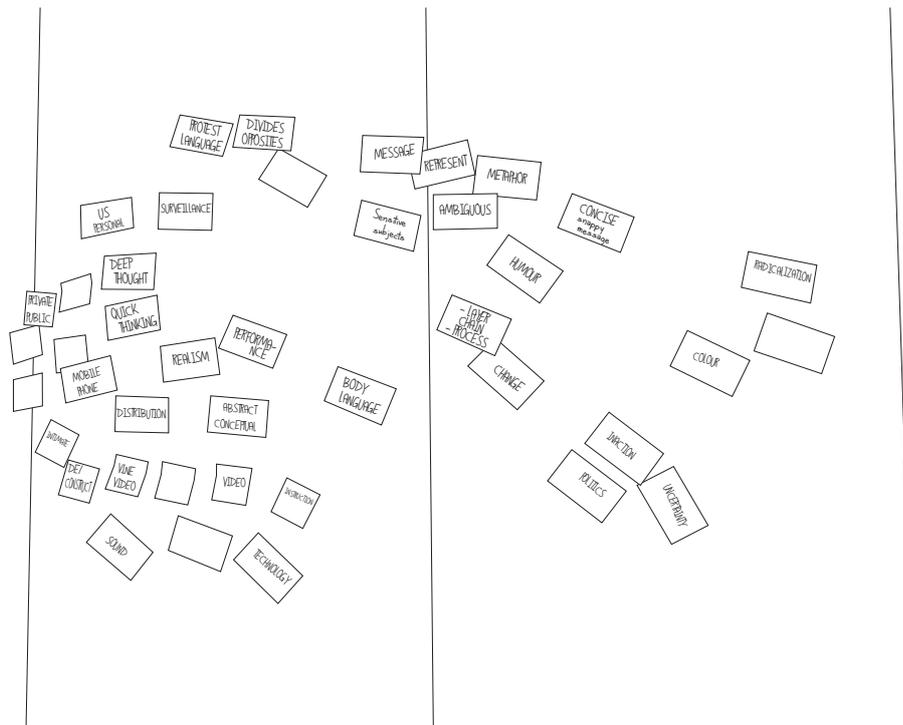
Figure 35. *Art Casino*, February 4, 2015. Mapping I.

After more than one hour watching and discussing the videos Paul suggested we did the vine video exercise again in order to generate more ideas[117]. Fast-forwarding to the end of the following session when, after seeing and discussing the new videos, we mapped the work done so far in an attempt to open new connections (Figure 35). The words that emerged make visible different processes of 'interpretation':

> Sahana – Concise.
>
> Paul – Where does that come from?
>
> Sahana – As in just how we try to discuss issues, like our videos, the medium we kind of chosen is very straight to the point and it will try to get a message out…(…).
>
> David – Performance.
>
> Paul – We've definitely used performance, in what way though, how would you describe it?
>
> David – In different ways, like body language is using performance, like mime I guess… (AR, February 4, 2015).

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[117] For this new groups were created and they responded to a different video.

Paul commented on the mapping process: "We are at a point where we have been at in other projects so we just need to assess what we've done and see if there are things we can piece together and say that would become the next step" (AR, February 4, 2015). Because there is no known end to these cartographic actions the focus is on actively thinking together.

From issues to briefs to artists

At the beginning of the next session Paul shared with the group his working process: "When I went away and started to sift trough [the words] to see if I could order them into something, I came up with these three categories, which are technique, themes, and strategy" (AR, February 18, 2015). Influenced also by a project for an exhibition he was working on with a friend outside the gallery, he suggested we could write a brief combining these three categories, like an open call, which could later act as a starting point to engage with an artist. Paul further explained that in his line of thought *technique* is how to do something, and included words such as 'performance', 'sound', 'music video', 'vine video', or 'mobile phone'; *themes* is what it might be about, like 'uncertainty', 'technology', 'politics', 'sensitive subjects', 'education', 'body language', 'change', 'inaction' or 'surveillance'; and *strategy*, which "is about the way you might go about it, so you might choose to look at other people, you might choose to use quick thinking" (Idem) and is linked to the words 'message', 'humour', 'layering', 'metaphor', 'abstract/conceptual', or 'ambiguous'.

Both the sharing of his work process and the strategy Paul used to expand the word map the group had created and discussed at the end of the previous session act as another fold in the becoming-project of *Art Casino*. I remember the meeting before this session when Paul discussed with Renée and I the intricacies of 'curating' a collaborative project. He was unsure of the way he had facilitated the mapping process, decided to only plan three 'activities' per session so that we could dedicate more time to each one, and asked us if we agreed with the briefs. I wrote on my notes how "it is for me quite interesting to see him questioning himself, his strategies, the group's reactions and expectations, embracing the open-endedness of the processes and above all sharing this with us" (FN, 18 February, 2015). During the meeting Renée, the youth curator assistant, mentioned how "this is the most difficult project I have ever worked on. I keep challenging myself. We end happy but we don't start happy as it is usually the case" (FN, Idem). What she seems to be describing is a feeling of unease while navigating the unknown and the challenges implicit in working from uncertainty.

After splitting into four groups participants selected some of the words from each 'category' and started to work on the briefs. When discussing that process Maya mentioned how one of the challenges was "we didn't know the person we were writing to so we didn't know how they would react" (AR, February 18, 2015), and also how they did not want to be

too restrictive. Six briefs were produced in this session, which were later edited and reduced to three in the following session (Figure 36, Figure 37, and Figure 38). Looking at the final briefs, despite their simplicity and instructional voice they read as a palimpsest in the sense that they intertwine traces of what was done before. Paul commented on Brief 1:

> I have got quite a strong feeling about this one (…). Uncertainty…if there is one word I would have taken from this process of doing this where we started with issues is that word, because it's always what it has been about, it has always been uncertain. (AR, March 4, 2015)

At the same time the briefs acted as a new starting point for a project or a work yet to come. They were written having in mind the possibilities they might open for a future collaboration with an artist, whom they would select during the following session.
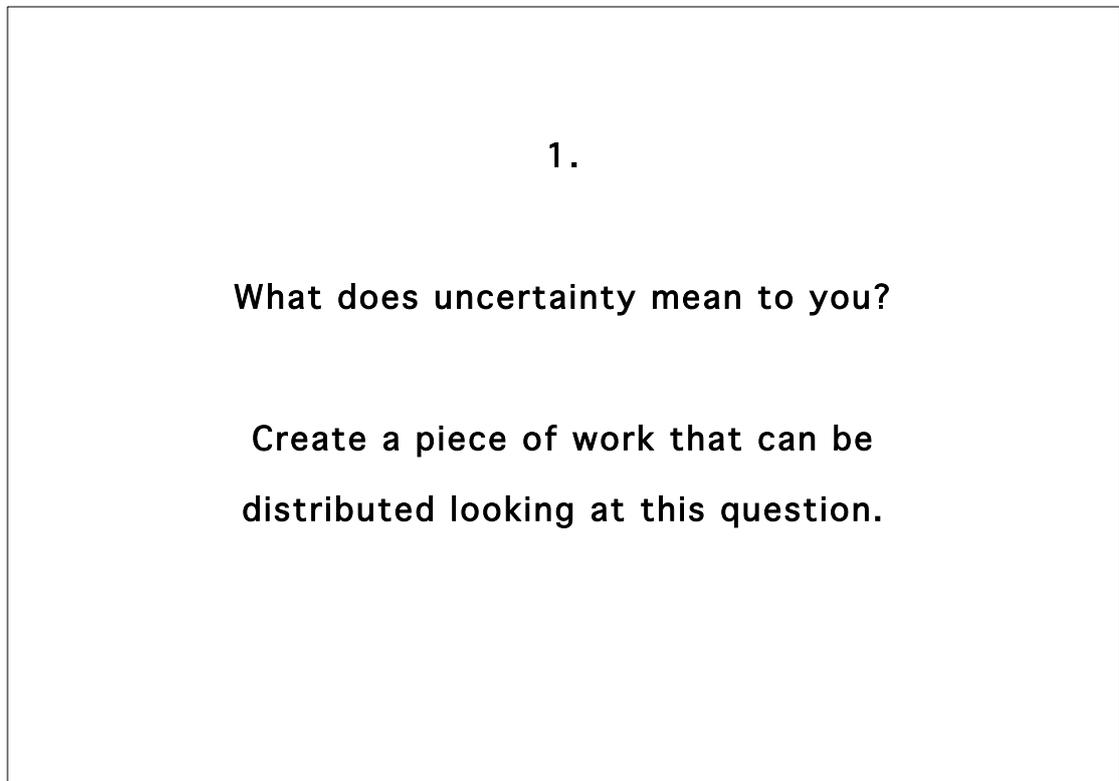
Figure 36. *Art Casino*. Brief 1.

2.

Create a piece exploring private and public spheres, think about conflicts between the two.

Your piece should be instructional.

Figure 37. *Art Casino*. Brief 2.

3.

Internet traces.

Observation.

Surveillance.

How do these affect the body in real space? How do they translate physically?

Figure 38. *Art Casino*. Brief 3.

The process of research and roundtable was similar to the one they did for the project *De/construct*. Paul presented a list of twenty artists, which needed to be reduced to four[118]. Although the idea was to link the artists to the briefs "the aim of this is to find artists that we are interested in" (Paul, AR, March 18, 2015). Only six participants attended this session, which means they did the research individually and then presented it back to the group:

> Samir – I think [Marwan Kaabour] is quite interesting because it's different from what we have done before he is a graphic designer (…). He uses urban spaces as a site of inspiration, particularly interested in designing for musicians, theatres, publications, editorial design and there is not much I could find. (…)
>
> Hana – David Bridle, writer, performer and technologist. (…) I was kind of looking up some of his work and I really liked this work, *Street view*, he says: 'the whole thing, really, is another secret love letter to London, its red brick and blue skies, plane trees and construction hoardings, buses and eternal scaffolds (….). I quite like that. (…)
>
> Renée – This is Ruth Proctor and she does sculpture, film, drawing and works in mixed media. She says her work is 'made in response to particular space and time and staging a performance in the gallery' and she takes inspiration from theatre, sports, ice hockey and other performers and artists. (…) I guess she is interested in the performative aspect of something happening in the now but then also how that is documented and what happens to a performance once it ends. (AR, March 18, 2015)

These introductions give a glimpse of the variety of artists and also how each participant responded to their work. Paul mediated this discussion by creating a constellation with the artists work based on everyone's feedback, grouping these in clusters of medium (Figure 29).

Figure 39. *Art Casino*, March 18, 2015. Curatorial roundtable.

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[118] This list included artists that he found, suggestions from the gallery's curatorial team and the one's the group had proposed in the previous session.

The affective dimension of their relation with the artists emerged during the final discussion: "I just really like the look of that one (…), that would be my ideal choice" (Louise, AR, March 18, 2015), "This one is more exciting" (Jessica, idem), "My gut feeling is that I didn't like that one" (Hana, idem). In an attempt to expand the dichotomy like/do not like, Paul asked us to imagine how would it be to work with the artists and whether their practice could link to the briefs. They responded: "I think this one links to the distribution of art" (Maya, idem), "I think this has been done quite a lot. (…) I just think it's a bit boring" (Louise, idem). Following thirty minutes of 'curatorial reveries', where they disputed artists as in a public auction, Paul openly said: "To be extremely transparent I'm going to contact the artists and see who is available and it will also come down to the Head of Education as well, she will have a look at them, but we've got four that we are interested in" (Idem). Combining interest and availability the choice was to work with artist Ruth Proctor.

Ruth had previously collaborated with Duchamp&Sons for a daylong workshop in 2012 but for most of them it would be the first time working with her. They met her in the following session and she introduced some of her works. In the second part of that encounter they discussed the briefs with her and chose Brief 1 as a starting point for the project mainly because of their interest in exploring the notions of *uncertainty* and *distribution*. At this point in the project Paul already knew there would be an event happening on July 4, curated by the youth forum, but he decided that the initial sessions with Ruth should not be framed around it. The idea of doing a public event also came from the summer discussion about what they wanted to do and Paul needed to book it within the gallery's public programme. Although he thought the issue-based project could link or lead to the event, he did not want to impose that. After eight sessions, which unfolded as an exquisite corpse from issues to briefs to a curatorial roundtable, it was important for him that the group could focus on experimentation.

Experimenting

During the meeting before the next session, when thinking about how to link the brief to Ruth's work, Paul and Renée recalled one of the works she had presented at her exhibition *Still not fixed* (2014), a series of eyes doodled on the window of the gallery, which was previously covered with buttermilk to create a shading effect (Figure 40). They argued that the temporality of this technique could relate to the notion of uncertainty and decided, along with Ruth, to 'replicate' it with the group. When presenting this 'exercise', Ruth mentioned how she first became interested in the drawings made in dusty car windows and in "thinking about how people do it just without thinking almost, it is just an immediate way and also it is immediately washable" (AR, April 15, 2015). Despite her expressed interest in exploring the

unexpected dimension of doodling, Paul was clear in asking participants to think and plan what they were doing for their buttermilk drawings.

Figure 40. Ruth Proctor, *Still not fixed*, 2014.

Faced with an apparent oxymoron – to plan the unplanned, the group responded in different ways. I was working with Taalia, David and Samir, whose discussions navigated around "the idea of dreams and how dreams are so uncertain" (David, AR, April 15, 2015) as well as "the idea of books and how this [space] used to be a library" (Idem). Ruth suggested they could think of dreams they have had and how to combine them, which led to a fairly surrealist sentence – *Once I dreamt I was chase by a romantic spider through an ocean at the Whitechapel*. A parallel challenge was how to re-present this: "I can think of a picture of a brain with a bed inside" (David, idem), "I find it hard to think of something else rather than the obvious" (Samir, idem), "Why don't we have a shelve going by with thoughts in it, with the spines of the books and we just write something inside" (Taalia, idem). After sketching their initial ideas they made the final drawing on the window.

When discussing with the whole group their work process, Taalia mentioned: "I think we thought too much about the theme of uncertainty, we were looking a bit deeper into dreams" (AR, April 15, 2015). Despite being with another group Emma's experience stresses this view:

> [It was] quite difficult because then you would be worried if it looked good or not and I guess that wasn't the point (…). It was just about getting something out so then we were all going 'oh rub it out and we will start again' but that wasn't the point. If it was just

passing on the street you wouldn't even think about it, here we were like 'does this actually look good?' (AR, April 15, 2015)

Emma was working with Hana, Hari and Paul, and they discussed tagging and grafitti artists. While trying to remember what is usually depicted in tags they also talked about memory (Figure 41). After another loop of discussions they "reached the point where we were like 'hey, we need to do something!'" (Idem), and decided to draw logos from memory.
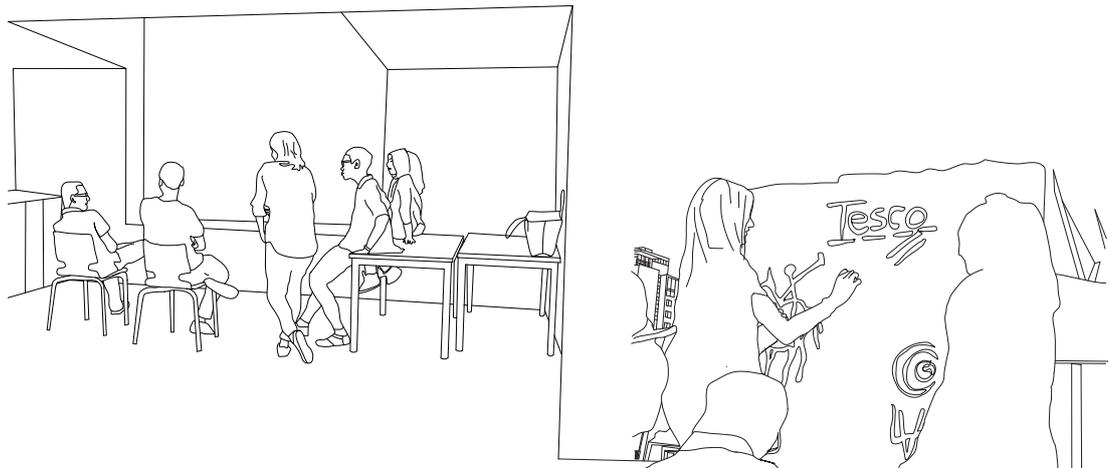
Figure 41. *Art Casino*, April 15, 2015. Buttermilk drawing.

It became clear how one of the groups managed to take advantage of the playfulness of working with buttermilk, whereas the other was caught up in the over-conceptualization of their drawing. I think here of Gilles Deleuze's notion of experimentation and representation. Whereas the former follows the temporality of becoming – it "has neither beginning nor end, origin nor destination; it is always in the middle" (Deleuze, and Guattari, 1987/2004, p. 307), representation crystalizes being and flux (Marks, 2010). To read these two movements in tandem with the distinct approaches to the buttermilk drawings reveals how the 'logo drawing' followed an experimental impulse, in which the inventiveness of the process contrasted with the representative ethos of the 'dream drawing'. Equally important when mapping these two situations is to consider the instructive and contradictory 'voice' that framed them. Paul, Ruth, Renée and I soon realized how there was a contra-sense implicit in asking participants to planned the unplanned. What interests me in this feeling of half-failure is its contemporaneity, meaning how it was expressed by us, as well as by the young people when sharing their work process with the group.

Inspired by another of Ruth's work, for the following session the group was asked to open a fortune cookie and distribute its message outside the gallery. In *Something wonderful will happen* (2014), Ruth collaborated with students of Frome Community College to create this motto, written in the 'style' of a fortune cookie saying, and distributed it in different ways – a flying banner, badges and an hashtag (Figure 42)[119]. This simple and fortuitous prompt led once again to distinct processes. I was working with Diana, Emma, Samir, David and Maya and their fortune was: *Keep cool and keep smiling*. After discussing the simplistic tone of the sentence, "it's not very profound" (Diana, AR, May 6, 2015), "it's quite bold but it doesn't really mean a lot" (Emma, idem), we decided to go outside the gallery in search for modes of distribution. After discussing more conventional options like posters or leaflets, Diana mentioned those adds that have detachable bits, often with a phone number, and the 'give a book take a book' shelves at tube stations. Drawing on this discussion we did our own 'add' dividing the phrase in two – *keep cool*, *keep smiling*, and did small drawings with the whole sentence that were placed inside the free newspapers being distributed outside the tube station.

Figure 42. Ruth Proctor, *Something wonderful will happen*, 2014.

As for the other group their fortune was: *You will benefit from tonight's experience*. Inspired by the sandwich boards used for advertisement they decided to wear their sentence and presented it outside the gallery. It became quite performative as they wrote the words separately, which allowed for different combinations to be formed. Despite the different

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[119] http://foregroundprojects.org.uk/artists/ruth-proctor/something-wonderful-will-happen/

approaches to the same prompt they agreed that, "it was entertaining (…). We had fun doing it" (Samir, AR, May 6, 2015). They also agreed that the content of the fortune cookies influenced their decisions on how to distribute them (Figure 43). Looking at some of the other fortunes that they might have opened we could only imagine what the 'outcomes' would be: *Your luck number nine will keep your future fine*; *Take the chance while you have the opportunity*; *Good news will be brought to you by mail*. In this sense, this activity combined two elements of chance, the fortune saying itself and the singularity of each work group. At the end of the session Ruth presented her work *Something wonderful will happen*, which led the group to further discuss on modes of distribution.
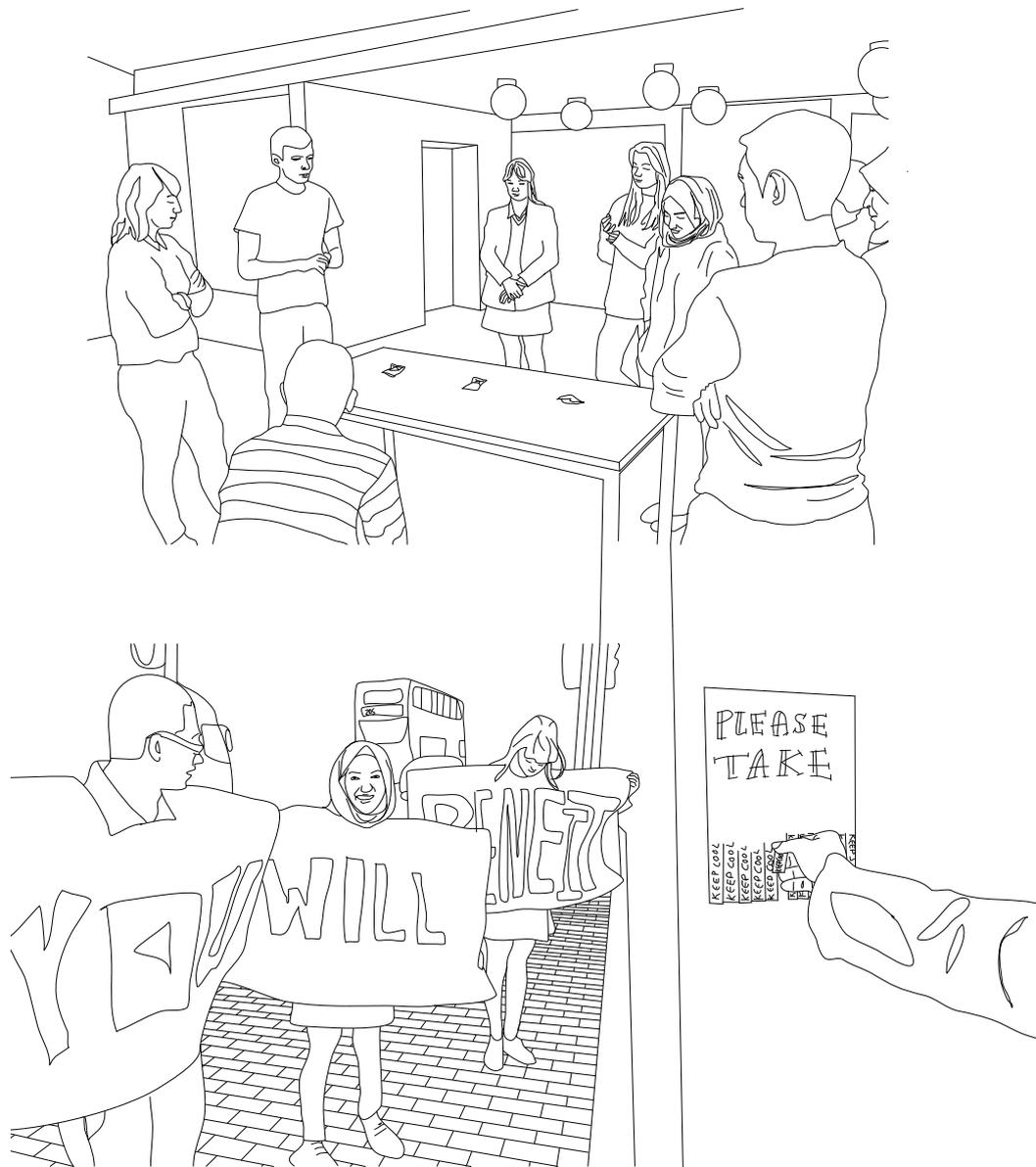
Figure 43. *Art Casino*, May 6, 2015. Fortune cookies and distribution.

During the experimental sessions Ruth navigated between the groups so that she could collaborate with everyone. She was also present in the between-the-scenes moments. To a certain extent, the meetings anticipating each session acted also as a proto-performance, meaning that the processes we would go through to decide what to ask the group was itself experimental and open-ended. At this stage in the project the content of the initial brief had gradually faded away as the focus of the 'activities' shifted towards the notion of *chance* that emerged from Ruth's practice. Her interest in gleaning and documenting ephemeral actions was an important part of her upcoming exhibition *Putting it on* (2015). Inspired by her new works, and after several rounds of ideas we realized that an object that would inherently express the ethos of chance was the *dice*. We then decided to write six actions and give each a number. For the following session, participants would have to roll a dice six times to generate a 'script' of actions that they would have to perform and document.

