

# Arts Practice as the Daily Extraordinary: A Philosophy of Inclusivity

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## Abstract

To conceive a philosophy of art education that is removed from actual practice would belie the extraordinary experience of developing and making practice. In this article, I propose to explore the philosophical implications of art practice being an experience of the 'daily extraordinary.' A view of practice as being at once stretching and comfortable, takes the artist and viewer's responses to the strangeness of the everyday: the delightful, the shocking, or even the miraculous, in what appear to be simple and mundane experiences. If we perceive learning in the arts as a pursuit of ideas, affect and expression that occurs in regular practice, there is an inclusivity that renders both learning in the arts and philosophy of art education accessible to everyone. In this article I will refer to the Goldsmiths Centre for Arts and Learning's research programme of 2022–2023, in which events and connected teaching activities practised being *All For the Arts*. With visiting speakers, museums and galleries and postgraduate students, CAL researched how the vitality and challenge of art practice, which includes the individualities and expression of persons and histories made ordinary and invisible, could bring the value of learning in the arts to the fore. Including reflections from contributors such as John Baldacchino, A Particular Reality, Carol Wild, Danny Braverman, Raphael Vella, Kevin Tavin and Andrea Kárpáti, we explored inclusivity in art practice from the daily extraordinary of each speaker's developments in educational research. Also, in the company of representatives from arts organisations such as Entelechy Arts, Autograph ABP, Whitechapel Gallery, Young V&A and Bow Arts, we considered the amazing and essential factors of inclusivity in the arts – that could be encountered on a daily basis. I will gather meeting points here among this incredible range of contributors.

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## Keywords

All For the Arts, anti-racism, Centre for Arts and Learning, daily extraordinary, inclusivity, philosophy of education, practice research

## Introducing the daily extraordinary

In proposing a view of art practice and learning as ‘the daily extraordinary’, I am venturing into a theory that is at one with the multiplicity of practice that appears to mitigate experiences of the mundane, the normative and the static. Learning about and making art enables the conceptualisation and materialisation of the astonishing as much as the gathering rhythmic patterns of day-to-day existence. The daily extraordinary of making work, in close observation of our localities, the world around us, and the social systems we interact with, can be approached in dialogue with historical and contemporary philosophies. Arts educators and students might think of John Dewey’s ‘learning by doing’ laboratory schools in their pragmatic approaches (Sadovnik *et al.* 2017), the introduction of strangeness that Ranci re discusses (Ranci re 2010; Matthews 2021), the re-enchantment of everyday life encountered by Bennett (2001), or the intersectional approaches of Collins to the remarkable and wonderful protest interventions of art practice (2019).

With an ecological view, the daily extraordinary of art practice becomes wrested from the matrix of extractivist, colonial capitalism (Youdelis *et al.* 2021). Learning in the arts can return to organic originalities, to local perceptions and materialities. It can find loopholes in the present that have a temporal quality beyond the human, and can celebrate creative international exchanges, made with inclusive and effective approaches to new technologies (Bakke 2016; Gilbert & Matthews 2021). A philosophy of art education that acknowledges the daily extraordinary as an invigorating and stimulating, sometimes entertaining or expansive presence in art practice, can properly challenge the confining of practice to the exclusive and rare. Arts practice that anticipates the influx of new, step-by-step discoveries energises moments of imagination, revelation and realisation that may otherwise be missed in a society that rewards only the impetus to step on rebellious growing shoots that might be the beginnings of supportive heterogeneous existences.

Part 1 will present routes into a philosophy of arts practice as learning with the daily extraordinary, and Part 2 will investigate applications for this philosophy through examples in the development, creation, curation and distribution of arts practice.

## Part 1: philosophy of the daily extraordinary

The question of why arts practice is the daily extraordinary and not the interesting ordinary could be raised (Klostermann 2019). Therefore, I will explore the differences in emphasis and implications between these positions. To assert that art enables a revelation of the unknown (and sometimes the currently unknowable) in the momentary experiences of life is to recognise that arts practice records layers of expression and interpretation that would otherwise remain in the subconscious, in fleeting imagery and memories that are not communicated to others.

Many of our daily activities are habitual. They include the routes and methods we take to the places where we make work, the forms of creative warm-up exercises that we do, and the iterations of well-practised elements that articulate a style of practice that becomes recognisable. Yet even within those patterns of return and recognition, in the 'ritornellos' (Deleuze & Guattari 2013), that eventually become an artist's creative signature, there are moments of discovery that keep arts practice alive, fascinating and engaging. The photographer Henri Cartier-Bresson, in the early days of the twentieth century, stated that photography was about capturing 'the decisive moment' (Menezes 2017), a point of articulation when an existential intersection of experiences, ideas, happenings and materialities bursts onto the scene. In a photograph, that moment might be captured even with apparent simplicity. If the photographer was not present in that moment, it might have evaporated.

Perhaps it may seem that photography lends itself to the immediacy of the moment. Yet the extraordinary strangeness of the every day is also found in painting; this introduction of strangeness has continued beyond the well-known dream-like juxtapositions of the human and other-than-human objects, environments and life forms in Surrealism. For instance, the daily extraordinary is found in paintings that accumulate a more subtle uncanniness, such as Peter Dreher's fascinations with light changing on a glass of water (Dreher *et al.* 2014) – for differences in repetition (Deleuze 2001), and the textures revealed in breakthroughs among layers of paint. The daily extraordinary also emerges in sculpture, which addresses how objects that we see and use every day can become more than themselves in extended lives of experience beyond their initial usefulness. Sculpture also enables the creation of materialities that connect with feelings, memories, conversations and diffracting intra-subjectivities (Barad 2007), that may otherwise have become subdued 'muscle memories' (Cándida-Smith 2003), or may have been unnameable in verbal discourse (Matthews 2021). Then again, in addition to gathering the fullness of the artist's imaginative experience of their time and place, the artwork lives beyond that moment – beyond the assembled minutes, hours, days, months or even years it took to make the work, and often in contexts beyond the artist's presence (Barthes 1977). Therefore, the significance of artworks continues to be interpreted, in a dialogue between the context of the artist's time, and the viewer's contextual standpoint.