When presenting this to the group Paul asked them to think about "how can you document an action by actually doing it?" (AR, May 20, 2015). The actions were: 1. Putting it on, 2. Walk for five minutes, 3. Drink a glass of water, 4. Take a chance, 5. Can you see anything? and 6. Leave a trace. The throw of the dice, where repetitions were left to chance, created two scripts that read as poems:

A.

Can you see anything?

Take a chance.

Can you see anything?

Take a chance.

Drink a glass of water.

Can you see anything?

B.

Drink a glass of water.

Drink a glass of water.

Walk for five minutes.

Do you see anything?

Take a chance.

Leave a trace.

Despite the simplicity of some of the actions, they discussed thoroughly how to perform and document them, which led to two visual poems (Figure 44 and Figure 45).

Figure 44. *Art Casino*, May 20, 2015. Photo dice A.

[Photos Duchamp&Sons]

Figure 45. *Art Casino*, May 20, 2015. Photo dice B.

[Photos Duchamp&Sons]

When presenting and discussing their working process Samir, Louise and Taalia, who opted to do all the actions inside the Creative Studio, explained how for the first image they

wanted "to do things with kind of a blurry in it so you couldn't see anything" (Samir, AR, May 20, 2015) and ended up using a blank sheet of paper with a pinhole. For the second action, discussing the notion of chance led them to talk about trust and the game where people fall on their back to be held by someone behind them. When thinking again about the question 'do you see anything?' Taalia mentioned the Rorschach test, used in psychology, in which people respond to abstract and symmetrical images. For the forth image, which at first seems to have been an accident, they talked about "taking a photo as a chance, what if you would just take a random photo, what would you do?" (Louise, idem), and decided to blindfold Louise, spin her around and then ask her to take a picture (Figure 46). Their play on devising chance responds to the prompt of documenting an action by actually doing it. The last two images present again distinct ways to expand the immediate meaning of the actions they depict.

Figure 46. *Art Casino*, May 20, 2015. *Take a chance*, Photo dice A.
[Photo Duchamp&Sons]

Emma and Adeel were working together and after 'drinking a glass of water' twice they decided to go outside the gallery to do the other actions. Ruth and I came with them. While walking randomly, with the alarm set for five minutes, they looked around in search for ideas, intertwining that with talks about going to university to study art, which they were both going to do in a couple of months. An important moment was when they had to 'take a chance'. It made them feel scared because they associated chance with risk, "we didn't see it as a positive thing" (Emma, AR, May 20, 2015). After discussing a few ideas they decided they would open a semi closed door and take a photo of what was behind it. They prepared

for it, and then Adeel quickly opened the door while Emma took the picture (Figure 47). This image also documents an action by actually doing. For the last picture they added messages to last session's 'keep cool and keep smiling' ad.

Figure 47. *Art Casino*, May 20, 2015. *Take a chance*, Photo dice B.
[Photo Duchamp&Sons]

While watching Emma and Adeel engage with the tasks outside it was interesting to see Ruth drifting around and noticing random little things happening – a shadow that forms a triangle, the shape of a roof where you can see the sky, a boy on a bike that keeps changing his route to look at what we were doing, and an old man across the street who is enjoying the sun (FN, May 20, 2015). Ruth works across different media – installation, performance, drawing or video, in response to specific conceptual and spatial intuitions[120]. Her encounters with materials and situations are often fortuitous and emerge from "an extended and continual set of searching, trying, failing, trying something else, and happy half-accidents" (Fite-Wassilak, 2015). Combining elements of play and chance Ruth explores the fleeting moments where anything might have happened and whose material existence is often impossible to document. At the end of the session Ruth explained how what they did today was inspired by the work she was doing for her new exhibition, which they visited in the next session, namely the piece *Putting it on* (2015), which is a series of photographs of herself doing an impossible action – holding a hat on top of a fountain.

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[120] http://hollybushgardens.co.uk/?page_id=309

Mapping and curatorial decisions

After visiting Ruth's show we mapped what had been done so far and discussed how that could *become an event* (Figure 48). Although Paul had mentioned the event before, this was the first time he framed it as a focus and openly explained:

> The reality is that in the gallery, stuff has to happen in advance, so you have to write what it's going to be without knowing what it is. So we had to put *Duchamp&Sons takeover*, it's on the 4th of July, we booked the Creative Studio for four hours but it's really up to us what we do. (AR, June 3, 2015)

This was an important turning point in the project. Although there was a date for the event – a 'when', the 'what' was still unknown. Because not every participant had been to all of the sessions, Paul briefly described each one, highlighting keywords. Once again, the mapping process opened simultaneously a retrospective and prospective movement, with connections being made between what was done and what could be done.

Figure 48. *Art Casino*, June 3, 2015. Mapping II.

From the buttermilk drawings words like 'shadow', 'speed', and 'memory' emerged, with Paul stressing that, "what I got from my group was a sense of play" (AR, June 3, 2015). The fortune cookies activity was linked to the ideas of 'distribution', 'performance', and 'chance', whereas the photo dice exercise was associated to 'rhythm', 'documentation', and 'instructions'. When looking to these three moments, as well as the works she was presenting at the exhibition, Ruth mentioned how "there is an element of the process of time" (Idem). This element speaks the temporality of action, performance, or as Samir put it existence. For Taalia another idea coming through was 'trace', "because with what we've been doing (…) we left something behind" (Idem). Samir expanded on that:

> I think when we went out and put those [paper ads] up on the post you could see that as a physical trace because I think someone left one on top of that after us (…), but at the same time you have things when you opened the door and (…) that is not leaving a physical trace, that's more like it happened, it was a thing. (AR, June 3, 2015)

For Ruth, "it's like connections isn't it? It's like making connections between people?" (Idem). These visible and invisible connections are the élan of Duchamp&Sons encounters.

After mapping the work done with Ruth, the challenge for the next session was to link that with the event. Paul was not sure how to mediate this discussion: "We are putting you in the position of devising something for other people, taking what we have done as inspiration" (Paul, AR, June 17, 2015). Because not all participants were part of the sessions with Ruth she recapped the work done while looking at Duchamp&Sons blog. Ruth highlighted the game element that came through the exercises they did and Paul asked them if the fun and playfulness was something they were interested in maintaining. For Emma "the dice thing was good (…) and there were so many different responses people had to it, I liked it" (Idem). A more practical concern was whether they would be doing one single thing that would evolve over four hours or different things happening at the same time.

While expanding on how to further use a dice David, Marina and Louise suggested it could be the trigger to have people moving between activities "maybe if you get like the same number three times then that leads to an extra thing" (Marina, AR, June 17, 2015), "maybe we could have like stations then when you role a dice you get a result, you make something out of that result, it would be like an instruction" (Louise, idem). A sense of *navigation* gradually emerged, which Ruth linked to their own journey in the project where "the outcomes were not points that someone else had determined, they were just determined by the actions" (Idem). Considering this fluidity, new questions emerged:

> Do you want to use distribution in a kind of creative way to encourage people to come in? (...) And how do you decide where is each station? Is there a way in that they kind of exist in this trace way, is there something that they make or is it something that is just

passing, performative? (Ruth, AR, June 17, 2015)

Along with this, they also discussed practical concerns, namely if the event would be inside and or outside of the gallery, and how to invite and engage with people.

Prompted by Paul to think about how we could incorporate fortune cookies in the event, another discussion unfolded: "We can fix them" (David, AR, June 17, 2015), "But then it could take away this element of unexpected outcomes if it's all the same" (Marina, idem), "We can think about making something, an object that sort of symbolizes these ideas" (Louise, idem). Participation in this discussion was often fleeting, and these utterances reveal only a visible layer of a messier entanglement:

> Marina – What kind of object is everyone thinking because I have like this weird cluster of stuff, I don't know what people are thinking, is it a T-shirt, I don't know what you mean by object, what kind of object is this actually going to be?
>
> Louise – Well in my head it was like a giant fortune cookie. (AR, June 17, 2015)

Marina's 'weird cluster of stuff' speaks to everyone's own entanglement of ideas – concepts, percepts, and affects. Louise's insight confirms how a myriad of things are discretely acting out in these encounters, and which are not always made visible.

I think here of Karen Barad's neologisms – *intra-action* or *intra-relation*, which she defines as "nondeterministic enactments through which matter-in-the-process-of-becoming is sedimented out and enfolded in further materializations" (2003, p. 823). What interests me in these processes is their invisibility. To think of collaboration in terms of intra-actions expands the movement of interaction that presupposes the prior existence of independent components, and further stresses the complexity immanent to working and being together. As discussed by Dennis Atkinson, "individuals do not exist as fixed or permanent entities separate from their surroundings but as ongoing relations of becoming in a world that is also always becoming" (2015, p. 44). In this sense, Duchamp&Sons encounters connect, and are connected to, other encounters – experiences, ideas, and feelings. I return to Marina's 'weird cluster of stuff' to highlight how these connections are concomitantly visible and invisible, expressed in loud or shy utterances, as well as in silence.

For Taalia, talking about the public's participation in the event reminded her of an exhibition where she had to decorate a pair of glasses before going in, and "because we talked about traces and how visitors could make their own thing, [we could make something] at the end (…), as a trace of all the visitors" (AR, June 17, 2015). Paul suggested that these traces could be words, which led Ruth to describe her encounter with a man who was by the Thames with a typewriter and a sign saying 'Give me a word, I will give you a poem'. This sentence casts an interesting light on what was Paul's action during this session, as he was sitting down

on the floor with a set of white sheets of paper and coloured pens, gradually writing down the ideas being shared, while at the same time trying to make sense of them and thus introduce new questions for discussion. This was a performative poem – a danced exquisite corpse where-when his movement intertwined the action of the dancer and the choreographer.

A crucial turning point emerged from a 'random' comment made by Emma when she was describing how the Creative Studio was used during the gallery's Family Day:

> Emma – The table thing works quite well, do you know like when you have a room with poker tables and people rotating, that is quite cool…
>
> Paul – Maybe it's just tricky because…poker tables is quite funny because it's like chance inside a casino…let's make a casino…
>
> Emma – Like an art casino…
>
> Paul – Art casino?
>
> Ruth – Yes, we could just make our own casino! (AR, June 17, 2015)

At first everyone laughed, as it sounded like a nonsensical idea, but it gradually became the 'framework' for the event. However, the intention was not to mimic a casino but to expand some of its features.

When discussing what kind of things to make and what would an art casino look like, Paul suggested they could use a roulette wheel to generate poems, where each number was associated with a word or a sentence. The element of poetry came through in different ways during their discussions, whether linking to the notion of fortune or as a "non-tangible kind of thing" (Ruth, AR, June 17, 2015) that participants could take with them. Overall, this nearly two-hour encounter oscillated between practical and conceptual concerns, with the guiding questions being: "What do we want the experience to be of someone attending? (…) And also, what do we want to get out of it?" (Paul, idem). For the last session before the event, Paul decided to focus on the three activities they had previously addressed – *photo dice*, *fortune cookies*, and *roulette poetry*. They further discussed what each would involve, as well as the use of social media during the event. Paul, Ruth and I met the day before the event to prepare the room, define where each activity would be and the materials needed.

Public event

The public event *Art Casino* took place on July 4, 2015 at the Whitechapel Gallery's Creative Studio, between 1 and 5pm. It was open to everyone. Samir assumed the role of the 'host' and along with Ruth distributed fortune cookies in the gallery to invite people to join. During the day around thirty people, including friends and family, participated in the three activities facilitated by Duchamp&Sons. Because there was no fixed order an intuitive flow emerged

has visitors navigated between each activity. We were expectant about how people would engage in the activities planned. Despite all preparation, an element of chance also led the life of these encounters. For the *Roulette Poetry* Ruth suggested we could use the space and make a physical roulette wheel and maybe "integrate stuff that you've done with Louise, like spinning around blindfolded or something like that" (AR, July 1, 2015). With that scale in mind Hana envisioned the roulette ball being an inflatable exercise ball. Hence, an eight number roulette wheel was drawn on the floor of the Creative Studio with green tape. To use it participants would have to be in the centre blindfolded and holding the ball.
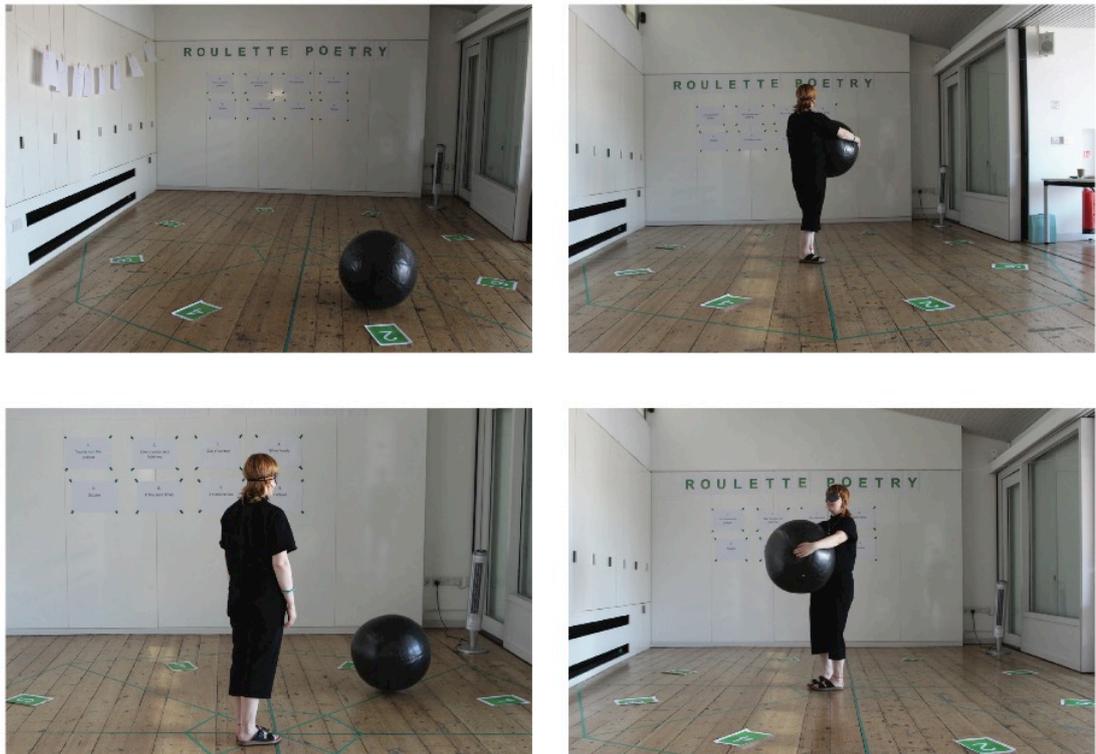
Figure 49. *Art Casino*, July 4, 2015. Public event – *Roulette Poetry*.

I remember the feeling of unease when blindfolded in the middle of the room with a giant exercise ball on my hands. It was a mix of discomfort, as you are exposed to the look of others, and fun, since the entire situation is bizarre. After spinning around participants would randomly drop the ball on the floor. Each number corresponded to a phrase – 1. You've won the jackpot, 2. Like thunder and lightning, 3. Out of control, 4. Silver hands, 5. Square, 6. A thousand times, 7. I'm on the bus, and 8. Forever. The movement of the 'human roulette' was repeated eight times to generate an automatic poem that was then written on a typewriter. We used carbon paper to create two poems – each participant kept the original as a trace of their

experience and the copies were displayed in the room (Figure 49). From the three activities this was the most performative. Combining different elements from what the youth forum had experimented with Ruth, namely the playfulness of the buttermilk drawings, and the poetical potential of fortune cookies, the Roullete Poetry actively engaged the public during the event.

The *Photo Dice* activity was similar to the one we did in the session with Ruth and included the same steps. Each participant would begin by rolling the dice and the numbers were linked to a specific action that they would have to perform and register with a photo. The photos were then printed and added to the wall creating a sequential visual poem. At the beginning of that line were the photos taken by Duchamp&Sons, which made this an explicit continuation of their previous work. There was something quite ritualistic about this activity – an action prompted by chance, fixated in an image, added to an endless nonsensical narrative (Figure 41). Jessica and Jasmin were facilitating the Photo Dice activity. None of them was at the session with Ruth and overall, because of school and exams, they did not participate much on the project. It was however interesting to see them actively engaging with the public and to fully be part of the event. Dylan and Camilla, who had participated in an Easter workshop at the Whitechapel joined them and helped. These encounters – between people who knew each other and new people, created a unique ecology during the event. It was also an opportunity to share with everyone attending who were Duchamp&Sons.

Figure 50. *Art Casino*, July 4, 2015. Public event – *Wall of fortune*.

The *Wall of Fortune* activity included a series of 'mirror-steps'. First, participants would have to open a fortune cookie and write its words separately on A4 sheets. The words were then placed on the magnet wall along with everyone else's and reorganized to create a new fortune. This was then written using a label machine. The deconstruction of the fortune was inspired by the work the group did with Ruth when they created new meanings for the sentence 'You will benefit from tonight's experience' while wearing its words individually. Expanding David's input "I got an idea about the fortune cookies, (…) sort of sayings or fortunes or whatever but in balloons, and people would have to pop the balloons to get it" (AR, July 1, 2015), the new fortunes were placed inside a balloon. By the end each participant would leave his or her balloon and take someone else's. It was a sort of a loop, from fortune, to fortune, to fortune (Figure 50). I retained two sounds from the Wall of Fortune activity. The crackling of the fortune cookies, which acted as the starting impulse of a domino inspired sequence that ended, or restarted, with the strident pop of a balloon.

To a certain extent, the temporality of an event is distinct from the temporality of an exhibition. The final 'verses' of the poem *A throw of the dice* (Poem 2), which includes the tweets posted by Duchamp&Sons during the project *Art Casino* reveal the contemporaneity immanent to a participatory event. It ends with an exclamation mark: "We're feeling lucky. Are you? Come and find out!". As per definition, an exclamation mark, more appropriate in informal writing, is used to express the intensity of direct speech. I read it here as an utterance of an active, although anonymous, engagement in the flow of actions, planned and unplanned, that unfolded over four hours. The intensity of these encounters varied throughout the day – from the initial expectation to know who would attend, to the excitement of seeing the event breath on its own, and the sense of celebration when it came to an end. I remember the visible traces left behind in the Creative Studio – a palimpsest of 'fortune words' that covered the magnetic wall, a series of nonsensical poems hanged around in the space, and an unfinished sequence of photos. Along with these, a series of invisible memories was created – a series of intra-relations that connect and expand *Art Casino*.

CHANCE

Chance and casino might seem cognate words, but their co-existence in the project *Art Casino* goes beyond their meaning of luck and gambling. Gilles Deleuze discussed the notion of chance in different occasions. Inspired by Friedrich Nietszche, he "proposed to push the discussion of chance and 'automatisms' beyond surrealist devices toward a distinction between chance and probability" (Rajchman, 2000a, p. 87). Whereas the latter responds to a cycle of cause and effect, the former expresses "multiple affirmation, the affirmation of the many" (Deleuze, 1962/2002, p. 22). It is thus such chance, rather than probability or causality

that characterizes *a* multiplicity. In other words, "To abolish chance by holding it in the grip of causality and finality, to count on the repetition of throws rather than affirming chance, to anticipate a result instead of affirming necessity – these are the operations of a bad player" (Idem, p. 27). Here I read Deleuze's proposition that chance affirms becoming in tandem with the unfolding of Duchamp&Sons encounters, namely the moments when actions, ideas, and decisions come together and or go away.

In *The logic of sense* (1969/2013) Deleuze presents a series of paradoxes to expand the theory of sense. The tenth series is dedicated to the *ideal game*. Inspired by Lewis Carroll inventive games, namely the caucus-race in *Alice in Wonderland* (1865/1993), wherein the beginning and the end are determined at the player's will, or the croquet match that follows the dis-placement of its elements – the mallets flamingos or the loops soldiers, Deleuze asserts how these games differ from the games we are familiar with. The latter operate under certain pre-established rules, whereas the former "share a great deal of movement, they seem to have no precise rules, and they permit neither winner nor loser" (1969/2013, p. 69). Following a distinct set of principles, Deleuze's ideal game is pure becoming. As he puts it, "It is the game of problems and of the question, no longer the game of the categorical and the hypothetical" (Idem, p. 70-71). In other words, it is the game of experimentation.

I think here of the three activities Duchamp&Sons did during the project *Art Casino* – buttermilk drawings, fortune cookies, and photo dice, as well as the moment when the group mapped them in search for connections that could 'inspire' the public event. As expressed by Ruth, "there is an element of the process of time" (AR, June 3, 2015) that runs through these activities as they unfolded in response to planned and unplanned situations. If seen as a game, each activity followed, in part, the principles of Deleuze's ideal game, since rules were bent, all the 'outcomes' were wins, and each throw of the dice – action, idea, or decision, affirmed chance, meaning they expressed and were expressed with movement. That is to say, "the outcomes were not points that someone else has determined they were just determined by the actions" (Ruth, AR, June 17, 2015). In this sense, to affirm chance is to move not beyond, but *with* chaos. The synchrony between thinking and doing – an immanent sense of invention, is at the heart of experimentation, and hence of becoming.

To think collaboration in terms of the ideal game is another way to stress its working togetherness as a disjunctive synthesis – as the coming together of different ontologies of time in the same space of living. Discussed here in relation to the project *Art Casino* the movement of the ideal game is the movement of Bellman's map, it expresses the journey rather than the destiny. The uncharted journey that led Duchamp&Sons to collaborate with Ruth echoes this unplanned impulse. From issues-to-briefs-to-Ruth-to-event, the proposition 'to' opens motion into the unknown. This was not however a linear or unproblematic progression, but a series of

'blocks of becoming', of connections – AND…AND…AND. Also, as with the exhibition of the project *De/construct*, the public event at the Whitechapel Gallery on July 4, 2015, was a pause, not an end, in the collective flow of becoming that was *Art Casino*. This is even more so if we consider the life of the event as a performance, or proto-performance, in itself. What interests me in these intertwinements is how they belong to no one and, at the same time, are somehow connected to all of those involved.

When looking in retrospect to *Art Casino* what emerges is a sense of adventure. It all started with a connective gesture that intended to extend their interest in doing an issue-based project. It all started with "a blank clean slate" (Paul, AR, November 26, 2014) that unfolded through experimentation. In other words, each session, each meeting between sessions, and the event itself, started from the middle, the durational instances of the middle, "the absolute speed of movement" (Deleuze, and Guattari, 1987/2004, p. 323). The argument I want to put forward here is how this is the movement of the throw of the dice. Furthermore, for Deleuze, this gesture cannot be detached from *innocence*, as "innocence is the truth of multiplicity. It derives immediately from the principles of the philosophy of force and will" (1962/2002, p. 22). The sense of innocence can be misleading. It has an implicit meaning of fragility. Yet, to affirm innocence is a matter of courage and trust "that something may come out, though one is not completely sure what" (Rajchman, 2000a, p. 7). I remember Emma's recurrent question to Ruth – *how do you get the courage to do that?*

The notion of game and chance emerged gradually in the project *Art Casino* through Ruth's practice, in particular her attention to unrepeatable phenomena. As with Mallarmé's throw of the dice, which 'never will abolish chance' Ruth is also interested in "the idea that repetition can never be exact" (Proctor, 2009, n.p.). In other words, what it might have been like if another choice had been made. The cadence of her practice, "an extended and continual set of searching, trying, failing, trying something else, and happy half-accidents" (Fite-Wassilak, 2015, n.p.) echoes and expands Duchamp&Sons collaborative art practices. At the start of her works Ruth invents a script, an open instruction that activates the unfolding of the work. For example, for her piece *Putting it on* (2015) she wrote: "Rest a hat on top of each jet of water. Let the hats balance and dance with the fountain until they fall to the ground" (Proctor, quoted in Fite-Wassilak, 2015). The nonsensicality of this action was performed and expanded through practice. What for me stood out from Ruth's collaboration with Duchamp&Sons is how their encounter followed the group interests, namely in uncertainty and distribution, and her practice. This was not, however, a mere addition but the invention of a thing in common.

A similar encounter emerged from the collaboration between the Experimental Study Program (ESP), the New Museum's youth programme, and artist Wynne Greenwood in the

project they developed between November and December 2015[121]. Inspired by the museum's season theme *Persona* and Wynne's practice, in particular the project *Kelly* (2015-2016), which further explored the notion of *temporary arrangement* that she had addressed in her previous work as *Tracy + The Plastics*, a band where she played all three members, the ESP participants created and performed their own one-night band. Through a series of discussions on the possibilities and impossibilities of collective identity, a temporary voice came together in *The weeds in my our backyard*, the name given to their public act. For Shaun Leonardo, Manager of G:Class and Community Programs at the New Museum, the approach that artists follow in their collaboration with the ESP "is very much embedded in their own concerns and their own outreach or strategies of social engagement" (INT, January 13, 2016). For Wynne "practice is protest" (FN, December 18, 2015). In other words, practice is becoming, and this was the impulse she performed *with* the group.

As with any performance and or proto-performance, "There is a proposition to do 'X' then the activity of doing 'X' activates new previously unforeseen organisations to take place; the art is in the 'becoming of art' that is in itself social" (Parr, 2010, p. 30). To affirm chance is in essence a decision of impermanence, an infinite throw of the dice, through which new connections – ideas, actions, decisions, can emerge. I return to the ideal game. For Deleuze, the ideal game, due to its nonsensical essence, is reserved for thought, namely philosophical, and for art, "If one tries to play this game other than in thought, nothing happens; if one tries to produce a result other than the work of art, nothing is produced" (1969/2013, p. 71). Both art and thought can create their own rules and thus exist outside a pre-defined system. In this sense, they express and are expressed in becoming. Focusing on collaborative art practices, pivotal to youth forums in contemporary art museums, my proposition is to further address the element of paradox implicit in the notion of pedagogy – possible and or impossible, when navigating these encounters.

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[121] During this period I participated in three of their weekly two-hour sessions and attended the public performance December 18, 2015, at the New Museum.

7. WHEN IS PEDAGOGY?

> *Things do not begin to live except in the middle. (...) Relations*
> *are in the middle and exist as such.*
>
> Gilles Deleuze, and Claire Parnet, 1977/2002.

One of the main challenges in thinking about pedagogy while engaging with Duchamp&Sons collaborative practices is that they seem to escape a more conventional understanding of learning and teaching, especially if we remain rooted to "dominant educational discourses and practices – a position that takes knowledge to be a thing already made and learning to be an experience already known" (Ellsworth, 2005, p. 5). My leap to think experimentally about possible and impossible pedagogies was propelled by the Whitechapel Gallery's youth forum own ecology, in particular the collaborative art projects *De/construct* (2013-2014) and *Art Casino* (2014-2015), which unfolded over a period of six months. When mapping these projects two temporalities emerged – *planned* and *unplanned*, that inform each session. Although aware of the relevance of the first, which also includes the meetings with the artists between sessions, when a plan is drafted for the following encounter with the group, I am mainly interested in the second, meaning the situations that escape any anticipation and thus call for an invention of pedagogy.

To address each session as an uncertain encounter where-when participants – young people, youth curator, artists, and myself, come together, led me to explore pedagogy as something in the making. In other words:

> Often it is a matter of making visible problems for which there exists no program, no
> plan, no 'collective agency', problems that therefore call for new groups, not yet defined,
> who must invent themselves in the process in accordance with affects or passions of
> thinking prior to common cognition and its codes. (Rajchman, 2000a, p. 10)

This introduces a pedagogical notion of the rhizome, wherein a present continuous tense is privileged – a rhizomatic flow that at times produces lines of flight which in turn can lead to new, or different, flows. Folding, unfolding, refolding. A collaborative dance to which there exists no notation, only brave attempts to express its indeterminacy.

It is important however to recall that for Deleuze and Guattari (1987/2004) every rhizome integrates lines of territorialisation, according to which it is organized, and that can correspond, in the ecology of Duchamp&Sons, to the outline of each session as well as the

overall 'institutional framework' of the youth forum[122]. Concomitantly, a rhizome – read here as a collaborative project, session and or activity, also includes lines of deterritorialisation and reterritorialisation through which it constantly escapes. Despite their differences all these lines are entangled and always link back to one another. In this sense, planned and unplanned moments do not act as opposites, but are, to a certain extent, each other's condition of possibility. The point that I want to make is that in Duchamp&Sons collaborative projects these two temporalities are intrinsically intertwined. It is not a matter of either/or but of both/and. To navigate this tension requires an active and almost paradoxical movement between known and unknown, or memory and forgetfulness. It is an adventure. And, although we cannot programme it in advance, we can seek to bring it into existence and breath along it.

In the spirit of thinking experimentally about pedagogy this chapter presents a theoretical assemblage that expands the cartographies of *De/construct* and *Art Casino*. I begin by mapping three concepts – *ignorance*, *forgetfulness*, and *unknown*, which open new ways of connecting collaborative practices, and connecting with collaborative practices. Through this movement, between inside and outside, different conceptual 'bits' are introduced in relation to particular situations, namely the action of the youth curator, the perils of open-ended approaches, and the leap into an active pedagogy. Although these concepts express a sense of lack, I read it as an affirmative absence, which has a unique pedagogical potential. To expand this mapping, I introduce what I name pedagogy of the encounter, an inventive gesture that is expressed with/in collaboration. To think pedagogy in terms of the encounter is another way to stress its 'synchrony' with becoming. In other words, pedagogy is becoming, an immanent movement that speaks always to a time and a people to come.

The ignorant curator

My choice of adjective for the heading of this section entails an explicit reference to the work of Jacques Rancière (1987/1991) *The ignorant schoolmaster: Five lessons in intellectual emancipation*. Through the story of Joseph Jacotot, a lecturer in French literature who got a job teaching French to Flemish students, although he himself did not speak Flemish and neither did the students know any French, Rancière challenges different assumptions about the pedagogical relation between master and pupils. And, in a wider scope, questions the practices and discourses of *equality*, *democracy* and *emancipation* with regard to education. At the beginning of the nineteenth century, following the success of his experiment in using a bilingual book as a catalyst to teach a new language to his students, Jacotot stressed the equality of intelligence of all people. An equal ability to speak, think and act, which grounded

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[122] The 'institutional framework' of the youth forum includes, for example, the Gallery's educational programme, and the funding scheme that makes it possible.

the possibility for what he called 'universal teaching' (Simons, and Masschelein, 2010). In other words, the possibility to teach what one does not know.

For Rancière the untimely voice of Jacotot opens a radical question: "what would it mean to make equality a *presupposition* rather than a goal, a *practice*, rather than a reward situated firmly in some distant future so as to all the better explain its present infeasibility?" (Ross, 1991, p. xix, emphasis in the original). This pre-emptive notion of equality can have profound effects on pedagogy (Adams, and Owens, 2016; Atkinson, 2012; Bingham, and Biesta, 2010; Lambert, 2012; Sayers, 2011, 2014b) and, as I discuss, collaborative practices. Before proceeding with this line of thought, a brief note is due to distinguish equality from equivalence. The latter is a form of representational sameness, "understood only from the standpoint of a 'realism' that would only count that which is visible and would reduce singularity to a single homogeneous and representable measure" (Power, 2009, p. 67). Although the word equality is sometimes used with this meaning, for Rancière, "to act as if all intelligences are equal is a way of acting that produces its own effect" (Cornelissen, 2010, p. 531). This is to say, equality is not an end to be attained, since it does not refer to a place, but to the out-of-place. In sum, it is a practice.

Despite the apparent simplicity of this statement, to affirm it is not merely a matter of utterance. It is, above all, a practice of the will, a *virtue of ignorance*. In an attempt to explain what is this quality, this virtue, of ignorance – what is an ignorant schoolmaster, Rancière stresses that, "at the most immediate empirical level, an ignorant schoolmaster is a teacher who teaches that which is unknown to him or her" (2010a, p. 1). This was the case with Jacotot for whom the act of teaching became independent of the possession of knowledge. There is a second sense to the notion of the ignorant schoolmaster: "[he or she] is not an ignorant person who is thrilled by playing teacher. It is a teacher who teaches – that is to say who is for another a means of knowledge – without transmitting any knowledge" (Idem, p. 2). One of the challenges in vacating the 'image' of the teacher from its implicit meaning is that this movement does not operate merely on a conceptual level, but as a practice. What surprised me in my encounter with Rancière's figure of the ignorant schoolmaster was how much it enlightened my understanding of Paul's practice as a youth curator.

The use of the name 'curator' instead of 'educator' should not be read indifferently. From the Latin 'curare' – to take care of, the word *curator* was used in the mid fourteenth century to denote people who cared for minors or lunatics, and it was only in the mid seventeenth century that it began to describe those in charge of museums or other places of exhibit (Fowle, 2007). Following the collaborative and educational turns in the art world, during the last decades an expanded understanding of curatorial practices has emerged, which shyly occupies the territory of education in museums (Kaitavuori, Kokkonen, and Sternfeld,

2013; O'Neill, and Wilson , 2010). As Paul put it, "I am a curator but I see that from a really different sense from a curator and also from usual education curators, because I think it is far more collaborative" (INT, 7 July, 2015). The collaborative dimension he emphasizes can be linked both to the wider educational vision of the Whitechapel Gallery, and to the specificity of the projects developed with Duchamp&Sons.

Focusing on his work with the youth forum, I was interested in understanding how he perceived his practice, and how his training as an artist might have influenced it[123]:

> I see what I do, specially with Duchamp&Sons, as being about instigating collaboration, I think the skills that draws on are skills I get from being an artist and it is not even about making or materials, it is about communication. (…) I think I have hats, really strong hats. I put the collaboration hat on and I see other people work in one way and I see how young people would engage on that and then I put another hat on the studio and it is completely different, there is no interest in collaboration. (Paul, INT, July 7, 2015)

A lot could be said about his 'hats' and if or how they co-exist. Nevertheless, my attention goes to how his notion of 'communication' and underlying decision of temporally adopting a curatorial mode of practice, has a pedagogical existence.

Paul further reiterates: "When I am here I see my practice as a curator is precisely not to have a practice (…). When I am doing stuff at Duchamp&Sons it is completely flat" (INT, 7 July, 2015). We need to read this words in concomitance with his action in the youth forum, in particular the projects *De/construct* and *Art Casino*, to begin to grasp their meaning. What might seem like an absence – not to have a practice, is precisely a way of acting that potentially produces its own effects. In other words, the 'flat curator' is the ignorant curator. They both move horizontally. Megan, Diana, and Samir's insight on Paul's action during the sessions seems to expand my intuition, "everyone is on path, I also think that Paul puts himself on path" (Megan, INT, March, 24, 2015), "rather than teach you what to do, he lets people think and I think that's what you need" (Diana, INT, August 7, 2015), "I kind of feel like he knows when to step in" (Samir, INT, July 14, 2015). Hari succinctly describes this movement, "He is sort of a central core and everyone just works around that central core and he allows everyone to sort of take that role, so he swaps between everyone else" (INT, September 1, 2015). Put briefly, he is *a* participant.

It is Paul's ability to 'put himself on path' that actualizes equality in Duchamp&Sons collaborative projects. Not as a causality but as an inherent practice. In this sense the voice of the ignorant curator can be read against the progressive figure of the teacher – who privileges

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[123] While pursuing his degree in Arts Paul worked in a youth centre where he was responsible for planning and delivering a Photoshop course.

explanation as a mode of address, as well as the notion of the teacher as facilitator – who "seems to replace the [latter] assumption of inequality at the level of knowledge with the assumption of inequality at the level of the capacity to learn" (Cornelissen, 2010, p. 531). Megan sees Paul as a *democracy scheduler*, "even though you say things like 'that's a good idea' you wouldn't say 'I think that's a bad idea'. If someone said something you wouldn't like, you would say 'but why?' Yes, scheduling the democracy" (INT, March, 24, 2015). Although apparently antagonistic, it is this dual movement – between planned and unplanned, that enables collaboration. The question 'but why?' feeds a permanent search.

For Rancière the key emancipatory questions to ask are: "What do you see? What do you think about it? What do you make of it? And so on to infinity" (1987/1991, p. 23). As important as these questions is the temporality of infinity. I can easily extract from different moments in Duchamp&Sons sessions, whether roundtables, experimentation, or mapping, similar questions. While instigating everyone's participation in the group's discussions, Paul openly asks: "Why is that? Just quantify that please?" (AR, January 18, 2014), "Where does that come from? (…) How would you describe that?" (AR, February 4, 2015). It generates a flow of possibilities where "there is no stupid questions, there is no stupid answers" (Idem). As Rancière further stresses: "We grant you that an opinion is not a truth. But this is precisely what interests us: whoever does not know the truth is looking for it, and there are many encounters to make along the way" (1987/1991, p. 45). The emphasis is thus on the process – the journey, rather than the need to know.

However, in order to navigate the temporality of ignorance a "minimal link of a *thing in common*" (Rancière, 1987/1991, p. 2, emphasis in the original) has to be established. For Jacotot that egalitarian link was the bilingual version of the book *Telémaque*. He saw it not as an object of knowledge but as an *object of attention*. Attention is an immaterial force that "opens up the opportunity for things to refer no longer to something else but to appear as such, as mere expression, mere words, attempts to translate thoughts" (Cornelissen, 2010, p. 534). Considering Duchamp&Sons collaborative practices, what fosters thought, experiment, and invention is, in part, the artists with whom they collaborate. For Paul "when it's just us and [the young people] we instigate collaboration in this kind of void, but when we have an artist we can instigate collaboration through them" (INT, July 7, 2015). This is not to say that the artists play a mere instrumental role in their collaboration with the youth forum. Rather, it highlights the emphasis on collaboration as an object of attention in itself. In this sense, each project becomes a thing in common, which at the same time belongs to no one.

Along with a more poetic understanding of Paul's practice, there are a set of practical responsibilities and decisions, which he navigates with a similar sense of transparency. As Jack comments, "I know there are a lot more other decisions going out in your head which

you can not say or which are not that important" (INT, October 20, 2014). On the one hand, these 'other decisions' include tying the work of the youth forum with the Whitechapel Gallery's broader education and public programme. This is expressed, for example, in the management of the projects, namely the health and safety restrictions of doing an exhibition, or the need to advertise the public event before knowing what it will be. On the other hand, the meetings with the artists between the sessions also inform the unfolding of the projects. However, all these decisions are shared with the group, whether in the emails sent to them before each session, the presentation of the 'plan' behind each activity, and in their collective decision-making processes. The voice of the ignorant curator is negotiated along with that of other participants, meaning, young people, artists, youth curator assistant, and, to a certain extent, my own.

In a conclusive note I read Paul's practice in tandem with what Friedrich Nietzsche named the *philosopher of the future*, a forward-looking figure concerned with the emergence of new ways of thinking and doing, only possible through experimentation (Hicks, and Rosenberg, 2003). Echoing in part the Aristotelian notion of 'phronesis' – a practical wisdom, the philosopher of the future is engaged in "a philosophical activity that is neither completely arbitrary nor thoroughly rule-governed" (Idem, p. 22). Instead, her practice is "always oriented toward 'responding to the peculiarities of the given situation' and always directed at uncovering 'just what the situation requires' of each of us" (Idem). The ability to focus our attention in a current, and thus unexpected, situation is crucial when navigating collaborative art practices. Although addressed here in relation to the youth curator actions – pedagogical, political, and ethical, this open-ended and performative attitude is only fully achieved when shared by all of those involved. In other words, the élan, read here as connective force, of the youth forum is a sense of trust that gradually emerges through their encounters, and which allows them to engage with the paradox implicit in the movement between planned and unplanned or, as discussed in the following section, between memory and forgetfulness.

Active forgetfulness

In his proposal to refigure history, Friedrich Nietzsche (1887/2007, 1873/2003) advocated that a balance between memory and forgetfulness is needed, wherein "the question is not whether to remember or forget, but what to remember and to forget, when and in what context" (Grosz, 2004, p. 118). Again, it is a matter of 'listening' to the particularities of a given circumstance. In my reading, 'memory' speaks to the planned work in Duchamp&Sons collaborative projects – the practical and or conceptual decisions made before each session, whereas 'forgetfulness' is related to the letting go of that plan in response to the emergence of new ideas and decisions. The affirmative dimension of Nietzsche's forgetfulness is key to

understand its pedagogical potential, as is made clear in the following passage: "Forgetfulness is not just a *vis inertiae*, as the superficial believe, but is rather an active ability to suppress, positive in the strongest sense of the word" (Nietzsche, 1887/2007 p. 35). This active dis-engagement is even more complex when thinking of collective processes, as there is no shared synchrony in forgetting. In this sense, 'memory' and 'forgetfulness' are at the same time individual and collective processes that silently drive participation.

Nietzsche further adds: "To shut the doors and windows of consciousness for a while; (…) a little *tabula rasa* of the consciousness to make room for something new, (…) – that, as I said, is the benefit of active forgetfulness" (1887/2007, p. 35). I recall here the moments of silence that anticipate the coming together of ideas and decisions in Duchamp&Sons. As expressed by Emma "we will probably be like really quiet but we are thinking about it deeply" (INT, July 14, 2015). There is no way to listen to someone else's active silence, only our own. In this sense, I can only relate to my experience in these encounters, where-when the decision to speak is as important as the decision to listen. The latter opens decisive moments of wait, which in turn can generate new ideas – percepts, affects and concepts. To put aside our memory or knowledge, even if briefly, is what makes possible the immersion in the immediacy of the present – of working and being together. In other words, to collaborate is to forget, and "by an act of 'forgetting' that knowledge, [the philosopher] wins himself a 'present'" (Spivak, 1997, p. lii), and with it emergent possibilities for the future.

A brief parenthesis is due here to clarify the temporality of Nietzsche's active forgetfulness – the *untimely*. For Elizabeth Grosz (2004) the untimely erupts through a kind of leap or rupture wherein the future is not a predictable continuation of the past, but rather the out-of-place or the atopic, from the Greek meaning 'unclassifiable'. Nietzsche's untimely emphasizes the unexpected and open-ended nature of becoming, and as such is distinct from philosophies of being in the present (Currie, 2013). However, as acknowledged by Nietzsche, life is still in need of history. Craig Lundy (2012) further elaborates on this:

> For Nietzsche, if becoming is to be distinguished from history, it is only in order that they become integrated in a 'history for life' (…); and if the untimely is the leaving behind of history 'in order to become', then what it must become is a *history for the future*. (p. 202, emphasis in the original)

In other words, history and the untimely should not be perceived as diametrically opposing processes, but rather as necessary companions[124]. It is this vaporous space, *between* memory and forgetfulness, planned and unplanned, that I try to map when thinking about pedagogy – a pedagogy for the future.

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[124] I further address the notion of the untimely in Chapter 8.

In her insightful book *The nick of time: Politics, evolution and the untimely* (2004), Elizabeth Grosz stresses the tension between *memory* and *forgetfulness* in Nietzsche's approach to history. As she argues, "A moderate diet of memory is needed, memory that does not overwhelm perception of the present and the edgy anticipation of the future, yet memory that does not let down the lure of the untimely, that facilitates the out-of-time invention" (p. 118-119). Expanding this paradoxical movement to the realm of Duchamp&Sons practices, a "moderate diet of memory", meaning a 'moderate diet of planning', is also needed to navigate each session as well as the overall unfolding of the projects. I think here of the between-the-scenes moments. Before each session Paul drafts, in collaboration with the artists, a 'timeline' for the session with the main tasks and goals. This planning includes, for example, deciding the moments when the group splits into smaller groups to address a specific question, whether through research, roundtables, and or experimentation, as well as when they regroup to share their insights with everyone.

However, regardless of this preparation, the encounters that occur during the sessions are always unpredictable. This is so mainly when considering the detours between the outline of a session and its actual unfolding, influenced not only by the active intervention of the young people, but also the 'level of forgetfulness' of those mediating the work, whether that be Paul, the youth curator assistant, the artists, or myself. In other words, there are always two temporalities informing Duchamp&Sons collaborative art practices – planned and unplanned. To navigate them requires a sense of adventure, in order to forget and let go of our memories and expectations, even if momentarily, to be able to think again with an open and questioning inventiveness. This leap is not effortless, since it requires us to swim against an established stream. As Deleuze (1962/2002) put it, the "mistake was to treat forgetting as a negative determination, not to discover [as Nietzsche did] its active and positive character" (p. 113). In this sense, to think of pedagogy as an act of active forgetfulness is a condition of possibility to navigate collaboration as something in the making, rather than something already made.

Each session of Duchamp&Sons is a unique movement and despite any attempted rehearsal it can become anything. To expand my argument I focus on two scenes from their collaborative projects. The first is a session of *De/construct* when artists Nick Wood and Steven Morgana were asked to explore the theme construction/deconstruction with the group[125]. Although the theme had emerged from Duchamp&Sons previous discussions around space, architecture and the notion of repair, the way it could evolve into an exhibition was not defined. The artists worked separately with two groups of participants. On the one hand, Nick, who had prepared the talk and selected images of his and other artists' work that he

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[125] These encounters were addressed in the section *Construction/Deconstruction* of Chapter 5.

thought addressed questions of construction and deconstruction, left open a space for participants' contributions and reactions to his ideas. Consequently, the topics of museum fatigue and the galleries skylights emerged, which were later expanded and incorporated in the final design of the exhibition. This reveals how Nick negotiated his ideas and interests with the group's insights, including Paul's, through an open-ended discussion. More than answers, it generated new questions.

On the other hand, Steven performed more as a participant in his group's discussion, mediated mainly by Shahana, the youth curator assistant, who adopted a strategy of free word association to discuss the theme. However, when Steven intervened to share his interpretation of construction/deconstruction, he presented a fixed and intricate idea, involving a scaffolding structure made of silver leaf cardboard tubes and newspaper images. I remember seeing him draw this structure and replicated it on my notebook. Although propelled by the encounter with the group, "This flowering of words that was going around the table made me think…" (Steven, AR, January 22, 2014), and aware of the 'impact' his idea might have "…maybe I shouldn't say this, but I had this idea (…)…should I share it now?" (Idem), Steven's gesture created a memory, which he nurtured throughout the project. What was rather curious about this scene was how the group quickly returned to their conceptual maze of 'construction is deconstruction is construction', within which the scaffolding was just another connection. The differences in these two examples go beyond the idiosyncrasies of each artist, and show how an idea can live *within* and or *without* collaboration.

Another scene that enlightens my argument on active forgetfulness is the buttermilk drawings session of the project *Art Casino*[126]. Although inspired by Ruth's interest in doodles and the immediacy of these gestures, the group was asked to plan a drawing linked to the notion of uncertainty. Faced with an apparent contradiction – to use a material whose main feature is quickness, and the need to programme their intervention, they responded in distinct ways. The group I was working with was caught up in an over-conceptualization swirl about dreams involving a romantic spider, and was restricted by attempts to illustrate it. On the other hand, the other group was able to overcome the limitations of the proposal and engaged with the playfulness inherent to drawing with buttermilk on a window. It is not possible to determine the point of inflection when one group overcame the feeling of impasse and decided: "Hey, we need to do something!" (Emma, AR, April 15, 2015), but that is a moment of active forgetfulness. To let go of an instruction – a plan, is not easy, as it is not easy to mediate that impulse.

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[126] This session was addressed in the section *Experimenting – Chance, fortune ad distribution* of Chapter 6.

When listening to everyone's feedback, shared at the end of the session, it became clear how we all initially struggled with the task at hand. It was as if we were paralysed by the thought of the consequences, since there was just one opportunity to make the drawing. I remember how after agreeing on what to draw on the window David did a sketch, which was later reproduced in a bigger scale. It was clear they were not happy with this 'solution' but neither of us, including Ruth, was able to overcome this impasse. While following their own 'script' Taalia, David and Samir, were distracted by the active engagement of the other group who, working in the opposite window of the Creative Studio, was shouting random names of labels whose logos they needed to draw from memory. My interest in this dissonance is twofold. Not only does it speak to the intricate negotiation between planned and unplanned work, but it also expresses participants' awareness of these processes. Put briefly, to forget is to produce an active dis-engagement, "to know what one must forget, to know in order to forget it" (Grosz, 2004, p. 119), a leap of trust.

What these two scenes also reveal, and to which many more could be added, is how *dialogue* in tandem with *trust* is the élan of Duchamp&Sons projects. However, as Elisabeth Ellsworth (1997) stresses it is crucial to break the enchantment with dialogue and dilute its transcendental status, meaning "the rules and moves and virtues of dialogue as pedagogy are not neutral" (p. 49). Michel Foucault (1997) names these dialogues *reciprocal elucidation*, a process that sees participants as active interlocutors. In other words, dialogue becomes a game in which "positions are established and disjoined and participants multiply and produce new modes of being together" (Albrecht-Crane, 2005, p. 492). It is to open a permanent dialogue – an infinity of questions, shaped by a voice yet to come, that an active forgetting from those participating in it is needed. This is to say, "An action is begun before knowing what it might enable. A conversation is initiated in the absence of intention; attention given to *the pauses and durations breathed between the words*" (Cocker, 2013, p. 128, my emphasis), leaving open a space for the unknown.

Unknown

In the words of Maxine Greene (2007) "there has always been a tension between those who depend upon invisible authority for answers and sanctions and those who have learned to exist in uncertainty, with notions of unrealized possibility rather than the comforts of assurance and predictability" (p. 1). As a pedagogical act, forgetfulness is above all an act of *courage* – one that launches us in the perils and potentialities of the unknown. Perhaps 'courage' is not an idea we would expect to discuss when thinking about pedagogy, however it became relevant to me when engaging with the notion of the unknown. Contradicting a more dogmatic reading, which associates courage with the act of overcoming a fear, I am

interested in the "ontological character of courage" (Tillich, 1952/1984, p. 34) as a condition of possibility to inhabit the experience of not knowing in affirmative terms. Hence, I consider courage as a drive to navigate the unknown, "a kind of liminal space where not knowing is not only not overcome, but sought, explored and savoured; where failure, boredom, frustration and getting lost are constructively deployed" (Fisher, and Fortnum, 2013, p. 7). Such compromise with the uncertain is closer to artistic than to pedagogical practices.

An inspiring contribution to this discussion is Emma Cocker's chapter *Tactics for not knowing: Preparing for the unexpected* (2013), where she advocates a generative and productive relation with the unknown, as is made clear in the following excerpt:

> Artistic practice recognizes the value of not knowing, less as the preliminary state (of ignorance) preceding knowledge, but as a field of desirable indeterminacy within which to work. Not knowing is an active space within practice, wherein an artist hopes for an encounter with something new or unfamiliar, unrecognizable or unknown. (p. 127)

Similarly to what occurs with Rancière's ignorance and Nietzsche's forgetfulness, the lack implicit in not knowing can also be read as an affirmative absence. Cocker further adds:

> [W]ithin artistic practice, the possibility of producing something new is not always about the conversion of the not known towards new knowledge, but rather involves the aspiration to *retain* something of the unknown within what is produced. (Idem, emphasis in the original)

To engage with the unknown as an active space within art practice, and to resist against a kind of teleological impulse to produce new knowledge is not only a challenge but, if we move to the realm of pedagogy, it opens important ontological, epistemological and ethical questions.

When elaborating on a pedagogy of the not known, or pedagogy of the event, Dennis Atkinson (2013a, 2013b, 2015) asserts how, to think of pedagogical practices that maximize the power of learning and thus overcome normative forces, we need to engage in a "movement against itself" (2013a, p. 139). However, this is not a reverse impulse of *un*doing or *un*learning, rather a productive action that pushes us to the limits of not knowing. In this sense, he challenges us to "consider an ethics of pedagogy through which learners and their respective learning practices can emerge into existence" (Idem). When interpreted in relation to Duchamp&Sons collaborative practices, the notion of 'learners' can be expanded to what I name 'participants', meaning young people, youth curators and artists. This stresses how the temporalities of being and working together are intertwined in their encounters. Each session, although linked to a wider project, draws a unique ecology where-when participants engage in diverse open-ended creative processes – research, roundtables, experimentation, or mapping, which speak always to a time to come.

What interests me in Atkinson's ethics of the unknown – an ethics of becoming, is its potential to connect the artistic and pedagogical forces that drive collaboration. The equation "ontology=ethics" (Thiele, 2008, quoted in Atkinson, 2013b) establishes a vital synchrony that dilutes any misinterpretation of my understanding of ethics, namely as a set of predefined normative principles. Instead, to make ontology and ethics equivalent stresses their immanent relation, which unfolds through an open flow of experience. For jan jagodzinski (2002), "Ultimately ethics is a question of 'singularity' and a performative approach" (p. 87), meaning it is something that escapes anticipation. In other words, "ethics emerges precisely at the limits of our schemes of intelligibility, [those sites] where we ask ourselves what it might mean to continue a dialogue where one is, as it were, at the limits of what one knows" (Butler, 2005, p. 21-22, quoted in Atkinson, 2015, p. 53). These encounters with the unknown are in tune with the temporality of collaborative practices as they too privilege the ethos of the encounter – of not knowing together.

Focusing on Duchamp&Sons collaborative projects, namely *De/construct*, I think here of the moments of 'dis-agreement', as these express the coming together of ethics, and thus politics. While looking in retrospect to how ideas where shared and decisions made when working both in small groups and as a whole in the youth forum, Megan identified the floor as an important mediation space. For her, because "we wrote stuff on paper and we weren't looking at each other, we were looking at things written on the floor, it wasn't like I am insulting your opinion to your face" (INT, February 19, 2015). The floor, or the magnetic wall often used for mapping, belongs to no one, as is the case with the ideas gleaned from each other. In this sense, "the floor is right!" (Idem). Crucial to this endeavour is the action of Paul, the youth curator, who performs simultaneously the part of a choreographer and of a dancer. It is within these movements, where-when Paul "swaps between everyone else" (Hari, INT, September 1, 2015) that new possibilities are created – new arrangements for working and being together are open.

When I asked Hari how was it to be part of a collaborative project, in particular *Art Casino*, without knowing what it was going to be, since the work emerged gradually from session to session, his answer surprised me for the insightful image he created:

> I think it's (…) a bit challenging because you don't know the end product (…). With Ruth's work it was sort of like going into a darkness with only a little glow stick, no flashlight so you can't see where you're going, just a little glow stick to let everyone know where you are, that's it. And once you are more inwards, inwards, inwards, the light starts turning on a little bit more. (INT, September 1, 2015)

The movement implicit in Hari's description beautifully depicts the flow of working together, and consequently makes visible his successive encounters with the unknown when engaged in

collaborative art practices. I further address the poetics of darkness and light, dimly revealed here by the 'little glow stick' – a self-contained, short-term, light source that paradoxically acts as an element of presence and an element of absence.

Darkness is intuitively associated with a negative absence of light and, as such, it is seen as something that needs to be fulfilled. However, Hari's 'choice' for a glow stick, rather than a flashlight, "so you can't see where you're going" (INT, September 1, 2015), suggests a different relation with darkness. Whereas the flashlight could clearly point a way, and above all an end point, the use of a glow stick favours the process of walking *with* uncertainty. This, in turn, produces ways of seeing, of thinking and feeling, that are more experimental. As Georges Bataille (2001) asserts, "On entering into nonknowledge, I know I erase the figures from the blackboard. But the obscurity that falls in this way isn't that of annihilation (…). It is the enjoyment [jouissance] of the night" (p. 204). Inspired by Nietzsche's 'affirmative leap', Bataille finds in this perfect darkness a creative potential, which is essential for life. In this sense, rather than seeing light – knowing, and darkness – not knowing, as opposite poles, and the transition from one to the other as describing a linear path, the emphasis is in the journey. It is about more and more lines of becoming.

In a Deleuzian sense becoming entails a wandering movement, similar to what Guy Débord (1956/2001) and the Situationists described as a process of dérive [drift], where-when the feeling of being lost is inhabited with trust. In this sense, there is a dual purpose in the use of a glow stick. On the one hand, it is a light of absence, as it never fully illuminates the way. And, on the other hand, it is a light of presence, "to let everyone know where you are" (Hari, INT, September 1, 2015). There is a subtle inversion in this enlightenment, which in my reading translates the "unspeakable silence of ethics" (jagodszinski, 2002, p. 81). To be aware of the other, or others, with whom we share the space of collaboration is crucial to navigate it. In other words, "Not knowing is encountered as an opening in the fabric of what is known, which requires a *reciprocal openness*, receptivity to its potential. Not knowing is a state of suspension, comprehension stalled" (Cocker, 2013, p. 128, my emphasis). When thinking of collaborative art practices, the notion of 'reciprocal openness' is further complex.

I focus here on the moments of *mapping* in the sessions that open important turning points in Duchamp&Sons projects. The retrospective and prospective movements that guide these cartographies are activated by a permanent questioning – an open dialogue, which though leading to decisions, does not exhausts thinking. Rather, mapping allows everyone – young people, youth curators, and artists, to retain zones of indeterminacy. As Hari put it, "once you are more inwards, inwards, inwards, the light starts turning on a little bit more" (INT, September 1, 2015). In my reading this still leaves open a space for the not known, since the light is never fully on and a certain degree of darkness – of not knowing is stalled. In

a similar stance, Gary Peters (2010) describes the space of the 'yes' and the 'no' in a creative process as a productive erasure, meaning that "all of the beginnings and endings that mark out the fragmentary space of [collaboration], are nothing but detours, not versions but *diversions* that could never offer a meaningful contextualisation for a 'final' work" (p. 5, emphasis in the original, my bracket). Put briefly, mapping promotes bridges to nothingness.

When listening to Hari's answer I immediately linked it to a statement by Fabrizio Flores, a former participant of the Los Angeles Museum of Contemporary Art (LAMoCA) who, when after twenty years was asked to highlight aspects of his experience, mentioned:

> I would also say that being part of the LAMoCA teen program taught me how to feel comfortable with the unknown. So many times we wouldn't know what the outcomes would be of our programs, and I remember thinking that was a great thing. (Flores, Wyrick, and Zwicky, 2014, p. 287)

For Calder Zwicky, now the Assistant Director Teen and Community Partnerships at MoMA, the "idea of creating without really knowing where you were going" (Idem) was also a strong memory from his experience as a participant in the first youth forum at the Walker Art Centre in 1994. Despite the time and space that separates these three testimonies, what they all stress is how the emphasis in collaboration, common to youth forums in contemporary art museums, nurtures the "passion for not knowing" (Bataille, 2001, p. 199). This, in turn, opens new questions, namely – *when is pedagogy?*

PEDAGOGY OF THE ENCOUNTER

One of the particularities of Duchamp&Sons is that in each session a 'new group' comes together. Although there are a core number of participants that regularly attend the sessions, the group is never the same. In this sense, their encounters draw a performance where-when multiple layers of participation and collaboration unfold. Influenced by Deleuze and Guattari's philosophical project, Elizabeth St. Pierre (2004) asks:

> What would it mean for relations if they did not involve pre-existent self-contained individuals identifying and interacting with each other within the structure of some a priori space/time but, instead were an individuation that was always starting up again in the middle of a different temporality, in new assemblages, never fully constituted, fluid, a flow meeting other forms? (p. 291)

I expand her question – what would it mean for pedagogical acts if they were always starting up again in the middle of a different temporality? Reading Louis Althusser's *materialism of the encounter* in tandem with Karen Barad's *intra-actions* and Gilles Deleuze's *middle* seems to cast an interesting light on these entanglements and their pedagogical echoes.

The last series of Althusser's philosophical texts was published under the title *Philosophy of the encounter* (1993/2006) and represent a turn in his thought towards what he called 'aleatory materialism' or 'non-philosophy'. For the purpose of my argument I focus on the essay *The underground current of the materialism of the encounter* in which he argues that there has always been an almost unknown and repressed materialism of the encounter – the swerve, the aleatory, or the contingent, in the history of philosophy. To clarify his use of the term 'materialism of the encounter' Althusser asserts that it has been "christened 'materialism' only provisionally, in order to bring out its radical opposition to any idealism of consciousness or reason" (p. 189). The materialism of the encounter is thus probably closer to atomism – "the name given to a materialist theory according to which nothing exists except atoms and void" (Mautner, 2005, p. 54), although with unexpected detours considering the plethora of authors Althusser addresses[127].

In his genealogy of the philosophy of the encounter Althusser (1993/2006) travels back to Epicurus and his notion of an infinite rain of atoms that fall parallel to each other in the void until the *clinamen* induces an encounter.

> The clinamen is an infinitesimal *swerve*, 'as small as possible'; no one knows where, or when, or how it occurs, or what causes an atom to 'swerve' from its vertical fall in the void, and, breaking the parallelism in an almost negligible way at one point, induce *an encounter* with the atom next to it, and, from encounter to encounter, a pile-up and the birth of a world – that is to say, of the agglomeration of atoms induced, in a chain reaction, by the initial swerve and encounter. (p. 169, emphasis in the original)

This brief but rich passage lifts only the tip of the veil on the Epicurean thesis of the "primacy of the swerve over the rectilinearity of the straight trajectory (the Origin is a swerve from it, not the reason for it)" (Idem, p. 189), and needs some unpacking.

For Althusser, it is the proposition that the formation of a world is due to a swerve – an aleatory and contingent impulse, rather than to reason – a logocentric and teleological cause, which better expresses Epicurus audacity (Sotiris, 2013). In other words, the primacy of the swerve entails the subordination of necessity to contingency, which in turn stresses the non-anteriority of meaning. Gilles Deleuze also addresses Epicurus[128]. For him, the clinamen is "the original determination of the direction of movement, the synthesis of movement and its directions which relates one atom to another" (1968/2016, p. 242). In the essay *Lucretius and the simulacrum* (1969/2013), Deleuze further asserts that the clinamen is movement in itself,

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[127] Althusser considers the work of Machiavelli, Spinoza, Rousseau, Hobbes, Heidegger and Marx to expose his 'theory'.

[128] Jean-Luc Nancy (1986/1991), also discusses the clinamen in relation to his notion of being singular-plural, which I further address in Chapter 8.

meaning it is not a haphazard swerve but a 'differential of matter' – an irreducible pluralism (Ansel-Pearson, 2014). Although Althusser and Deleuze's reading of Epicurus is distinct, namely in the 'autonomy' given to contingency, or chance, as the impulse of the swerve (Beaulieu, 2003), they both privilege the perpetuity of motion, and thus of relations, in lieu of a univocal understanding of origin.

What interests me in the notion of the clinamen is how it shifts the weight from the predictable linearity of beginning and end, towards the reciprocal determination of process – becoming. This idea has powerful implications to further map collaborative art practices and the immanent operation of pedagogy. First, I follow the movement implicit in the clinamen – in the atoms, the void, the swerve, and the infinity they inhabit, to think of Duchamp&Sons dis-encounters, the moments when they come together and then go away. Whether working as a whole or in small groups, whether engaged in a conceptual and or practical 'activity', there are always instants of suspense. This is to say there is a myriad of invisible and silent swerves occurring with/in each participant, linked or not to the task at hand. Contradicting their inert appearance, they are "discretely acting out" (Garoian, 2001, p. 239). This entanglement is expressed gradually in sparse utterances. It is when a shy sequence of 'Maybe…', 'I think…', 'What if…', pile-up that 'the birth of a world' – an idea, action or decision, emerges.

However, it is important to stress how these do not determine a fixed starting nor end point, rather they "[catch] a moving train" (Althusser, 1993/2006, p. 189), meaning there are always more connections to be made. Following Deleuze (1969/2013), "A principle of the production of the diverse makes sense only if it does *not* assemble its own elements into a whole" (p. 303, emphasis in the original). Samir's comment on how it is for him to work collectively with a 'new' group every session highlights this view:

> People contribute ideas once and then they might leave but we still have their ideas and it's still them, they have always that say (…). They can just come back at any point, I mean they will be like 'Oh, hey, good to see you!' Participate. (INT, July 14, 2015)

He further adds, "you can always guarantee there is going to be something new, there is going to be a twist" (Idem) – a swerve, an "AND, AND, AND – stammering" (Deleuze, and Parnet, 1977/2002, p. 34). The easiness to 'participate' in Duchamp&Sons is linked to the open flow within which their collaborative practices unfold. In other words, ideas, actions, and decisions are invented in movement, they are connected to everyone but belong to no one.

Along with this movement, I expand the *relational ontology* implicit in the clinamen to map the 'when', rather than the 'what', of pedagogy. I consider pedagogy as a swerve – an immanent encounter, and as such something that does not anticipate the working togetherness of collaboration but is forged with/in it. This in turn entails two other propositions – *pedagogy*

is sharing, meaning although connected to everyone, young people, curators, and artists, it belongs to no one. And, *pedagogy is becoming*, it is invented in movement, and thus speaks always to a time to come. The question of pedagogy 'haunted' me during my collaboration with Duchamp&Sons and my participation in the youth programmes at the Whitney and the New Museum, namely as a possible, and or impossible, response to the open-ended ethos that runs through their collaborative art practices. In the spirit of thinking experimentally about collaboration and pedagogy my emphasis is on the notion of *encounter*. Its Latin root, 'incontra', meeting as adversaries, reveals an apparent oxymoron – the coming together of opposite and unexpected forces. This dissipates a more conventional reading of 'encounter' as a synchronous confluence, and opens space for a *disjunctive temporality* – the coming together of different ontologies of time in the same space of living.

I return to Althusser. He summarises his philosophy of the encounter in three main points: 1) every being is the result of an encounter, 2) every encounter is the effect of other encounters *ad infinitum*, and 3) every encounter might not have taken place (Morfino, 2014). The first aspect highlights the past infinitive tense of an encounter, wherein "for *a being* (…) *to be*, an encounter has *to have taken place*" (Althusser, 1993/2006, p. 192, emphasis in the original). The second aspect points to the fact that every encounter is an encounter between series, meaning that it unfolds from, and leads to, other encounters. The last 'condition', and the one to which I dedicate more attention, is that "every encounter is aleatory, not only in its origins (nothing ever guarantees an encounter), but also in its effects" (Idem, p. 193). To affirm the impossibility of an encounter further stresses the contingency of its expression. Put differently, every encounter is always a matter of *dis-encounter*, a view that is particularly relevant when mapping pedagogy in collaborative art practices, namely the tension between planned and unplanned work, as well as the tension between silences and utterances.

In other words, the "*condition of possibility of the event is also its condition of impossibility*… without this experience of the impossible, one might as well give up on both justice and the event" (Derrida 1994, p. 65, quoted in Barad, 2010, p. 252, emphasis in the original). Here I read Derrida's event in tandem with Althusser's encounter, as both express movement – possible and impossible, visible and invisible. Karen Barad (2010) discusses the "experience of the impossible" in relation to her notion of intra-action.

> Mattering is about the (contingent and temporary) becoming-determinate (and becoming-indeterminate) of *matter and meaning,* without fixity, without closure. The conditions of possibility of mattering are also conditions of impossibility: intra-actions necessarily entail constitutive exclusions, which constitute an irreducible openness. (p. 254, emphasis in the original)

I expand Barad's relational gesture – an open flux of becoming, to think the tension between planned and unplanned work in collaborative art practices beyond a binary framework, which opposes one to the other, and affirm this as an active relation. I thus privilege the element of paradox, "the affirmation of both senses or directions at the same time" (Deleuze, 1961/2013, p. 3). In sum, it is a matter of *un-planned* work.

Another way to discuss the potential of this dis-encounter is in terms of temporality – the *when* of pedagogy. In his essay *Tenth series of the ideal game*, Deleuze (1961/2013) describes two times – *Chronos* and *Aion*. Put briefly, Chronos is the cyclical, definitive and physical time, "composed only by interlocking presents" (Idem, p. 73). It is the measurable temporal unity that frames states of affairs. On the other hand, Aion is "a pure straight line at the surface, incorporeal, unlimited, an empty form of time, independent of all matter" (Idem). For Deleuze the Aion is the ideal temporality of the event – that which has just happened and that which is about to happen, never what is happening. It moves through an "empty present" (Idem, p. 74). Aware of the fragility of any analogy, I think here how distinct temporalities also inform Duchamp&Sons. Although their encounters follow a chronological continuum – the duration of the youth forum and of the projects, each session expresses an unpredictable temporality where-when young people, curators, and artists, come together.

More specifically, a correspondence could be made between the planned temporality of Duchamp&Sons encounters and Chronos, and between the unplanned co-existence of their working togetherness and Aion. However, as Deleuze asserts when discussing Chronos and Aion the audacity of thought, for which he credits the Stoics, is to "show at once the necessity of these two readings and their reciprocal exclusion" (1961/2013, p. 72). This is in essence a paradox, but one that further highlights the pedagogical potential of dis-encounter. Drawing on Deleuze and Guattari, Dennis Atkinson (2013b) presents a similar argument in relation to how transcendent and immanent forces operate in pedagogy – learning and teaching. Whereas the first "implies a *relation to*, such as a relation to a fundamental concept, ideal or being (…) immanence indicates a *relation within* which emphasizes intra-action" (Atkinson, 2013b, p. 11, emphasis in the original). Focusing on Duchamp&Sons collaborative projects I remember, for example, of the hiatus between 'instruction' and 'practice' in their experimental sessions. Although open-ended there was at the beginning of each session a 'framework' that launched its own escape. In other words, the 'letting go of the plan' is an immanent leap.

Once more, my emphasis is not on the either/or operation of planned and unplanned work, but on the co-existence of these disjunctive movements. As such, "perhaps we need to recognize that the tension or the friction between transcendence and immanence is necessary" (Atkinson, 2013b, p. 14). A new question emerges – how to navigate this tension? I venture to answer – from the middle. To think in terms of the middle is not to consider an equidistant

position between point A and point B, it is instead to implode any linear connection between them. This is to say "the middle is by no means an average; on the contrary, it is where things pick up speed" (Deleuze, and Guattari, 1987/2004, p. 25). For Deleuze and Guattari, the notion of middle is hence distinct from centre, as is exemplified by the differences between rhizome and tree. Whereas the rhizome, as a way of thinking, grows always from the middle and unfolds in endless ways, the tree is rooted in a centre, a primary unity that leads only to hierarchical lines (Voss, 2013). In this sense, each project – session and activity, can be seen as a rhizome, a complex entanglement of lines and movements.

Another way to name this complexity, following Deleuze, following Bergson, is as 'qualitative multiplicities', which are, in sum, "relational entities constituted by multiple lines or dimensions irreducible to each other" (Semetsky, 2006, p. 2). In other words, it is a matter of relations – visible and invisible, possible and impossible, inter-relations and intra-relations. To think collaboration in terms of qualitative multiplicities further stresses the temporality of becoming through which it unfolds. This, in turn, implies a pedagogical notion of the rhizome – a rhizomatic flow that affirms pedagogy as an active invention. If pedagogy is continuously and endlessly invented, it expresses a movement that is always in the middle. As per Deleuze and Guattari (1987/2004):

> Movement has an essential relation to the imperceptible; it is by nature imperceptible. Perception can grasp movement only as the displacement of a moving body or the development of a form. Movements, becomings in other words, pure relations of speed and slowness, pure affects, are below and above the threshold of perception. (p. 309)

The invisibility of pedagogy is its fullest potential. Although we cannot plan it in advance, we can seek to bring it in existence – "all became possible, even we failed" (Deleuze, and Parnet, 1977/2002, p. 17), and breath along it.

To perform pedagogy from the middle is a challenge as "being in the middle of a line is the most uncomfortable position" (Deleuze, and Parnet, 1977/2002, p. 29). While resisting certainty, it enhances a feeling of loss. In this sense, *courage* and *trust* are the élan, meaning connective force, of what I name pedagogy of the encounter. One of the things I have learned from being part of Duchamp&Sons collaborative art practices is the value of active silence, of the moments when nothing happens – an unspeakable wait that further opens the space for not knowing together. For Emma Cocker (2013), to be prepared for the unknown, or to be aware of its advent, is dually important.

> It is the gesture of developing readiness (for anything), a state of *being at the cusp of action*, mind and body poised. It is also an act of scarifying the ground, an attempt to create the germinal conditions within which something unanticipated might arise. (p. 127, my emphasis)

I found myself in this position many times, and relate it now to the immanence of ethics – an ethics of the unknown (Atkinson, 2013a, 2015), an ethics of becoming (Grosz, quoted in Yusoff , 2014), in sum, an ethics of the encounter.

However, to think of an ethics of the encounter is not a matter of confluence, but of *disagreement*. For Jacques Rancière , disagreement is an active component of democracy. As he further discusses in the essay *Democracy or consensus* (1995/1999), democracy and thus "politics occurs whenever a community with the capacity to argue and to make metaphors is likely, at any time and through anyone's intervention, to crop up" (p. 60). I expand-explode this proposition. First, to think politics in tandem with ethics and pedagogy, as these three movements are intrinsically intertwined in collaborative practices. Second, to read community in terms of a disjunctive synthesis, which better maps the flux of Duchamp&Sons encounters. And, third, to move beyond the logic of the metaphor towards metamorphosis, "rather than being 'like', it is a mattering of entering into a zone of indiscernibility *with*" (Marks, 2003, p. 34, emphasis in the original). At the heart of this open yet inseparable triad – pedagogy, ethics and politics, is at once negotiation and invention. It is a fleeting balance wherein collaboration unfolds as something in the making rather than something already made.

For Paul, Duchamp&Sons youth curator, the unfolding of the youth forum "is like a chaos that just works, because it is about relationships, them coming and us…and that is the thing that holds it together" (INT, July 7, 2015). In other words, it is about becoming – "the thing which is most imperceptible, [the acts] which can only be contained in a life" (Deleuze, and Parnet, 1977/2002, p. 3). This too is the temporality of the pedagogy of the encounter, as it escapes the finitude of being and is always expressed in flux. Put differently, "an encounter is perhaps the same thing as a becoming" (Deleuze, and Parnet, 1977/2002, p. 7) – a swerve, a flow that unfolds "we know not where, we know not when" (Althusser, 1993/2006, p. 191). To think pedagogy in terms of the encounter is to follow a leap immanent to collaborative art practices, an active leap that opens a movement between known and unknown, memory and forgetfulness. It is both a venture and an adventure, a matter of dis-encounter.

One never knows in advance.

Gilles Deleuze, and Claire Parnet, 1977/2002.

Fold III

To map, map, mapping. This could be a verse from a poem on cartography. I am interested in its stammered cadence. The infinitive tense in 'to map' unfolds in synchrony, and "does not admit of a division between what something is and what it does" (Deleuze, 1969/2013, p. 32). In this sense, to map is to be, to draw, to write, wherein the proposition 'to' expresses motion. Furthermore, 'map' is at once moment and movement, noun and verb, a tension at the heart of cartography since its beginning – "a tension between reality and representation, between the territory and the map" (Corner, 1999, p. 221). In this sense, the diagrammatic drawings I did are not mere representations of events, but aim to move with the transiency of the encounters between young people, curators and artists in Duchamp&Sons collaborative projects. Put briefly, 'mapping' is movement, a veritable becoming. I remember Bellman's map, the truest map of all, since it speaks the temporality of the journey. To think cartography in terms of becoming is not about beginnings and endings, but pure movement, a concomitant existence of life as process.

In Plane III. *Duchamp&Sons – Cartographies of becoming* I followed and expanded cartography to navigate the complex entanglements implicit in collaborative art practices, in particular the projects *De/construct* (2013-2014) and *Art Casino* (2014-2015). Gilles Deleuze and Félix Guattari (1987/2004) draw a distinction between tracing and mapping. Whereas the first represents a tree-like structure, always rooted and hierarchical, the latter unfolds as a rhizome – a generative and relational impulse that opens new lines of flight. However, every rhizome has lines of territorialisation, according to which it is organized, as well as lines of deterritorialisation and reterritorialisation, through which it escapes, meaning, mapping and tracing are paradoxical forces that act together in a rhizome (Masny, and Semetsky, 2013). This tension is implicit in the way cartography integrates my research – in the temporality of planned and unplanned work in collaborative practices, my process of becoming-researcher, and in my writing. Aware that it is extremely difficult, if not impossible, to draw along the immanence of local contexts and practices of collaboration without reducing them to abstract or ideal forms of discourse, multiple layers of 'interpretation' formed this plane, as decisions on what to include, exclude, reduce and or expand were constantly revisited.

In other words, "to write is to struggle and resist; to write is to become; to write is to draw a map: 'I am a cartographer'" (Deleuze, 1986/2006, p.44). As a participant-cartographer my focus was on the becoming-project of *De/construct* and *Art Casino*, which were mapped in Chapter 5 and Chapter 6, respectively. Following a chronological line I intertwined a dense description of their sessions with theoretical insights that highlight the moments of research, roundtables, experimenting and mapping. The temporal continuum of each project, session or

activity contracts and expands in response to the research traces and the concepts I use. In this sense, these are always incomplete narratives. As the folded cartographies express (Figure 13, and Figure 14) the logic of the cadavre exquis is immanent to Duchamp&Sons projects, to the extent that their encounters too connect are connected to visible and invisible lines. I think for example of the between-the-scenes meetings when a plan is drafted by the youth curators and the artists, an open 'instruction' that launches its own escape. Similarly to what happens with the traces or words left visible in surrealist collaborations, each encounter starts always from the middle, and thus potentially explodes into new lines of becoming.

Fold, *unfold*, *refold*, these are the movements of Duchamp&Sons collaborations. Two concepts emerged from the projects *De/construct* and *Art Casino* – proto-performance and chance. The first further stresses my interest in the processes rather than the 'outcome' of collaborative practices. Although aware of the relevance of the latter, namely for the Gallery, as these are the visible layer of their 'investment' in the youth programme, my focus is on the moments that connect and are connected to the 'final outcome' – "a bunch of starting points" (Schechner, 2006, p. 225) and their unpredictability. These moments incorporate the working togetherness of the project and thus expand the possibility, and or impossibility, of pedagogy. As for the notion of chance it unfolded in the project *Art Casino* from the practice of Ruth Proctor, in particular her interest in exploring fleeting events. Following Deleuze (1962/2002; 1969/2013), I consider chance not as a matter of probability, but as the affirmation of chance, wherein the throw of the dice expresses becoming. In Duchamp&Sons encounters, their ideas, actions and decisions follow a similar generative impulse as they simultaneously emerge and go away. In my reading proto-performance and chance share a sense of experimentation.

To think collaboration in terms of experimentation stresses the working togetherness of Duchamp&Sons collaborative practices as a disjunctive synthesis – as the coming together of different ontologies of time in the same space of living. In Chapter 7 I further mapped how the notion of pedagogy operates within these entanglements. My emphasis was on the 'when', meaning the ontology, rather than the 'what', of pedagogy. A conceptual triad emerged from my encounters with Duchamp&Sons – ignorance, forgetfulness and unknown. Although these have an implicit sense of lack, I read it as an affirmative absence. I return to Hari's words, as he so eloquently expressed the sense of adventure implicit in collaboration:

> [I]t was sort of like going into a darkness with only a little glow stick, no flashlight so you can't see where you are going, just a little glow stick to let everyone know where you are, that's it. And once you are more inwards, inwards, inwards, the light starts turning on a little bit more. (INT, September 1, 2015)

I remember listening to his answer and feeling unsettled, a mix of surprise and admiration for the way he described a movement that paradoxically combines presence and absence in being and working together – the movement of becoming.

The temporality of becoming is at the heart of collaborative art practices and of what I name pedagogy of the encounter, which draws on Althusser's *materialism of the encounter*, Deleuze's *middle* and Barad's *intractions*. In this sense pedagogy does not anticipate the coming together of Duchamp&Sons, meaning young people, curators, and artists, but is invented in tandem with the open-endedness of their collaborations. What interests me is the unpredictability of these encounters, wherein planned and unplanned work unfolds in tandem. In other words, ideas, actions, and decisions are expressed in movement – although connected to everyone they belong to no one, which led me to explore pedagogy as something in the making. When mapping back Duchamp&Sons collaborative projects, as well as the ones developed by Youth Insights and the Experimental Study Program, what emerges is a rhizomatic flow, which follows the unique ecology of these programmes. Nevertheless, despite their idiosyncrasies, there is an immanent sense of sharing that stresses the relational ontology of youth forums, a contingent sense of togetherness that I further map in Plane IV.

Plane IV.

OPEN FUTURITY

Circulation – or eternity – goes in all directions (…). From place to place, from moment to moment, without any progression or linear path, bit by bit and case by case, essentially accidental, it is singular and plural in its very principle. It does not have a final fulfilment any more that it has a point of origin.

Jean-Luc Nancy, 1996/2000.

Overview

In the summer of 2010 the Whitechapel Gallery's youth forum, previously known as *Young Curators*, a temporary name devised by the staff in the gallery, worked on a weeklong project with artist Lady Lucy to explore ideas around naming and identity. *The Naming Project* included a visit to the gallery's archives, group discussions about collective identity, and several creative exercises to generate names. The final choice was *Duchamp&Sons*, with a close second being *The Elephant in the Room*, which would have made writing this plane a much harder, or at least different, task. Made official with a naming ceremony, it combines a worldwide reference to artist Marcel Duchamp, and a local reference to the shop Albert&Son on the Whitechapel High Street. Along with a sense of group identity, I am interested in the politics of the AND, implicit in their name – Duchamp AND Sons. Although, as suggested by one of the participants, considering the group's gender unbalance at the time it would have been more appropriate to name it Duchamp AND Daughters, the AND speaks in both cases to an open affiliation. In other words, it speaks to connections yet to come.

There is a sense of transition and tradition implicit in the AND. It suggests an open continuum where the novelty, meaning new members, curators, and or practices, unfold in connection to the previous existence of the group. This is so partially because young people can be part of Duchamp&Sons for a long period of time, seven years being the maximum. Although their engagement is variable there are always 'old members' in each new cohort of the youth forum. It is this unique mix that makes it simultaneously a new programme every year, yet linked to its past. Looking for example to the youth forums at the Whitney Museum and MoMA, a sense of continuum also exists although it operates in a distinct way. Because these are tier-based programmes, after completing the first stage, if interested, participants can apply to further their engagement with the museum and the educational programme. This often leads to paid apprenticeships, as is the case with the Whitney's *Youth Insight Leaders* and MoMA's *Digital Advisory Board*. Despite their nuances all these initiatives are grounded on a long-term commitment, which promotes a gradual sense of belonging.

The name of a youth forum, whether proposed by the museum and or the participants, is an important feature of these programmes and follows two intertwined logics – branding and group identity. On the one hand, it serves both the purpose of attracting new participants and gaining institutional visibility. For example, most youth forums have their own sub-site within the museum's site as well as their own Facebook and or Twitter account. What these reveal is a growing awareness of the role of communication, which coincided with museums investment in their online 'presence' in the mid 1990s, and the expectation that young people are active users of social media and the Internet (Bautista, 2014; Hammond, 1998; Jackson,

2000). On the other hand, and this is the focus of this plane, the naming of a group expresses a sense of collective inherent to these programmes, which is reinforced by their emphasis on collaborative practices. I think here of the insight given by Laura Wilson, the South London Gallery youth curator, for whom the sense of collective implicit in their youth forum *Art Assassins* emulates that of an art group and allows them to collaborate with artists in a more equitable ground (INT, July 15, 2015). Nevertheless, the notion of a collective identity must itself be put into question as it is never given in advance nor finally determined.

When discussing the return to collaborative practices in contemporary art, curator and art historian Miwon Kwon (2002) identifies four 'types' of communities that are often formed within these projects – community of mythic unity, 'sited' communities, temporary invented communities, and on-going invented communities[129]. Each category defines different roles for the artists, participants and third parties, namely cultural and social institutions. Focusing on the last two categories, as these seem to be closer to collaborative practices in youth forums, they describe a community that is newly constituted through the development of a specific project. The notion of 'invention' is particularly useful, as it does not impose a pre-defined collective identity but allows for a sense of "belonging-in-transience" (Idem, p. 8) to unfold. Kwon's distinction between temporary and on-going invented communities is linked to the continuity of the projects after the specific curatorial and or funding context that launched them finishes. If we transpose these two possibilities to the long-term initiatives on offer in museums for young people, the distinction might be between those programmes that focus mainly on collaborative projects with artists and those who along with that also engage their participants in a series of other activities[130].

Nevertheless, more important than this nuance is how the notion of community, even an invented one, can operate within youth forums. A note is due here as unlike what happens in participatory art projects, which are often artist, curatorial, and or institutional driven, the collaborations with artists in youth forums have a distinct dynamic. This is not to say that the roles are inverted or completely levelled, but that thinking of community within these practices includes the coming together of all participants, meaning young people, curators and artists. Maybe naming it 'community' is in itself inadequate or at least problematic. However, it is the tension between a theoretical impossibility and its existence in practice that interests me. This is to say "in lieu of a name it is necessary to mobilize words, so as to set the limit of our thinking back in motion. What 'there is' in place of communication is neither the subject

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[129] Kwon draws these categories based on the public art project *Culture in Action*, which took place in Chicago in 1993, and involved the local communities in different art projects.

[130] Examples of the first are the *Experimental Study Program* at the New Museum or *Youth Insights Artists* at the Whitney. On another hand, *Duchamp&Sons* or *Tate Collectives* operate more as on-going invented communities.

nor communal being, but community and sharing" (Nancy, 1986/1991, p. 25). Also inspired by the work of Jean-Luc Nancy, Kwon concludes that a new model is needed to think collectivity and belonging. Expanding her proposition, maybe it is the notion of model as such that also needs to be reconsidered when thinking about new ways of being together.

One chapter forms this plane. **Chapter 8.** *Being a Duchamp&Son* is connected and expands the lines of flight addressed in the previous planes, namely the heterotopic nature of youth forums in contemporary art museums, and the implicit and explicit pedagogies that come together in Duchamp&Sons collaborative practices. Nevertheless, being part of a youth forum entails a series of other encounters that escape and expand the institutional discourses that inform these programmes as well as the temporality of collaboration. They speak to the ontology of being together. In this final chapter I look at these untimely entanglements and discuss them in tandem with the notion of *being-with* and *futurity*. The first section of the chapter draws on Jean-Luc Nancy's (1986/1991, 1996/2000) ontological thought, 'used' here to further understand how do participants' singularities co-exist with a temporary sense of togetherness whilst engaging in the youth forum. To think in terms of the 'with' expands the rhetoric of 'belonging' toward 'participation', an active, open and uncertain movement.

In the final section of the chapter I open this discussion to futurity, meaning to what unfolds, or not, from being part of Duchamp&Sons into the lives of its young participants. The impetus of the future is often implicit in the discourses and practices of museums when engaging young people outside the school environment. Whether through arguments of social inclusion and audience development, or through the creation of professionalized programmes, the emphasis is placed in a time to come. What interests me here is precisely the notion of *future*. Per definition, the future is something that follows in time, and that operates within a tense of narrative structure – past, present and future. However, if we consider the future not only in terms of the possible but *also* the impossible we can perhaps reconcile the expected with the unexpected (Currie, 2013). The point I want to make is how the nameable connections which emerge from participating in a youth forum, unfold in tandem with a series of other unknown and unforeseeable connections. In other words, being a Duchamp&Son is always a matter of becoming.

8. BEING A DUCHAMP&SON

What was needed was not a means of making everyone the same
but of creating new modes of being together.

<div align="right">Paul Rabinow, 1997.</div>

In *Different Spaces*, Michel Foucault (1967/1998) enunciates six principles that define heterotopias, wherein the fourth is that in general heterotopias perform temporal discontinuities. These emplacements draw us out of ourselves, they display and open a difference in time and space that interferes with our sense of interiority (Johnson, 2006). They begin to function entirely when individuals are in a kind of total break with their traditional time, what Foucault calls *heterochronias*. As exposed before, the heterotopic essence of youth forums is implicit in their relational ethos, as they open a spatiotemporal disruption within the museum and between the museum and other spaces[131]. What the notion of heterochronia stresses in this entanglement is a temporal, and thus ontological, dimension. Youth forums operate in a time that is simultaneously connected to and isolated from the time of living and experiencing of each participant – young people, curators, and artists. Drawing on the perspectives of the young participants I am interested in mapping how being part of the youth forum opens new modes of togetherness.

There are three main features that contribute to the unique temporality of youth forums in contemporary art museums – their long-term duration, non-formal ecology, and their emphasis in collaborative practices. The first is specific to this age group and expands the typical one-off activities in an attempt to promote a deeper engagement between museums and young people. The second is what in part distances these spaces from the school environment. In my use of the term 'non-formal' I am considering both the physical space and the pedagogies used. The third characteristic is in part informed by contemporary art where participatory practices are a returning rhetoric, as well as the belief that young people respond positively to working with and for their peers. These features also play an important role in the recruitment of the young people. I recall here, for example, two of the reasons given by Duchamp&Sons prospective participants on why they wanted to join the youth forum. One is the social aspect of the group, which could allow them to meet new people, and the other is the search for a different space that could expand their school experiences.

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[131] This is discussed in the section *An archipelago* of Chapter 4.

Some of the participants who join Duchamp&Sons have been involved in an activity at the Whitechapel Gallery before, namely in one of their weeklong workshops[132]. Drawn around collaborative projects with artists the aim of these workshops is to introduce young people to the gallery as well as to the youth forum. Along with their duration, what also distinguishes these workshops is a mix of Duchamp&Sons 'members' and new participants. When I asked Aaron what was the main difference between these two experiences he said that although both are about art, the youth forum "is more kind of social, in a sense" (INT, September 29, 2014). Whereas in the workshops they work with the same group for the whole duration of the project, "in Duchamp&Sons everyday is a new person" (Idem). While there are a core number of young people who regularly participate in the sessions, there is never a 'fixed group'. This unpredictability allied with the open-ended approach to their collaborative art projects calls for new ways of working and being together. The purpose of this chapter is to map these untimely entanglements as echoes of tomorrow.

THE ONTOLOGY OF BEING-WITH

In *Being Singular Plural* (1996/2000) Jean-Luc Nancy proposes an ontological framework that draws on relationality to think about the nature of being and existence. Focusing on the first essay, which shares the title of the book, Nancy argues, "it is necessary to refigure fundamental ontology (…) with a thorough resolve that *starts from the plural singular of origins*, from *being-with*" (p. 26, emphasis in the original). Rowing against what he describes as a history of philosophy that has always placed being before being-with – *I* before *we*, Nancy proposes to rethink the metaphysical principles of 'origin' and 'unity' in such way that these do not diminish nor exclude plurality. Although it was Martin Heidegger who first introduced the notion of being-with, from the German *Mitsein*, in his unfinished work on *Being and Time* (1927/2010), he defined it as constituent and thus subordinated to *Dasein* – being-there, existence in itself (Kallio-Tavin, 2013). What is radical about Nancy's gesture is that for him "Existence *is with*: otherwise nothing exists" (Nancy, 1996/2000, p. 4, emphasis in the original). In other words, 'with' is not an addition, or supplement, but is at the very heart of being.

The prefix 'co', a variation of the Latin 'com' [*cum*], meaning 'together' or 'with', is crucial to understand Nancy's ontological perspective. Its use in co-originality, co-existence, and co-appearance marks his proposition to reverse the order of ontology. For Nancy, "To want to say 'we' is not at all sentimental, not at all familial or 'communitarian'. It is existence reclaiming its due or its condition: coexistence" (1996/2000, p. 42). In this sense, 'with' is

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[132] Based on their application forms this happened with 18 out of 41 young people who applied to the youth forum between 2013 and 2015.

being *as* itself, a space-time conjunction that escapes representation and is contemporaneous with all existence and with all thinking:

> This 'as' presupposes the distancing, spacing, and division of presence. Only the concept of 'presence' contains the necessity of its division. Pure unshared presence – presence to nothing, of nothing, for nothing – is neither present nor absent. It is the simple implosion of a being that could never have *been* – an implosion without any trace. (Idem, p. 2, emphasis in the original)

And breathe. A deep breath is needed to unpack this complex passage. In it Nancy discusses the impossibility of presence, and thus of being, as a pre-existent condition, and puts forward the proposition that these are instead performed through an original multiplicity[133].

I think here of Jacques Derrida's new logic of the supplement and his critique of the metaphysics of presence, as he too draws on the incredulity of the idea of origin as an a priori and superior condition. In this sense, for Derrida (1967/1997) the supplement is always a double movement, which at the same time is added to something and compensates for something that is missing – an impulse that dilutes any binary hierarchy. This is to say, it is not one plus the other, but one *with* the other. A similar logic operates through the hyphen in 'being-with'. Used as a sign to show that these words have a combined meaning, it opens a flow between them. As discussed by Dennis Atkinson (2011), the ontology of being-with is a relational ontology, and thus expands the ontology of difference which is grounded on a separation of 'self' and 'other' that excludes the moment of the 'with'. What interests me in Nancy's ontological perspective is its potential to think about new ways of being together, namely in youth forums in contemporary art museums. Focusing on Duchamp&Sons this includes their collaborative practices and their existence, or coexistence, as a youth forum.

For Nancy being is not a state or a quality, but rather action, a relation that remains open as such. In other words, he envisions being as a sharing of existence – as a 'with'. It is important to retain however that for Nancy "there can be no appropriation of the meaning of the 'with', no representation of the 'we'" (Morin, 2015, p. 21). What is at issue in the ontology of being-with is that togetherness is at once moment and movement, as "every position is also dis-position" (Nancy, 1996/2000, p. 12). When thinking about the possible and or impossible meaning of being *a* Duchamp&Son it is this dis-position that I am interested in. Along with the politics of the AND implicit in the name of the group, and which allows for an open affiliation, my choice to use the indefinite article 'a' further expresses the indeterminacy of what in-forms the feeling of being part of the youth forum. To further

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[133] Nancy further expands the proposition of an original multiplicity in relation to what he names being singular plural, stressing the indissoluble co-existence of 'I' and 'we', which I discuss in the section *Being singular plural.*

discuss this assumption firstly, I look at how a sense of community comes together in Duchamp&Sons encounters and secondly, at how participants navigate them and negotiate their singularity within the group.

A sense of community

I first came across the ontology of being-with through Helene Illeris (2013) and Mira Kallio-Tavin's (2014) 'dialogue' on the notion of community in art education[134]. Illeris argues that individual learning processes have consistently been privileged over ideas of community engagement, with exception to community-based art education[135]. However, she stresses that the latter can still sometimes be imbued with a romantic understanding of community. In an attempt to further think the potential of togetherness in pedagogical practices, Illeris expands Nancy's relational ontology to discuss what she calls "un(becoming) collective" (2013, p. 79) and challenges a fixed or pre-defined sense of community. Instead, for her, the encounters between students, teachers and artists can act as collective forms of praxis, and potentially create a *performative experimental community*. Based on an on-going research project Illeris defines these temporary communities as social situations wherein the social is itself an artistic and pedagogical material, as dynamic entanglements, and as politically driven processes, which "try to create social-material alternatives to individualization" (Idem, p. 82). To a certain extent Kallio-Tavin questions this view since for her it presents a paradox.

Also grounded on Nancy's ontological perspective, she further stresses that Illeris' performative experimental communities are guided by an unconscious romanticism since the adjectives 'performative' and 'experimental' can still operate as master signifiers driven by an utopic ideal of freedom when making art together (Kallio-Tavin, 2014). In other words, even if togetherness is performed through practice, namely collaborative art practices, there is still a risk to see these encounters as encompassing a shared subjectivity. It is against this mythic idea of belonging that Nancy urges, "it is more relevant to talk about a *sense* of community than anything that could be thought of as a practicing community" (Idem, p. 343, emphasis in the original)[136]. This is a subtle nuance but one that is crucial to grasp in order to expand what

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[134] This corresponds to their articles *Potentials of togetherness: Beyond individualism and community in Nordic art education* (Illeris, 2013) and *Impossible practice and theories of the impossible: A response to Helene Illeris's 'Potentials of Togetherness'* (Kallio-Tavin, 2014).

[135] Although Illeris argument is based on Northern European countries, this could also be said about art education in the UK and the US where despite the changes in paradigm the focus has always been in the individual learner (Efland, 1991). Illeris also presents a critique to what she calls the cynicism of visual culture teaching, which despite its critical emphasis still privileges individualization over community.

[136] Also drawing on Nancy, Cheryl Meszaros (2004) puts forward a similar argument when discussing how "community is a very ubiquitous word in museum culture, but it is also a very complicated discursive operator" (p. 125), namely when used to 'frame' a group of people to which specific

I name a sense of being a Duchamp&Son. My interest in thinking about the ontology of being together emerged from my experience with Duchamp&Sons where-when visible and invisible liaisons create a unique ecology. It is not a matter of 'belonging to', but of 'participation', an active, open, and uncertain dis-encounter.

In his book on *The inoperative community* (1986/1991), Nancy rearticulates the notion of community in search for a new lexicon that speaks to its impossibility[137]. For him, we should be suspicious of any immanent view of community, as "the thought of community or the desire for it might well be nothing other than a belated invention that tried to respond to the harsh reality of modern experience" (p. 10). The longing for a true communal belonging has been broadly implicit in western philosophy and it is against this universal, contiguous and enclosed unity that Nancy, following Maurice Blanchot's *The unavowable community* (1986/1991), puts forward a new ontology of being-together. He briefly italicizes his position: "*Community has not taken place*" (p. 11, emphasis in the original). This speaks both against the nostalgic image of community, which nurtures and is nurtured by a sense of loss, and the productive myth of a community yet to come, embedded in a projective idealism. Therefore, the temporality of community is that of the present – of contemporaneity, as it is "*what happens to us*" (Idem). As such, a sense of community can only coexist momentarily.

If we take this view on board, Duchamp&Sons, as well as other youth forums in contemporary art museums, name a relation that is essentially incomplete and thus cannot be seen as sustaining a collective identity. The sense of belonging to a youth forum – of being a Duchamp&Son does not exist per se, but can only be expressed temporarily in and through the togetherness of its participants. As important as the moments of encounter between young people, curators, and artists, are the moments of dis-encounter, meaning when they split or go away. These movements happen within and between sessions. With Duchamp&Sons in each session a different group comes together and participants often work first in small groups, randomly formed, and then as a whole. Whether to discuss, research, or experiment ideas and materials, there is an implicit fluidity in these encounters, expressed also in the way curators and artists navigate the sessions. However, despite the intensity of their two-hour meetings, the connections created 'end', or are partially put on hold, after each session. The following encounter of the group although framed by a chronological continuum, expands and reinvents the work previously done.

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marketing strategies can be applied, and or in relation to the rhetoric of social inclusion. The use of the term 'youth', 'young people', or 'teens' can be seen as equally problematic when encompassing a fixed and transcend identity.

[137] I focus here on the first essay of the book, which shares its title, and where Nancy builds up his argument with and against the thinking of Georges Bataille.

It is this life that deters crystallization and fixity in being together. In other words, a sense of being a Duchamp&Son is not something that can be given, even through collaborative art practices, as it is not an aim, but a relation, an opening itself. For this reason, when thinking about the notion of community within a youth forum I consider its potentiality and impotentiality as a contingent space of encounter. For Nancy community "assumes the impossibility of its own immanence, the impossibility of a communitarian being in the form of a subject. In a certain sense community acknowledges and inscribes – this is its peculiar gesture – the impossibility of community" (1986/1991, p. 15). The distinction between communion and community is crucial here. Whereas the first can be linked to a belief in *being-in*, the latter, as drafted by Nancy, escapes any form of convergence. Put differently, "community occurs in the dis-containment of the tradition, of the subjects, and precisely as this manifold dis-containment process" (Bird, 2016, p. 73). It is thus the tension between the theoretical impossibility of community and its practice that Nancy highlights and keeps open.

As Todd May (1997) puts it, although we cannot present a direct account of what community is, this does not inhibit us from "giving an account of what is going on in a community that resists straightforward signification or from criticizing attempts to give a straightforward signification of community" (p. 32). Helene Illeris and Mira Kalio-Tavin's 'dialogue' is performed within this movement. In it I also inscribe my own attempt to grasp a sense of being a Duchamp&Son, which elusively belongs to and escapes participants. In other words, a sense of togetherness that lies "either beneath, beyond, or in the interstices of signification" (Idem, p. 31). For this purpose, along with a theoretical mapping of the notion of community I consider the insight of eight participants with whom I did in-depth individual interviews[138]. One of the questions I asked them was if for them there was a sense of being part of a group and how would they describe it. This followed an initial set of questions that looked at why they joined the youth forum and why they stayed, some of them for more than three years. Their answers add a unique layer to this discussion.

As expressed by Aaron "people may regard themselves as being members and they feel proud about it" (INT, September 29, 2014). For him, the sense of being part of the youth forum can have a practical dimension, namely their ID cards, which they get after attending six sessions and that give them free access to museums in London. I think here also of other 'material' elements that can be associated with a collective identity, namely the blue t-shirts they created and use when 'representing' Duchamp&Sons in the gallery and outside[139]. Or, in

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[138] The selection of these young people was based on their engagement with the youth forum, as they where part of the group for one to three years and during that period participated in most of the sessions.

[139] This includes, for example, the guided tour they did to the *De/Construct* exhibition at the Whitechapel Gallery and the visit to Aspex Gallery youth forum in Portsmouth.

the virtual sphere, their Twitter account and Blog page. Although important, and developed in response to an institutional need to make visible their work with youth, as well as to attract new participants, my focus is on a subtler sense of being a Duchamp&Son. For Maya, who lives locally and is pursuing a career in business, when joining the group "I wanted something completely different that I could be part of" (INT, February 5, 2015). She stayed for three years: "I feel that I am really part of the furniture. Again is just feeling part of something. You know that if you go there you will be recognised, they will remember you" (Idem). It is the last part of her sentence that escapes a communal sense of belonging.

Maya's words "if you go there you will be recognised" express a sense of return, seen as an open movement to which there is no end only a possibility, a decisive 'if', to join. She navigates it with trust, "they will remember you", meaning new connections will emerge. The 'they' she refers to is always in flux – it is an invention, as there is no fixed group. Inspired by Deleuze, John Rajchman (2000a) describes seven principles of connections, wherein the sixth is related to social connections. As he expresses, "In social terms, connections are not social interactions between already constituted subjects; they are at once 'smaller' and 'larger' than individuals and suppose a kind of sociality not based on mechanisms of collective recognition or identification" (p. 11-12). To think of a youth forum in terms of connections – visible and invisible, possible and impossible, escapes the rhetoric of individual or group identity. Rather, it is always a matter of creating new ways of working and being together. Although the focus of my research was on the collaborative art projects developed by Duchamp&Sons, namely *De/construct* (2013-2014) and *Art Casino* (2014-2015), their other projects and sessions, even the one's where-when no work is done, follow a similar impulse of un-re-arrangement.

I return here to the notion of the *clinamen*, and thus of the encounter. As discussed before, through the lenses of Althusser (1993/2006) and Deleuze (1968/2016; 1969/2003), the clinamen is a contingent impulse, an infinitesimal swerve that is neither cause nor end but a reciprocal determination[140]. In this sense, every encounter is an encounter between series, meaning it unfolds and leads to other encounters. For Nancy, "Community is at least the *clinamen* of the 'individual'. Yet there is no theory, ethics, politics, or metaphysics of the individual that is capable of envisaging this *clinamen*, this declination or decline of the individual within community" (1986/1991, p. 4). It is a silent and invisible expression, one that we cannot access or represent, only venture to think with. Put differently, it is a matter of *intensity*. For Deleuze, "Intensive magnitudes do not add up; instead they average" (Boundas, 2010, p. 134), they emerge always from the middle. It is thus the intertwinement of action and

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[140] This is discussed on the section *Pedagogy of the encounter* of Chapter 8.

inaction that in each encounter opens a series of new relations, where-when a sense of being a Duchamp&Son can only be imagined as an infinite sum, never as a whole.

In the preface of *The inoperative community*, Nancy (1986/1991) alerts us to the dangers of a single community, since it "necessarily loses the *in* of being-*in*-common. Or, it loses the *with* or the *together* that defines it" (p. xxxix, emphasis in the original). It is against this sense of communion that he proposed the ontology of being singular plural. Put briefly, Nancy's notion of being together replaces the idea of individual subjects with the idea of singularities. However, we cannot think of singularities "without simultaneously also thinking of the many (…), [of] being-together and how we might facilitate such co-existences within different social contexts" (Atkinson, 2011, p. 146). If we consider the ecology of a youth forum, it has implicit a potential togetherness, as these programmes engage with groups of young people in collaborative practices during a long period of time. The challenge is not to promote homogeneity in working and being together, but to maintain open the heterogeneity of these encounters. Focusing on Duchamp&Sons I am interested to further understand how participants navigate this space. In other words, how can their singularities co-exist with a temporary sense of togetherness whilst being part of the youth forum?

Being singular plural

For Nancy, 'being singular plural' needs to be read in one go: "these three opposite words, which do not have any determined syntax (…) mark an absolute equivalence, both in an indistinct *and* distinct way" (1996/2000, p. 28, emphasis in the original). A parenthesis is due here to clarify Nancy's notion of *singularity*:

> In Latin, the term *singuli* already says the plural, because it designates the 'one' as belonging to 'one by one'. The singular is primarily *each* one and, therefore, also *with* and *among* all the others. The singular is plural. It also undoubtedly offers the property of indivisibility, but it is not indivisible the way substance is indivisible (…). It is indivisible like any instant is indivisible, which is to say it is infinitely divisible, or *punctually* indivisible. (Idem, p. 32, emphasis in the original)

This presents us with a paradoxical meaning, which contradicts the common understanding of singular as the particular or unique. It is closer to the mathematical definition of singularity as a point at which a function is not defined and takes an infinite value.

Gilles Deleuze dedicates the fifteenth series of *Logic of senses* (1969/2013) to the notion of singularities. It is a short but complex essay from which I extract one line of thought as it is connected to, and expands, Nancy's view. Deleuze discusses singularities in relation to the event and in this sense they are "never present but always yet to come and always passed" (1969/2013, p. 116). This corresponds to Nancy's indivisible instant, which unfolds infinitely.

Furthermore, Deleuze stresses how singularities are pre-individual and impersonal, meaning, "singularities preside over the genesis of individuals and persons; they are distributed in a 'potential' which admits either Self or I, but which produces them by actualizing or realizing itself" (Idem, p. 118). Another name for actualization is becoming, not as a passage from one stage to the other but as process in itself. Put differently, a singularity is "a unique point but it is also a point of perpetual recommencement and of variation" (Conley, 2010, p. 256). It is both place and action, and therefore *intensive*. From an ontological perspective, to think in terms of singularities rather than individualities entails a deep epistemological turn, which has powerful implications when mapping collaboration.

My interest in this movement is twofold. On the one hand, it opens a new possibility to discuss the meaning of *participant* and of *participation*. On the other hand, when read in tandem with community or forum, it stresses a sense of co-existence in flux. To name those involved in Duchamp&Sons, meaning young people, curators, artists, and myself, participants is not just a matter of rhetoric but it is, using Karen Barad's (2007) neologism, an onto-ethico-epistemological decision. Per definition a participant is someone who takes part in something, and thus actively or reactively contributes to it. As such, participation can only be felt in movement, although this movement is not always visible. Focusing on the experiences of the young people, I think here of Megan's expectations when she joined the youth forum: "at the beginning I remember being like 'I am not going to talk' I was just going to come and sit" (INT, February 19, 2015). The decision to speak, and thus to share her ideas and feelings, draws an inflection from being *in* towards being *with* the group – it is an opening to others.

Implicit in this movement is a sense of courage – courage to speak, to think, to share, to feel, to learn, in sum, courage to participate. The ontological value of courage is immanent to collaborative art practices where-when ideas and decisions are invented together. However, these processes do not unfold in synchrony but are navigated at one's own pace, which further stresses the relevance of the long-term dimension of youth forums. Looking in retrospect to her experience in Duchamp&Sons Diana highlighted this: "I have never been really good with people, [being part of Duchamp&Sons] made me more confident in talking to strangers and in meeting new people. (…) Every time I came I still felt very comfortable with people" (INT, August 7, 2015). For Aaron, "communication wise, talking to people… just thinking, analyzing creatively and collaboratively, it just made me, just talk to people. (…) It brought me out of myself a bit more" (INT, September, 29, 2014). What interests me in this sense of communication is its asynchrony, meaning it is not a matter of confluence toward a collective voice, but rather the potential to utter 'yes', 'no' and, above all, 'I do not know'.

In other words, participation is singularity in its essence, as "it is actualized in diverse manners at once, and because each participant may grasp it at a different level of actualization

within its variable present" (Deleuze, 1969/2013, p. 116). A note is due here on actualization. Whereas actuality is commonly read in relation to possibility, something attainable, Deleuze proposes we think it in tandem with potentiality, meaning "we should see the actual not as that from which change and difference can take place, but as that which has been effected from potentiality" (Colebrook, 2010, p. 10). This is to say that time, namely the present, is not constituted by a linear succession of actual terms, but an opening within which a myriad of lines of actuality unfold. An image for this abstract thought? Deleuze (1969/2013) describes a battle, a placeless event that "*hovers over* its own field (…) graspable only by the will of anonymity" (p. 116, emphasis in the original), I think of Duchamp&Sons encounters. In each session a 'new' group meets and is invented as such. In this sense, the group does not anticipate the encounter, neither is it autonomous from it.

As discussed in the mapping of the projects *De/construct* (2013-2014) and *Art Casino* (2014-2015), participation – discussions, actions, and decisions, does not unfold in unison but is actualized in process. Whether working in small groups and or as a whole, it is a matter of coming together and coming apart, of what Nancy names *circulation*:

> [It] goes in all directions (…). From place to place, and from moment to moment, without any progression or linear path, bit by bit and case by case, essentially accidental, it is singular and plural in its very principle. It does not have a final fulfilment any more than it has a point of origin. (1996/2000, p. 4)

This movement, an impermanent flow, is the movement of Duchamp&Sons encounters and of their collaborative practices. It is only with/in it that the group co-exists and a sense of being a Duchamp&Son emerges. The élan, meaning the connective force, of this transient 'we' is participation – it connects and is connected to everyone, but it belongs to no one. In other words, it is "affirmation abandoned in its very movement" (Idem), a passing.

Opening his essay on *Being singular plural* (1996/2000) with the proposition "we are meaning" that I venture to read as 'we are Duchamp&Sons', Nancy (p. 1) proceeds to unpack it. I follow his pace. He starts with a clarification, to be meaning does not express possession. Rather, "we are meaning in the sense that we are the element in which significations can be produced and circulate" (Idem, p. 2). It is a matter of communication since being itself is not a property but is its own circulation, a becoming. Another name for circulation is eternity – the eternal recurrence, "the affirmation of meaning as the repetition of the instant, nothing but this repetition, and as a result, nothing" (Idem, p. 4). Nancy draws on Friedrich Nietzsche's notion of the *eternal return* when thinking about circulation. This intricate concept is also at the heart of Deleuze's couplet actual/virtual and his notion of difference and repetition

(Boundas, 2010; Colebrook, 2002, 2010)[141]. Put briefly, "the eternal return affirms difference, it affirms dissemblance and disparateness, chance, multiplicity, and becoming" (Deleuze, 1968/2016, p. 391)[142]. In this sense, to think in terms of the eternal return or circulation stresses the temporality of becoming. I expand this nihilistic swirl to map Duchamp&Sons fleeting togetherness.

In his answer to my perhaps biased question on if there was a sense of being part of a group, Samir, speaks to the impermanence of the youth forum:

> Duchamp&Sons was the name [given by previous participants] but it doesn't stick with that group. Whoever joins, participates and contributes their ideas, they all get their say, and they all get their part to play throughout our projects every year. There is never like one group. (INT, July 14, 2015)

Samir joined Duchamp&Sons when he was sixteen and has been part of the youth forum for five years now. He wants to be a forensic scientist. When thinking about a sense of being a Duchamp&Son, Samir reveals a clear awareness of its impossibility: "it doesn't stick with that group…there is never like one group". For him, it is not a matter of belonging but of participation, "they all get their say, they all get their part to play". What this stresses is a movement, of coming together and coming apart implicit in their encounters. Duchamp&Sons togetherness, circulation, can thus be expressed as Duchamp…AND…AND…AND, a plural coexistence. The diversity[143] of the group adds to the complexity of these connections.

As Paul commented, on paper this does not work, but in practice it does. One of the reasons for this 'success' is their interest in participating in the youth forum. As Maya put it, "everyone that seems to come is always quite determined to work hard for whatever aim we have. That is the thing that always flows" (INT, February 5, 2015). It is this connection to the group, whether expressed through an interest in discussing art, making art, working with artists, or meeting new people, that brings them together. Emma and Diana also stressed this

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[141] Focusing on the latter, Deleuze describes two ways of discussing difference and repetition: the first follows a representational model in which concepts are always concepts of the same, meaning a copy of or a search for an origin; the second is a positive model, the Deleuzian approach to difference, wherein "a repeated word may look the same; but it is not sameness that produces repetition so much as difference. Each repetition of the word is always a different repetition of that word" (Colebrook, 2002, p. 120). The 'word' can be read as the 'event', or in relation to my argument, the 'encounter'.

[142] Contradictory readings of Nietzsche's notion of the eternal return, which he develops more consistently in *Thus Spoke Zarathustra* (1883), have emerged within philosophy (Spinks, 2010). The existential view interprets it has a kind of 'moral conduit', whereas the cosmological view "understands Nietzsche's proposition as the fundamental axiom of a philosophy of forces in which active force separates itself from and supplants reactive force and ultimately locates itself as the motor principle of becoming" (Idem, p. 86).

[143] The term diversity refers here to participants' distinct ages, ethnicity, and sociocultural background, as well as their educational and professional interests.

"we are all so different but we have a common interest in art" (INT, July 14, 2015), "Each session we are with different people, but they all seem very enthusiastic at each other every single session. That helps a lot" (INT, August 7, 2015). This active will to participate, even if temporarily, does not fix Duchamp&Sons as a collective ensemble but makes it live. In the words of Giorgio Agamben (1993), "*Taking-place, the communication of singularities in the attribute of extension, does not unite them in essence, but scatters them in existence*" (p. 19, emphasis in the original). This scattering is implicit in the ontology of being singular plural.

For Marcus Doel, when thinking in terms of singularities, "the trick is not to join the dots, banking on identity and integration, but to construct an endurable line of flight across the manifold" (2000, p. 128). Focusing on Duchamp&Sons and their collaborative practices, although these encounters denote the coming together of different ontologies of time in the same space of living, the purpose is not to flatten them and produce a synchronized 'we', but to leave open a space for invention – for the unplanned and the unknown, in working and being together. In this sense, a line of flight sprouts always from the middle, "a transversal movement that sweeps one *and* the other away, a stream without beginning or end" (Deleuze, and Guattari, 1987/2004, p. 27, emphasis in the original). The Deleuzian notion of the middle is relevant when we think about the 'I' and the 'we' in that it seems to dissipate the idea of a unified subject as well as of what we tend to understand as 'a community'. In other words, it is a matter of being at the same time singular and plural, wherein the 'I' and the 'we' unfold as multiplicities, always in movement. Put briefly, being a Duchamp&Son is always a matter of becoming, an open futurity.

UNTIMELY ENTANGLEMENTS

Most of the debates around time are usually grounded on two opposite approaches, the objective time, which can be measured, and the subjective time, a personal perception of the passage of time (Stambaugh, 1993). There is, however, a third approach to time, that can be placed somewhere in-between the objective-subjective dichotomy, and which involves the time belonging to human existence, the *existential time*. This idea was developed, among others, by Martin Heidegger in his unfinished project *Being and Time* (1927/2010)[144]. One of Heidegger's most powerful insights on being and temporality is that we are not *in* time, but we *are* time. To fully understand this convergence it is important that we look beyond a more conventional notion of time or temporality "in which past is that which is no more, the future is that which is not yet, and the present is a sort of 'knife-edged' *now* that is not even part of

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[144] Elizabeth Grosz (2004) identifies within the history of Western philosophy two main lines of though on the relation between time and life, the pragmatists, which include William James, and Alfred North Whitehead, and those who follow a phenomenological tradition, namely Hegel, Husserl and Heidegger.

time" (Stambaugh, 1993, p. 54, emphasis in the original). In this sense, any perception of a temporal continuity, wherein time evolves progressively, is put into question.

Drawing on the meaning of the German words *die Zukunft* (future), *die Gewesenheit* (past) and *die Gegenwart* (present), Heidegger interprets the future as "what is coming toward me and is already with me (…), the past as what has been and still is, [and] the present is what emerges from the meeting of future and past" (Stambaugh, 1993, p. 54-55). What this seems to describe is an open movement that connects and is connected to distinct flows of time. If we consider Duchamp&Sons, 'past' and 'future' are continuously reconfigured and enfolded in their on-going inter-actions and intra-actions. This is true in relation to their history and the evolving ethos of the youth forum, from *Talent Club*, to *Young Curators*, to *Duchamp&Sons*, as well as in relation to their collaborative practices wherein the temporality of planned and unplanned work operate in tension. I mapped these two 'lines of life', respectively, in Plane II. *Genealogies* and in Plane III. *Cartographies of becoming*, an action I further expand here to discuss the temporality of the youth forum, with an emphasis on the experiences of its young participants, following the question – *when is Duchamp&Sons?*

Once more, the choice for the adverb 'when' is intentional. It highlights my concern with the ontology of the youth forum. More than a focus on the 'what' or the 'who', which can narrow the answers to the stability of identity, my interest is on the temporality of their encounters. I remember Paul's words:

> I think there are two things, when you sit in here and you have a meeting about the gallery and what the youth forum is you say [one thing], but when you go upstairs on a Wednesday and you are worrying about 'are people going to come up the stairs?' you are not thinking peer-led practice, you are just thinking about what is going to get them to come (…) and trying to find out what they are interested in. (INT, June 4, 2015)

He seems to be speaking about two temporalities and, although my research focuses on the second – the 'uncertain Wednesdays', it is important to be aware of the first and how it is always also operating on the background.

In this sense, there are myriad lines – visible and invisible, planned and unplanned, that connect and are connected to each session of Duchamp&Sons. Together these lines draw a rhizome – an entanglement, to which there is no unfolded state, only more and more connections. My use of the term *entanglement* to name the complexity of a youth forum and the experiences of their young participants, follows, in part, the Deleuzian concept of the machine. Defined in opposition to organism and to mechanism, for Deleuze a machine describes a production that is immanent, "not the production *of* something *by* someone – but production for the sake of production itself, an ungrounded time and becoming" (Colebrook,

2002, p. 55, emphasis in the original). In other words, a machine, and thus an entanglement, is nothing more than the connections it makes, it is its own force or impulse. Furthermore, "once we free life from its organicist or foundational models, where every becoming is grounded on an origin, end or order, we are open to rethinking time" (Idem, p. 61). The notion of time, co-existential time, is at the heart of this section. I address it in terms of open futurity.

Before proceeding with this line of thought, I return here to Nietzsche's proposition on the *untimely*. As I discussed in relation to the ahistorical force of history and to the tension between memory and forgetfulness, the untimely is an active force, one that paradoxically connects and escapes any temporal linearity. As such, we can think of the untimely "only in passing moments, through ruptures, nicks, cuts, in instances of dislocation, though it contains no moments or ruptures and has no being or presence, functioning only as a continuous becoming" (Grosz, 2004, p. 4). Nietzsche first explores this complex concept in his *Untimely Meditations* (1874/2003) as an attempt to unravel the temporality of the present, of *a* present, and its ambivalent relation with past and future. In the words of Gilles Deleuze and Félix Guattari, the untimely "is another name for haecceity, becoming, the innocence of becoming" (1987/2003, p. 296), and it is within this tense of temporal becoming, "this 'untimely' chaos, at the extreme limit of what is liveable" (Deleuze, 2004, p. 125-126, quoted in Lundy, 2009, p. 196) that the great creations can emerge.

For Elizabeth Grosz (2004), Nietzsche's dedication to the problematic of time and emergence is expressed in three intertwined hypotheses – the ahistorical, the will to power, and the eternal return. I focus on the second, the will to power, which I read as the 'will to participation' not *in* but *as* Duchamp&Sons, "a positive active play of forces that produce and open up both matter and life" (Idem, p. 126) to the future. A note on the meaning of 'will' and 'power' is due here, since for Nietzsche will to power "is neither will in the psychological sense nor power in the sociological sense" (Tillich, 1984, p. 26). This is to say, "the will does not strive for something it does not have, for some object outside itself, but wills itself in the double sense of preserving and transcending itself" (Idem, p. 27). In sum, it is a drive in itself and for itself, and that is its power. Therefore, willing is a nonphysical, impersonal and plural impetus, which "can exist and function only where there is a multiplicity of forces, each with its own wills" (Grosz, 2004, p. 126). My interest in this untimely expression is twofold.

On the one hand, it expands a more conventional reading of 'motivation' as a force that anticipates and thus guides our experiences. Although there is no consensual definition, within psychology motivation is described as "the energization and direction of behaviour" (Elliot, and Zahn, 2008, p. 687), following its own etymology, meaning 'to move'. In this sense, motivation is influenced by both internal and external factors, and it operates under the duality approach-avoidance, as people are, consciously or unconsciously, motivated toward or

away from something (Idem). For Nietzsche, however, "the will to power is before, under, and beyond any self, sense of agency, or subjective intention. It is not the desire of a subject directed to an object, but a force directed only to its own expansion" (Grosz, 2004, p. 126). I further discuss this in relation to 'why' do young people join Duchamp&Sons and more so why do they stay. On the other hand, to think participation in terms of the will to power opens the rhetoric of 'outcomes', often implicit in the discourses of evaluation, to the flow of connections. What this highlights is the co-existence of the youth forum as a living form – as "a life in the process of making itself other" (Idem, p. 128), an opening.

Open futurity

Each year new participants join Duchamp&Sons. For the first session an encounter is planned between old and new 'members'. Along with the introduction to the youth forum and their previous projects, the purpose of this session is for them to share their experiences, interests and expectations, as well as to get to know each other. One of the strategies devised by Paul, the youth curator, is a series of drawing exercises that place participants face to face (Figure 51). It follows the flow of a 'speed dating' as lines, drawn and spoken, are exchanged at the pace of the clock. This creates a vivid atmosphere where-when young people gradually engage with each other as they move from chair to chair. At the end, the portraits, which were created collectively, are displayed on the wall of the Creative Studio. Together they form a layer, an-other layer, of the youth forum, one that connects and is connected to their past and future histories. Most of the prospective participants return for the following sessions and stay the whole year, others navigate the projects in tandem with their school and work schedules, and a few do not come back. The intensity of this flow is intertwined with the participation of former 'members', and together creates a unique ecology, a unique life of Duchamp&Sons.

Figure 51. Duchamp&Sons, September 24, 2014. Taster session.

I think here of the answers given in the application form to the question – *Why would you like to get involved in Duchamp&Sons at Whitechapel Gallery?* These were written in anticipation and, although important to get a sense of what are participants' motivations and expectations, they speak always in projection. From an interest in the art world and in gaining access to a renowned contemporary art gallery, to an interest in collaborative practices and in the opportunity to work with artists and their peers, which in turn can expand their creative and interpersonal 'skills', these are some of the reasons why they decide to join the group[145]. An emphasis on the social dimension of the youth forum also comes through in their answers, as well as the search for a different environment that expands their school experiences. I can remember my own 'answer' to this question. When I joined the youth forum I was driven by a restless curiosity on how could long-term initiatives for young people in contemporary art museums act as potential and dissonant learning spaces[146]. Yet, despite all of these projections or intentions, there is the decision to join, to participate, and to stay *with* Duchamp&Sons, which opens a series of unknown – visible and invisible, connections.

For example, I remember a conversation I 'overheard' at the end of the first session in which I participated with Duchamp&Sons. It was their second session working on the project *De/construct* (2013-2014) and it was dedicated to research artists who could collaborate with the group in response to the theme construction/deconstruction. This dialogue is part of the video diary recorded at the end of this encounter[147]:

> Adeel – What do you think was like the most important thing you have learned today, generally?
>
> Malli – One of the girls she has two cats and she might make an Instagram, a profile picture for the cat…which is not very useful but I thought I should share it…it just sounded really cool…
>
> Adeel – What did you learn?...that's the question…
>
> Malli – I learned about the cats. (VD, December 11, 2013)

Twenty-six young people attended this two-hour session. They all participated in the artists' research and vividly engaged in a group discussion to decide whom to invite to collaborate

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[145] Based on the qualitative content analysis of 41 answers to the application forms from participants involved with Duchamp&Sons between October 2013 and July 2015. Examples of their answers are presented in Chapter 1.

[146] My choice for Duchamp&Sons was linked to the contents of their projects, as presented on their website; the fact that there was no research done to date about it; and the pioneer commitment of the Whitechapel Gallery with its educational and social mission.

[147] For the first two video diaries, as is the case with this excerpt, the conversations were led by two other participants. Their prompt was to discuss what had been done in the session and what were their expectations for the following sessions.

with them. At the end of the session, when asked about what was the most important thing she had learned, Malli openly talked about someone's cats Instagram profile.

The reason I return to this excerpt is because of the apparent *dissonance* it exposes. A dissonance between what could be expected one would learn from being part of a youth forum, and between what learning is for each person. Dissonance has several uses, in music, cognitive theory or poetry, but they are all related to the idea of incongruity, a mismatch of meanings and expectations. The question "what do you think was the most important thing you have learned today?" implies the anticipation that something would or should be learned from this experience. However, it is Adeel's second intervention that suggests a sense of dissonance: "What did you learn?...that's the question…". By clarifying her initial question Adeel reveals that for her to learn about someone's cats Instagram profile is not learning and assumes that Malli did not understand the question. Nevertheless, in her second answer Malli reinforces her position: "I learned about the cats". She then adds: "I have learned about other people who have joined Duchamp&Sons and they were really cool and I look forward to working with them" (VD, December 11, 2013). This reveals that for her the social dimension implicit in the session was important and could be called learning.

The dissonance between what these two young people understand as *learning* expresses its complexity and temporality. It also expresses a deeper epistemological question: *what is learning?* Any attempt to answer this question implies an incursion into an endless theoretical maze. If we consider that learning shares a semantic space with, for example, education, knowledge and pedagogy, this questioning could be complicated even further. In this sense, Adeel and Malli's conversation challenged me to ask: *is it about learning?* In other words, my interest is not in learning as an 'outcome' but as an untimely experience – learning in itself and for itself, a becoming. For Dennis Atkinson (2015) learning "emerges from within the contingencies, differences and diversity of the temporalities and ecologies of each individual life" (p. 1). Focusing on the particularities of a youth forum namely the emphasis on collaborative art practices, the point I want to make is that the 'will to participation' is the élan – the connective force, of these ambiguous learning processes. Put differently, to think in terms of will stresses the immanence of learning[148].

One of the questions I asked Aaron, Megan, Maya, Jack, Emma, Samir, Diana, and Hari, during the individual interviews we did was what have they 'learned' from being part of the youth forum. I struggled to phrase this question: "What did you learn from being part of Duchamp&Sons for two years? Or, did you learn anything?" (Carolina, INT, September 29,

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[148] As Nietzsche expressed, "Willing seems to me to be above all something *complicated*, something that is a unity only as a word" (1972, p. 19, quoted in Grosz, 2004, p. 126, emphasis in the original).

2014), "And how has it been, because it has been almost a year now since you joined and how has it been to be part of the group in terms of what you were expecting and how things went?" (Idem, July 14, 2015), "And how do you think that happened, what kind of skills or what kind of things do you think you have learned from being part of the youth forum that you can use while looking for a job?" (Idem, September 1, 2015). It was a matter of wording, as much as of purpose, to the extent that I was aware of the difficulty, if not impossibility, to name what are often fleeting experiences, feelings and thoughts. This was a question to which I also struggled to find an answer[149]. Although aware of the limitations of my 'meta-question', I map their answers in search for new ways to think the temporality of futurity.

I begin with Emma: "I didn't really know what to expect…I can't remember what did I expect, I didn't really know because I've never been into anything like it before, (…) but I can tell that it has been really fun" (INT, July 14, 2015). Do not be deceived by the 'fun' dimension of her experience. Emma joined the youth forum after dropping out of A Level and described being part of Duchamp&Sons as an important turning point.

> I was really confused, like 'Oh my god, what am I going to do' and I just decided to do a Foundation and coming here was a really nice way of accompanying my foundation, of giving me a little bit more insight into the art world because I kind of was a bit distracted from school and stuff. (Idem)

Emma valued the access to the behind the scenes of an art gallery, and also the opportunity to work with artists, "you always have this childish view that artists are like people with magical powers (…), but genuinely they are real people and you actually can sit with Ruth and (…) talk about real problems" (Idem), a possibility she thought was intangible.

For Jack, who was studying art in college and was also a member of Tate Collective, his experience with Duchamp&Sons, namely the participation in collaborative art projects, expanded his view on his own practice as an artist: "seeing artists coming and working with a youth group and opening up their practice that made me feel…that made me reflect on my practice" (INT, October 20, 2014). He further adds, "It just opened up my mind that a practice should not be something just for me and the selected kind of people, it should be to anyone really" (Idem). With a different background, as he studied IT in school, Hari highlighted how the teamwork and communication skills he gained through participating in Duchamp&Sons

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[149] At the end of each interview Paul and I would ask them if they had any question for us. Maya was interested in knowing how was it for us to be part of Duchamp&Sons, "For me it has been a really enriching experience, so I have learned a lot about everything, about the group, about working with young people, about thinking of strategies to work with young people and with contemporary artists... For me, the way I see it, is more a learning process than something that I think as 'this' or 'that'. I think it is fascinating that people come here for a year or more and commit to something, that was what moved me to want to research this kind of programs" (Carolina, INT, February 5, 2015).

could be important in his quest to find a job. He was also frank on why he joined the group: "I actually have no idea why I joined Duchamp&Sons first, because when I joined it was sort of like something just to do (…) basically something I can go in and relax" (INT, September 1, 2015). Yet, despite his *laissez-faire* attitude, further accentuated by the fair amount of time spent on his mobile phone playing games during the sessions, Hari participated actively, although not necessarily visibly, in all the sessions[150].

The point I want to stress is thus how in tandem with the nameable and perhaps endlessly idiosyncratic connections that unfold from being part of a youth forum, there are a myriad of other connections discretely acting out in these encounters. When looking back into his three-year participation in Duchamp&Sons, and faced with my futuristic question on how it might, or not, echo through his life, Samir's response speaks to the flux immanent to being part of the group.

> No one experience will be useful per se. It might not affect me directly but ideas are always there, ideas are never fixed (…). I mean it's really hard to say…I can't really say how it will be useful but there is a chance that it will be and there is always something nice to hold on to. (INT, July 14, 2015)

What emerges from this brief excerpt is a sense of becoming, which is at the heart of what I name open futurity. Once more, following Gilles Deleuze, to think in terms of becoming is not a matter of linearity but "the very dynamism of change" (Stagoll, 2010, p. 26). In other words, it is not a matter of possibility but potentiality and, paradoxically, impotentiality.

The concept of potentiality can be traced back to Aristotle who opposed it to the idea of actuality – "for Aristotle what will be the key figure of potentiality is (…) not simply the potential to do this or that thing but potential to not-do, potential not to pass into actuality" (Agamben, 1999, p. 177). There is an important distinction to be made here between *generic potentiality* and *existing potentiality*. The first refers to something that can be achieved with time, whereas the latter unfolds in tandem with the potential to not do, meaning "potentiality is always already impotentiality" (Idem, p. 183). Although it would be probably 'easier' to discuss the possibilities, namely in terms of outcomes, of what is the potential of long-term programmes for young people in contemporary art museums, I venture to navigate beyond the certainty of the 'Is' and focus on the uncertainty of the 'And', on the flux of connections – possible and impossible. As expressed by Samir, being part of Duchamp&Sons "might not affect me directly, but ideas are always there, ideas are never fixed" (INT, July 14, 2015).

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[150] This 'presence' is expressed, for example, in his 'answer' on how was it to be part of open-ended collaborative practices: "With Ruth's work it was sort of like going into a darkness with only a little glow stick, no flashlight so you can't see where you're going, just a little glow stick to let everyone know where you are, that's it. And once you are more inwards, inwards, inwards, the light starts turning on a little bit more" (Hari, INT, September 1, 2015), which I discussed in depth in Chapter 7.

This is to say, ideas – experiences, feelings, and thoughts, act as a point-fold, both moment and movement. They are untimely.

Put differently, these encounters "are untimely because they have the power to create whole new lines of time or 'lines of flight'" (Colebrook, 2002, p. 62). As discussed before, a line of flight is a line of deterritorialisation, which connects and is connected to other lines – territorialisation and reterritorialisation. Together they form a rhizome, an entanglement that is difficult to unravel. The principle of connection is also implicit when Hari affirms, "No one experience will be useful per se" meaning that to be part of Duchamp&Sons is, above all, a matter of AND – of becoming. As he put it "I can't really say how it will be useful but there is a chance that it will". Following Deleuze, I read chance not as probability but as "multiple affirmation, the affirmation of the many" (1962/2002, p. 22), which is in essence an unknown expression. To divest participation from any deterministic purpose, even if just briefly, is thus its full potential, the potential to not do. In other words, "to make connections one needs not knowledge, certainty, or even ontology, but rather a trust that something may come out, though one is not completely sure what" (Rajchman, 2000a, p. 7). It is this sense of trust, of courage or will that emerges *with* Duchamp&Sons.

I thought I have reached port; but…I seemed to be cast
back into the open ocean.

Gottfried Leibniz, 1962.

Fold IV

I open this fold with a reference to the notion of *sharing*, another of Jean-Luc Nancy's insightful contributions that encapsulates and expands the ideas discussed in Plane IV. *Open Futurity*. It also lifts the tip of the veil to think about ethics – an ontological ethos, implicit in being a Duchamp&Son. Similarly to what is revealed with the etymology of the words 'encounter', meaning meeting as adversaries – the coming together of opposite or unexpected forces, and 'collaboration', which combines a positive and negative impulse – "to cooperate measurably, as with an enemy occupation force" (Kester, 2011, p. 2), sharing also entails two opposite forces.

> First, to share is to divide something up among the participants in sharing; it is an act of division. Second, and in an important way opposed to this, to share something is for the participants themselves to take part in that something which itself may remain undivided. (May, 1997, p. 33)

It is a paradoxical movement but one that is at the heart of Duchamp&Sons encounters, and thus of participation, active and or reactive. In other words, participation and collaboration are a matter of un-division, of dis-encounter, of dis-position.

For Nancy "sharing is always incomplete, or it is beyond completion or incompletion. For a complete sharing implies the disappearance of what is shared" (1986/1991, p. 35). It is a passing – an opening that escapes fixity. To think of a youth forum in terms of sharing entails a redefinition of community, of group or collective, to the extent that it does not express a communal belonging but a sense of being singular plural. This is to say, "community is not a being-together that represses singularity, but must be the co-existence without which one could not become a singular being as such" (Dejanovic, 2015, p. 14). A question remains, one that was pivotal in Chapter 8 – how to create and or navigate these places of communication without making them places of communion? *I do not know*. Pause. This is not just a mere negation or absence of knowledge rather it is its impossibility. I remember Jacques Rancière (1987/1991) who through the untimely voice of Jacotot, the ignorant school master, uttered: "whoever does not know the truth is looking for it, and there are many encounters to make along the way" (p. 45). In this sense, collaboration is a matter of practice and thus of ethics – an ethics of becoming.

I addressed the notion of ethics in relation to becoming-researcher, collaborative art practices and pedagogy. In all these situations I refer to ethics "not in terms of morality, of a code of conduct or a set of principles to regulate conduct from the outside, but in terms of the exploration of becoming" (Grosz, quoted in Yusoff, 2014, para. 3). Ethics is therefore an action – a way of being. For Jacques Rancière (2010b),

This is the proclamation *par excellence* of the Nietzschean and Deleuzian ethics of the eternal return, a proclamation which, by affirming chance and choosing what has been, insists on an ethics of becoming in which the *and...and...*or multiple assemblages is contrasted against the *either...or...*of active wills pursuing their goals in opposition to other goals. (p. 85, emphasis in the original)

Focusing on the life, or lives, of Duchamp&Sons, in particular on the experiences of its young participants, what actives their encounters with the youth forum, meaning with the gallery, the curators, the artists, and with each other is thus a permanent search for new modes of being and working together.

It is a matter of connections, of more and more connections – visible and invisible, possible and impossible. The immanent force of these connections is trust and courage, not to move beyond but *with* the unknown and the uncertain. I name it 'will to participation', an untimely expression that is a drive in itself and for itself. This is not to be confused with the decision to participate, namely the decision to join the youth forum, attend the sessions and engage in the projects being developed. Although these are always *also* at play, the will to participation, following Nietzsche's will to power, is "a force directed to its own expression" (Grosz, 2004, p. 128) and that is its potential – the potential to not do. To think participation in terms of impotentiality, impossibility or infinitude, stresses the irreducible openness of the future, or futurity. In other words, "How something matters for a [participant] in a particular learning encounter will be influenced by his or her previous experiences, the current context of learning with its diverse social and psychic dimensions and future potentials" (Atkinson, 2017, p. 130, my bracket). What emerges is a complex and untimely entanglement.

As expressed by Samir, when looking back into his participation in Duchamp&Sons, "I can't really say how it will be useful but there is a chance that it will be" (INT, 14 July, 2015). Equally intangible is the mapping of these learning processes and, as a researcher, I can only venture to breath along them. Almost four years have passed since the first time I visited the Whitechapel Gallery and met Duchamp&Sons. This has been a long and nomadic journey, one that I navigated from the middle, the durational instances of the middle, wherein the emphasis is on a permanent search for questions rather than answers. As such, when faced with the decision to 'end' my thesis I resist the certainty of a closing gesture. In tandem with the genealogical and cartographical flow of the contexts and practices I mapped my writing is itself a living form – an opening. I proceed with this pace and, as in a Japanese origami, fold this Fold with three movements – turn, return, and flight. These express and expand the movements of my research. In sum, I conclude without conclusion.

Turn. In the mid 1990s contemporary art museums turned to youth as independent visitors and launched a series of initiatives tailored to this age group – events, workshops and

long-term programmes. This torsion is still being performed, as each year new programmes are re-launched, meaning new initiatives for young people emerge and existing programmes are reinvented[151]. In response to new funding opportunities, to the impulse of audience development, and or to the growing social and educational awareness of museums translated into more inclusive practices, these programmes "must result not only in new formats, (…) but in another way of recognizing when and why something important is being said" (Rogoff, 2010, p. 45). In other words, to further map the relevance and echoes of this engagement requires an acute awareness of all the voices involved – museums, curators, artists and, perhaps above all, young people. There are endless possibilities for youth to engage with contemporary culture. Museums are just one. Nevertheless, the decision to promote this encounter entails a strong onto-ethico-epistemological commitment, which unfolds beyond a fleeting sense of novelty.

In 1999 the Walker Art Centre published *A teen programs how-to kit* presenting a detailed guide for museums interested in starting their own programmes for young people.

> Before you begin ask yourself why are you best qualified to provide this service. Begin by developing your mission. This is the big picture: the who, what, when, where, why, and how of your program. What are you trying to accomplish, and why? (p. 2).

In this sense, along with the practicalities involved in setting up a youth programme, namely the aims/objectives, where/when it will take place, what staff and resources are needed, who are the young people, recruitment, funding, delivery and evaluation[152], to think in terms of the 'why' or the 'why's' is vital for the ecology of these initiatives as their relevance is in itself a living form. Focusing on the six ecologies that I mapped in my research – the Whitechapel Gallery, Tate, South London Gallery, Whitney, MoMA and the New Museum, the ethos of their youth programmes, namely of their youth forums, is in permanent negotiation – between what they are and what they can become, an always heterotopic existence that further stresses how important the full commitment of each institution is for this endeavour.

Return. As in a contra tempo the turn to youth in contemporary art museums unfolded in tandem with a return to collaborative art practices. From the community arts movement in the 1970s to the participatory arts discourses in the 1990s, the emphasis on practice-based and

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[151] I think, for example, of the *Open Art Space*, a new programme for LGBTQ high school students launched in 2016 at MoMA, the plans to create a *Youth Advisory Board* at the Whitechapel Gallery in September 2017 as a way to engage with young people interested in participating in the programming of the gallery, or the pilot project *FAZ Futuro*, launched in 2014 at Arpad Szenes and Vieira da Silva Museum in Lisbon, and which was pioneer in a long-term engagement with youth outside the school environment in Portugal.

[152] These are the main points included in *Setting up a youth forum: A checklist*, a document in progress created by the Whitechapel Gallery Education Team as part of the training course *Inside the Gallery: How to curate a youth programme*, delivered in February 2016 and 2017.

artist-led initiatives for youth was determined simultaneously by the rhetoric of social change, and the belief that young people respond positively to activities with their peers. However, this was not a linear or uniform process but one that followed the evolving ecology of each museum. The shift from an object-based toward a process-based approach, from appreciation toward participation, entails a series of ontological, epistemological and hermeneutic changes, which expand more conventional notions of artist, artwork and audience. This awareness was pivotal to my research as it challenged me to question my own practice as a gallery educator and also how could pedagogy unfold within collaborative art practices, in particular when involving young people in long-term projects.

Based on two of Duchamp&Sons projects, *De/construct* (2013-2014) and *Art Casino* (2014-2015), wherein process and 'outcome' – an exhibition and a public event, emerged in tension, I privileged the notions of *ignorance*, *unknown* and of *forgetfulness* when thinking pedagogy. I read their implicit sense of lack in affirmative terms, meaning not as something that needs to be overcome but as a drive to invent new ways of working and being together. It is an active leap, both a venture and an adventure, one that savours the perils of open-ended practices. As expressed by Hari, "it was sort of like going into a darkness with only a little glow stick, no flashlight so you can't see where you are going (…). And once you are more inwards, inwards, inwards, the light starts turning on a little bit more" (INT, September 1, 2015). To navigate these encounters requires not knowledge or certainty but trust, an impulse that also grounds what I name pedagogy of the encounter – an invented pedagogy that does not anticipate the working togetherness of collaboration but emerges with/in it. Put briefly, pedagogy is *sharing*, although connected to everyone it belongs to no one, and pedagogy is *becoming*, it is created in movement and thus speaks always to a time and a people to come.

Flight. Along with their non-formal ethos and their emphasis on collaborative art practices, what makes youth forums in contemporary art museums unique is their long-term duration. Whether for three months, one year or more there is a sense of continuity and of growth implicit in these initiatives. The youth forum 'format' is exclusive to young people and gives them the opportunity to come back and to further expand their relation with the museum – curators, artists, and also their peers[153]. From my experience with Duchamp&Sons the temporal extension of the programme also contributed to its fluidity, which allows young people to come and go in accordance to their school and work schedules. The heterotopic and

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[153] The report *Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums* (Hirzy Ed., 2015), which draws on participants' testimonies more than ten years after their engagement with a youth programme, highlights how these experiences can also have a long-term impact in their lives. This pioneer study that was led by the Whitney Museum and developed in partnership with the Walker Art Centre, the Museum of Contemporary Art Los Angeles, and the Contemporary Arts Museum of Houston, also reveals the importance of research for the evolving role education can perform in museums.

heterochronic essence of youth forums, which further stresses their relational ethos within the museum and between the museum and other social, cultural and educational spaces, is at the same time what makes them "the greatest reservoir of imagination" (Foucault, 1967/1998, p. 185). The decision to join a youth forum responds, in part, to the search for a 'different' space, one that connects and expands the life of those involved, namely young people.

The focus of my research was on the journey, on the myriad of experiences, feelings, ideas, and decisions, that emerge, or not, where-when being part of a youth forum. This is also the impulse of what Gilles Deleuze and Félix Guattari name *lines of flight* – lines of becoming, which are not defined by the points they connect, but as an opening in itself. They unfold from the middle. In this sense, "the end is never important when you trace a line of flight, what is always more interesting and fascinating is the experience of being in the middle, the intermezzo, the strength to take up fragments and lose ends" (Tamboukou, 2010, p. 17). What attracted me in these movements – visible and invisible, possible and impossible, was their synchrony with my own movements as a participant researcher. In essence, to map collaborative art practices is a matter of dis-encounter as, "Each story, is at once a fragment and a whole; a whole within a whole. And the same story has always been changing, for things which do not shift and grow cannot continue to circulate" (Trinh, 1989, p. 123, quoted in Barad, 2014, p. 182). I return thus to the beginning. I return to the middle.

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APPENDICES

APPENDIX A. YOUTH FORUMS – APPLICATION FORMS[154]

Duchamp&Sons Application Form 2015/16

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                                                    Whitechapel
                                                    Gallery



              Duchamp & Sons 2015/16
              Application Form

              Your Information
              Name:

              Age:

              Date of Birth: DD/MM/YYYY

              Address:

              Mobile Phone Number:

              Home Phone Number:

              Email Address:

              Are you on Facebook?:

              Are you part of RecreativeUK.com?:

              How did you hear about Duchamp & Sons?


              Emergency contact

              Name:
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[154] The application to the South London Gallery's youth forum – *Art Assassins*, is made by direct contact with the Young People's Programme Manager.

The application to the Whitney Museum's youth forum – *Youth Insights*, is made online, and three open questions are: Why do you want to participate in Youth Insights Artists? Describe a challenging experience you have had. How did you overcome it? What do you like to do for fun?

Number:

Relation to you:

Education/Employment

Are you? (circle):

- in full time education? YES/NO

  If yes, what subject/s are you studying and where?

- in part time education? YES/NO

  If yes, what subject/s are you studying and where?

- in full time employment? YES/NO

  If yes, where do you work and in what role?

- in part time employment? YES/NO

  If yes, where do you work and in what role?

- currently seeking employment? YES/NO
- **About you**

How did you find out about Duchamp and Sons?

Why would you like to get involved in Duchamp & Sons at
Whitechapel Gallery?

What skills can you bring to the group?

What are you ambitions for the future?

Equal Opportunities

What is your gender? (**Highlight**)

- Male / Female

What is your cultural origin? (circle)

-White

- Asian or British Asian

- Black or British Black

- Chinese

- Mixed or Dual heritage

- Any other ethnic group

- Not known/prefer not to say

New Study Program Application Form 2015

Experimental Study Program Application

Full Name: _____

Email: _____

Date of Birth: _____

Grade Level: _____ **School**: _____

Mailing Address: _____ **Apt #:** _____

City: _____ **Zip:** _____

Phone: (cell)_____(home)_____

Parent/Guardian Name: _____ **Phone:** _____

Parent Email: _____

Reference Name: _____ **Relationship:** _____

Reference Contact Information: (email or phone #)_____

This spring, the New Museum will again offer its semester-long program for young people ages fifteen to twenty. Fifteen participants will meet every Wednesday, 4–6 p.m., from February 4 to April 22. The ten-session program, in its fourth season, will offer teens the chance to learn about contemporary art, work directly with artists, and engage in critical discussions about culture. Through close work with peers and interactive workshops, participants will collaborate with artists in residence at the New Museum.

The Museum seeks applications from people aged between fifteen and twenty that are curious about contemporary art and enthusiastic about connecting with other teens. The program is free.

Send completed application by email or post to the address below by **January 12.**

gclass@newmuseum.org

Educator, G:Class and High School Programs
New Museum
235 Bowery
New York, NY 10002

Please respond to each of the following prompts. (50–100 words each)

1. **Why do you want to participate in the New Museum's Experimental Study Program?**
2. **Describe an experience that you had with a work of art and how it impacted you.**
3. **Please tell us about a project that you have completed that was important to you.**
4. **Is there anything else that you would like to share with us?** (optional)

Tate Collective Application Form 2014

LIVERPOOL **TATE**

CIRCUIT

phf Paul Hamlyn Foundation   PLUS **TATE**

The Creative Forum application form
Sessions from 19 October

Calling all young creative peoples based in the North-West! Are you aged 15-25? Are you looking to develop your artistic practice in a friendly and professional environment? Then complete the below application form alongside an image of an artwork or idea you would like to develop and send to alex.dodgson@tate.org.uk.

Please note: all submissions will be considered for the programme. However, due to the limited size of this new project, any applicants that are unsuccessful on this occasion will be placed on a waiting list for immediate consideration next time around and will receive updates and information about the programme in the near future.
If you are under 18 please also complete the below consent form and attach this alongside your application.

By submitting this application, you give your consent that Tate Liverpool can directly contact you via telephone or email and that we will store your information in our database specifically for use in 'The Creative Forum' project.

Name:		Date of Birth:	
Phone:		Email Address:	

A short statement about your artwork to date: (200 words max)

What do you want to learn in the sessions?: (100 words max)

The Creative Forum Consent Form

I …………(full name)…………….. have read and agree to the Terms and Conditions of the Blueprint Open Call and permit my Son/ Daughter ……………(full name)…………… to submit their application for The Creative Forum project 2014 under the conditions stated.

Terms and Conditions

- By submitting your work to the Tate Collective Liverpool either via e-mail, the Tate Collectives website or post, you declare to Tate that the image is your own original work which will not infringe the copyright or any other rights of a third party.

- Entrants must ensure that any third party copyrighted material contained in a submitted work has already been cleared with the copyright holder and provide a copy of the clearance to Tate if requested.

- All videos or images submitted to Tate Collective Liverpool either via e-mail, the Tate Collectives website or post may be displayed on Tate's website, Tate's online channels and as part of the Tate Collectives website, and images may be used in online and offline material to promote the Tate Collectives projects. All entrants give Tate a non-exclusive, worldwide, royalty free, irrevocable licence in perpetuity to use their images for all such purposes.

- If your artwork is to be brought into the gallery then you will take full responsibility to transport the artwork to and from the exhibition space at your own expense.

- Tate will not accept responsibility for any loss and/or damage of your artwork.

- Any work submitted after the deadline will not be considered.

- The artist must be between 15 - 25 years old by October 1st 2014 to be included in the programme.

- Tate will only use your data to administer the call for submissions and won't pass that information onto third parties without your consent.

- The Board of Trustees of the Tate Gallery reserves the right, at its sole discretion, to choose to include or not include a submission for use in the programme. Any imagery which is intended to have as its primary purpose an organised political, commercial, promotional or campaigning purpose may not be deemed to be of primary artistic intent and may therefore not be selected.

- Tate is not responsible for monitoring, verifying or disproving the identity of any contributor. Any opinions, statements and third party content are those of the respective artist(s), authors(s) or distributor(s), and not of Tate.

- Tate does not endorse any such opinion, statement or other material posted in any image.

- Tate may at some point wish to further reproduce or store, by any means or any media some of the content posted. In order to facilitate this, by submitting your work you agree to grant Tate a

non-exclusive, worldwide, perpetual royalty-free licence to reproduce, modify, edit, publish and distribute the content you submit.

- Tate reserves the right, at its sole discretion, to choose to include or not include such submission for any such use.

- You must own all the rights to any material that you submit. In no event may you submit any third party material protected by copyright without having obtained the permission of the copyright owner. You agree that if you do submit such material, you must state the source and provide a copy of the permission to Tate if requested.

-You may not submit any material that defames any person, invades their privacy, infringes their trademark or other rights, or which is otherwise unlawful.

-**If you are under 18 you must obtain the consent of a parent or guardian to submit your work on these terms and conditions and you confirm that you have done so.**

Please see our copyright terms and conditions http://www.tate.org.uk/about/who-we-are/policies-and-procedures/website-terms-use/copyright-and-permissions for restrictions on reproducing content on our website.

- By submitting your work to a Tate Collectives online project via e-mail, the Tate Collectives website or post, you are deemed to have accepted the above terms and conditions.

Date:
Contact phone number:

MoMATeens

**In the Making Application
Spring 2017**
Deadline: January 9th

MoMA's free In the Making program provides ten-week intensive classes that focus on ideas in modern and contemporary art through hands-on investigation of various art-making techniques. Students discuss works of art in MoMA's collection, meet with practicing artists and curators, collaborate with other NYC teens on studio activities, and create self-directed works of art. Emphasis is placed on experimentation, discussion, and engagement with social issues relevant to youth participants. Beginners welcome! No prior experience needed.

Pyro Techniques
Using Glass and Fire as Artistic Materials
Wednesdays, February 8–April 19, 4:30–7:00 p.m.
This season, MoMA Teens are teaming up with the crew at UrbanGlass to explore the exciting world of glass blowing and sculpting. Working together in UrbanGlass' state-of-the-art facility, participants will gain hands-on experience with this flexible, mesmerizing, beautiful, and sometimes dangerous material. Harness the artistic power of fire, learn new creative sculptural and image-making techniques, and take inspiration from MoMA's collection of modern and contemporary art to push the boundaries of what you thought was possible. Absolutely no prior experience is needed to apply! *Please Note: This course will take place at both MoMA (4 West 54 Street, NY, NY 10019) and the UrbanGlass studios (647 Fulton Street, Brooklyn, NY, 11217).*

Take Care
Behind the Scenes with MoMA's Conservation Team
Thursdays, February 9–April 20, 4:00–6:30 p.m.
Art conservators are equal parts artist, scientist, art historian, and detective. Fighting against time and decay, they repair damaged artworks, discover the hidden secrets of an object's creation, and use historical techniques and cutting-edge technologies to preserve pieces of art for generations to come. This season, join MoMA Teens in an incredible behind-the-scenes journey as we learn how to examine, repair, and maintain modern and contemporary art. No previous art or conservation experience needed to apply.

To apply, compile and mail us the following:
1) Completed application form
2) Responses to application questions
3) One letter of recommendation from a teacher, advisor, or mentor (not a family member)

MoMA Teen Programs
11 West 53 Street
New York, NY 10019
Phone: (212) 333-1252
Email: teenprograms@moma.org

For more information: moma.org/teens or teenprograms@moma.org

PLEASE WRITE CLEARLY! If we cannot read your handwriting, we won't be able to contact you.

Name: _____   School: _____

Grade : _____   E-mail: _____

Home Address: _____
                            Street   City   Zip Code

Home Phone: _____   Cell Phone: _____

Parent or Guardian Contact Information

Name: _____ Work Phone: _____

E-mail: _____ Cell Phone: _____

CLASS PREFERENCE

Please let us know which course you are applying for. One application per course (if you want to apply for a position in both courses, you must fill out two applications.)

_____ **Take Care**   _____ **Pyro Techniques**

APPLICATION QUESTIONS

1) Which classes did you select as your first and second preferences? Why?

2) Please respond to ONE of the following questions:
   a) Describe one person who has inspired you in the arts, and in what way.
   b) What would you like to be doing in five years?

3) Have you ever taken an art class (drawing, painting, film, art history, etc.) before?
   (If not, no problem!) If so, what did you learn or enjoy most about the class?

4) Is there anything else you would like to tell us about yourself?

5) How did you hear about this program?

6) Have you participated in MoMA Teen Programs before? If so, which ones?

Appendix B. Duchamp&Sons – Attendance

Duchamp&Sons 2013-2014

	Sessions	
Date	**Description**	**Attendance**
03.10.13	Taster Session. Introduction to Duchamp&Sons new members.	25
30.10.13	Meeting the staff. Tour to the Gallery.	20
13.11.13	*De/construct* – Theme research.	19
20.11.13	Christmas Fair planning.	7
5.12.13	Christmas Fair.	6
4.12.13	ELMO Careers masterclass.	10
7.12.13	Family day.	6
11.12.13	*De/construct* – Artists research.	26
14.12.13	Milton Keys Day trip.	9
08.01.14	*De/construct* – Meeting Nick Wood and Steven Morgana, curatorial roundtable.	14
22.01.14	*De/construct* – Theme discussion.	21
29.01.14	De/construct – Experimenting: Multicultural plasticine.	10
05.02.14	*De/construct* – Experimenting: Scaffolding, paper planes.	12
12.02.14	*De/construct* – Experimenting: Reflective materials, positions of rest.	13
19.02.14	*De/construct* – Mapping and curatorial decisions.	9
02.03.14	*De/construct* – Final design.	12
05.03.14	*De/construct* – Final design.	17
19.03.14	*De/construct*– Silver leafing (selected participants).	3
26.03.14	*De/construct* – Silver leafing (selected participants).	4
16.04.14	*De/construct* – Furniture building.	12
04.06.14	Visit to Chris Marker exhibition, *A grin without a cat*, Whitechapel Gallery. Talk with the curator.	6
25.06.14	Mapping and discussion of Duchamp&Sons online representation.	9
02.07.14	Mapping and discussion of other youth forums in contemporary art museums.	12
19.07.14	Portsmouth day trip.	8
30.07.14	Final session.	4
12.08.14	Visit to the Serpentine Gallery	4

Sessions		
Date	**Description**	**Attendance**
24.09.14	Taster Session. Introduction to Duchamp&Sons new members.	14
4.10.14	Art Licks.	5
8.10.14	*Gallery Tour* – Object-based discussion.	18
22.10.14	*Gallery Tour* – Introduction to Richard Tuttle work.	15
05.11.14	*Gallery Tour* – Preparation.	15
06.11.14	Public gallery Tour to Richard Tuttle's exhibition *I don't know: The weave textile language*, Whitechapel Gallery.	11
26.11.14	*Art Casino* – Issue-based project?	7
07.01.15	*Art Casino* – Vine videos and discussion.	11
21.01.15	*Art Casino* – Vine videos and discussion.	11
04.02.15	Meeting the staff. Tour to the Gallery. *Art Casino* – Mapping.	16
18.02.15	*Art Casino* – Writing briefs.	12
25.02.15	*Art Casino* – Final briefs.	10
19.03.15	*Art Casino* – Artists research.	6
01.04.15	*Art Casino* – Meeting Ruth Proctor.	8
15.04.15	*Art Casino* – Experimenting: Buttermilk drawings.	8
06.05.15	*Art Casino* – Experimenting: Fortune cookies.	9
20.05.15	*Art Casino* – Experimenting: Photo dice.	8
03.06.15	*Art Casino* – Visit to Ruth's exhibition *Putting it on*, Hollybush Gardens Gallery.	5
17.06.15	*Art Casino* – Curatorial decisions	8
01.07.15	*Art Casino* – Preparation for the public event.	6
04.07.15	*Art Casino* – Public event at the Whitechapel Gallery.	7
22.07.15	Final Session.	-

Appendix C. De/Construct – Group interview

This transcript was presented on the exhibition *De/Construct*, Duchamp&Sons with Nick Wood and Steven Morgana, at the Whitechapel Gallery, April-June 2014.

This conversation took place at the Whitechapel Gallery on the 5th of March 2014 during one of the Youth Forum meetings.

How would you describe Duchamp & Sons? Who are Duchamp & Sons?

Aditi: Duchamp and Sons are young people who look at art through... wait, let me just try again. I know what I am trying to say but it's not coming out. We're like a group of people who look at artwork but in a more modern way. It's not like we are subjective or anything but we look at things from our own perspective. If that makes any sense...

Migena: I know what you mean! I feel that when we look at art we always try to think of ideas for something else. So when we are looking at something, we are just like *we can use that, we can use that…* I think that's what we do.

Aditi: Come on Alyssa... You've been here just as long as I have!

Alyssa: That's true. I don't know. I'd say that as a youth group we do all sorts of things: working with artists, questioning, learning, making...

Aditi: I think we try to be our own artists.

Alyssa: Yes, because not everyone actually studies arts. So that's kind of nice, you have all sorts of backgrounds and ages.

Aditi: We love art, and the point of Duchamp & Sons is that you don't need to be good at art in order to enjoy it or be a part of it. You can look at art from different perspectives, and Duchamp & Sons actually encourages that even more. Yes, it helps us bring that out in public.

How does it feel to be part of a group?
Halima: It's like working, but if I am not particularly good in something I can still take part in

other things that I am good at. There's not one specific thing you have to do, there are other things you can do. And every time when you come you feel like you're involved and you're working with people. You always feel like you're doing something. It's not like you're sitting down and bored.

Aditi: We like each other strengths and weaknesses, so it kind of works out in the end.

Ateshaam, you joined last year, how does it feel for you to be part of the group?

Ateshaam: Everybody tries to bring out each others' best, and even if there is a weakness you know that to help you they turn it into a strength that you can use to contribute to the group.

Do you think it is important for art museums and galleries to have youth forums or groups?

Migena: Yes, because we are the future, the future generation. We have different ideas from the old ideas. Everything that's going to happen, it's going to be from us. So, definitely young people should be involved.

Halima: Yes, after coming here I found out quite a lot about the creative area I'd say. Working with galleries, working with artists encourages you, and you want to do more. You find out so much, even if you're not taking part. I'd say since I've joined I learnt quite a lot. Not just because I want to do fashion but I know so much more. It's motivating you. So yes, it is really good to have something like that for young people.

Aditi: We're in the situation where people don't follow their dreams anymore, they are more like – can't be bothered, there's nothing left outside there for me, especially artists... It really brings out the artists in the community. It encourages them to follow their dreams.

Now if we focus on the exhibition, how would you describe that process of making the exhibition?

Alyssa: Long...

Aditi: Long...

Migena: All these different activities that we have been doing so far to put the exhibition together, you don't really see it coming together until you finally see it, until it's open to the public. You can plan it, but you don't actually see it, you don't think it's going to be done next week. There's so much to do, so it happens really fast even if there is a long process. I feel like we don't have enough time. There's a lot to do.

What were your favourite parts of the project and the ones that you liked the least?

Migena: I like the experiments with the light, like the reflective surfaces. That was quite cool.

Aditi: The clay one was fun as well, when we were working with the clay. We were creating sculptures out of the modelling clay and then we put all of them together as a structure and then we dropped it down into pieces. And then we sliced up the ball of clay and made something out of it too.

And how was working with such a big group of 30 people?

Elida: That's the best part isn't it? Because you have lots of different ideas from everyone It was inspiring, wasn't it?

Halima: And to be honest I missed quite a lot, but when I came in everyone is like telling me, we did this last week or in the past we do this so I was kind of getting it and now I have an idea of what's going on

Aditi: I think the best part about it is that it doesn't matter what university you're doing, what college you are from, or who you are, all that matters is that we all have the same interest in art. No matter when you come in or whenever you go, everybody is so friendly that they would tell you what's going on anyway.

Alyssa: I think that it is hard though when you miss sessions. I know I missed sessions and when I come back I am like: *What?* But it is good that there are so many people, as everyone has so many ideas then it doesn't really matter in the end because you have enough people. If you had only four people it wouldn't really work but as you have thirty, then usually ten or twelve show up.

Halima: Yes because then someone can take over from you, and help you out. So you don't have to be like: *oh my days, what should I do?*

Aditi: sitting in the corner crying (laughs).

What do you think the role of the group was in making the exhibition?

Ateshaam: I think people won't realise when they see the exhibition how much of an effect we had on it. Because when you see an exhibition it is generally one or two artists, maybe more, but not necessarily people who are kind of practising artists. And I think that is interesting. It kind of broadens my perspective on what goes into an exhibition. It's not just one or two people, it's like a group. And there always something that you can tweak or fix, but the public won't see that it I guess...

And how was it working with the artists?

Aditi: It was fun! Wait, are we talking about the artists Steven and Nick? (laughs). The way I see it is that our ideas are the unmoulded clay and they are basically like the stencils. We put ideas on them and they bring it out into shape.

Migena: We were saying before that we don't know how the exhibition is going to turn out, but I feel like

the artists know how it's going to turn out, like they are not as worried.

Alyssa: I actually think that they are really worried because, it's their reputation, it's them who have to help deliver... they really sort stuff out.

Halima: They have been through this and they know how it should be. If it doesn't turn out right... yes, I think they have pressure on them.

Alyssa: Yes, they are not really nervous, it's not a big thing to get nervous about but I think Paul is worried if we are going to finish this on time.

Halima: The scaffolding one... I don't think there's something that can go wrong with that. It's simple.

Do you think it's important that visitors know that the exhibition was curated/made with young people?

All: Yes!

Migena: Yes, the TV screen is going to show the progress of us making the exhibition. I think that's a good idea.

And why is it important for them to know?

Aditi: I think sometimes you don't appreciate that there's a lot more behind the actual art piece... When you think of art you think ok there is some guy standing in the corner looking out of his window and just drawing, but no, that is not how it actually works these days. There is a lot more behind it and the moment that you suddenly realise it, you appreciate the artwork more. It's like the iceberg analogy, have you ever heard of that? It's like if you can't see what is underneath the water you can't understand why it's only that tiny bit at the top. Does anyone understand what I mean?

Alyssa: Yes, I think it's important because it shows people that it's not only famous artists that get

put into galleries, you can have young people who have ideas and thoughts, and can actually do things too. It's kind of nice and hopefully it can inspire someone.

Aditi: And show that they are not just a bunch of hoodlums who are running around the streets.

And would you like to know people's opinions after they visit the exhibition?

Aditi: Of course! Yes, it is always helpful to have their feedback. Constructive criticism is always the way forward.

Alyssa: Positive and negative.

Are you looking forward to show the exhibition to your friends?

Alyssa: Yes, actually I told all my friends yesterday to come to the private view.

Halima: And it's good to talk about, especially as I've got my interviews coming up, I can talk about the fact that I am working with an artist, creating an exhibition. It gives a good impression.

Migena: It's true!

This conversation was led by Carolina Silva, Phd candidate at Goldsmiths, researching young people's learning experiences with contemporary art.

Duchamp and Sons is led by Paul Crook, Whitechapel Gallery Curator: Youth Programmes.

Appendix D. Informed Consent

The informed consents were adapted to participants' age and the type of activity in which they were involved.

INFORMATION SHEET

Please read carefully the following information sheet and consent certificate. If you have any questions you can ask me (carolinasilva@gold.ac.uk).

Introduction

I am a PhD student from Goldsmiths College, University of London, where I am developing my research on youth forums in contemporary art museums. Youth forums are long-term programmes, developed usually during a school year (September to July), and give young people, ages 15 to 21, opportunities to think and learn about art and culture outside of formal education (school or college). My research will focus on the Whitechapel Gallery's Youth Forum: Duchamp&Sons.

Purpose of the research

As part of my research I have collaborated with Duchamp&Sons between November 2013 and July 2015. During this period I have worked with the youth curator, Paul Crook, and adjusted my research goals to the projects being developed by the group. Overall my research aims at better understanding: 1) the relations between museums and young people, and 2) the development of collaborative projects with artists.

Research Procedures

To accomplish my research goals I will use different sources of data. Research data refers to collected, observed and created information. The data I will use in my research includes audio records of the group discussions in the sessions; observations and notes from the sessions; online contents published in Duchamp&Sons' Twitter, Tumblr and Facebook pages; and video, written or visual contents produced by the group. Most of this information was not collected or created as research data but will be analysed and presented in my research.

Voluntary Participation and Right to Refuse or Withdraw

Your participation in this research is entirely voluntary. It is your choice whether to participate or not. If you choose not to participate your relation with the Whitechapel Gallery Youth Forum: Duchamp&Sons will continue and nothing will change. If you decide to participate in the research and latter change your mind you can always withdraw your consent.

Confidentiality and Sharing Results

Excerpts from the group discussions in the sessions and online communications may be included in the thesis, research reports, publications and or conference presentations to come from this research. In all of these cases your name will be changed, although your age and gender will be identified.

CONSENT CERTIFICATE

I have been invited to participate in Carolina Silva's PhD research about youth forums in contemporary art museums, as a member of the Whitechapel Gallery Youth Forum: Duchamp&Sons.

I have spoken to Carolina Silva about her research and her use of audio records of the group discussions in the sessions; observations and notes from the sessions; online contents published in Duchamp&Sons' Twitter, Tumblr and Facebook pages; video, and written or visual contents produced by the group. I understand that although most of this information was not collected or created as research data, it will be presented and analysed by Carolina Silva as part of her PhD research.

I am aware that excerpts from the group discussions in the sessions and online communications may be included in the thesis, research reports, publications and or conference presentations to come from this research, and that in all of these cases my name will be changed, although my age and gender will be identified.

Finally, I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I have raised have been answered to my full satisfaction. Furthermore, I understand that I am free to withdraw consent at any time and to discontinue participation in the study without prejudice to me.

With full knowledge of all foregoing I consent voluntarily to participate in Carolina Silva's PhD research.

Participant name:

Participant signature:_____

Date:_____