Transient or durational qualities of the built and natural environment are illuminated in a spatialised art beyond the artist. The act of seizing a space from the French 'surprendre' is the origin of the English word surprise. Site-specific work, installation, take up the everyday material characteristics of a space, and makes a newly inventive immersive experience that opens up alternative perspectives, adding interpretive elements that invest in meaningful interactions to re-evaluate 'ordinary spaces'.

The additional dimensionalities of performance, sound and film, create an enfolding time-within-time and world within worlds, where an audience might release their daily concerns and become re-encharmed with life (Bennett 2001). Performative practice situates the artist and audience among the 'larger than life' – the more-than-human – in what Zollinger *et al.* (2022) have called, 'Lichenizing pedagogies' – that reach out into the unknown and weather all sorts of conditions as lichen do. Artist educators and students are also reaching into computer-generated processes that offer multiple experimental versions of artworks on a daily basis, appearing and being remade in an instant. More traditional art forms are either

attempting to distinguish themselves from AI or to embrace it as ‘additional intelligence’. In all of these forms of practice, the seeds (or generative principles) of imaginative responses to major social issues can be found, in aesthetics of the strange, sublime, the comforting and the affective, in ways that intermingle with the sensory storying of everyday experiences.

In the challenging times for art and design education, art educators and artist-teachers hold on to the gems of scintillating breakthrough, that can appear extraordinary, amid the expectations of regularity, transparency and standardisation, in sparse little blocks of lesson space. When an arts educator finds a pedagogical approach that reaches across the blocks and obstacles to enable energised and empowered learning, and when a student finds a way to weave a web of interest and delight across a cloudy or oppressive gap, one could say that they are capturing the daily extraordinary of practice in art, craft or design.

### Scenic discoveries and decision-making

Action, doing, exploring and investigating are all implicated in the daily extraordinary of practice and in the pragmatism of learning by experiencing arts practice, by risk, chance and error (Dewey 2005; Biesta 2014; Adelman 2020). Beyond the role of the teacher, the artist or student sets themselves a learning task that gathers in dexterity and articulation the more that it is practised, building in chance and error as scenic discoveries erring from a regulated pathway. So that, with the accumulation of each daily step, an artist may look back along their route, methods and processes of travel, with artworks as placemarkers in creative processes.

The activity of learning about and making artworks may be experienced as lifting subjectivity above the ‘factilities’ of existence (de Beauvoir 2015; Matthews 2019, 2024); yet it might even be in the practical arrangements of space for making work that the realisation of intentions and specificity in practice (Stengers 2005) produce that enticing yet elusive attainment of ‘originality’. The ‘surprendre’, as a surprising happening that appears to originate itself, is therefore revealed in the day-to-day zones of active making. Nevertheless, practice may become so wrapped up in its extraordinary revelations to self and to known audiences that its rays of illumination become exclusive.

Similarly, galleries and museums have to question choices made in the spatial organisation and framing of their collections and consider how exhibited artworks might generate public dialogue about the work’s cultural contexts. This problem for curating the presentation of arts media so that choices made about what is shown to the public illuminate the previously hidden is an instance of how a philosophy of arts practice as the daily extraordinary also needs to be a philosophy of inclusivity.

### Becoming reflective and developing criticality

As stated in the introduction, the Centre for Arts and Learning at Goldsmiths focused on issues of inclusivity in the *All for the Arts* programme of events in 2022–2023. In addition to problematising differences in ‘transversal politics’ for egalitarian interpretations of what inclusive arts practice could be (Meskimmon 2020), CAL speakers and audiences explored how criticality around issues of inclusivity could be developed and reviewed in curatorial practices. I will go into some detail about revelations that took place in this series of events in the second part of this article. Here, my argumentation about the daily extraordinary as a philosophy of inclusivity connects with the problem-posing approaches of critical pedagogy via Freire and hooks.

I have previously written about how Freire raised the sensory literacy of oppressed groups of people by including their songs and poetry as the beginnings of verbal literacy and vocal presence in society (Matthews 2021). Freire observed how these creative refrains, which Deleuze & Guattari (2013) would call 'ritornellos', urged forth the confidence, flow and momentum towards verbal literacy. In my view, the daily extraordinary of creative practice acted as at once a sensory stimulus for awakening consciousness, and a reminder of the special substance and traditional knowledge that Freire's identified oppressed groups could contribute, as they started to name their terms for critical consciousness (Freire 2007) and vocal social presence.

Likewise, bell hooks recognised the extraordinary acts of balancing that women of colour have enacted in navigating experiences of inequality, to 'piece together' glorious memories and the continuing presence of diverse origins in textiles art forms (hooks 2019). Depictions of 'herstories' beyond living memories (hooks 1995), in textiles and photographic 'histographs' (Hall 1993), gather the remarkable, exceptional and wonderful to materially celebrate black lives.

In art education and in the creative industries, the presences and histories of people of colour are becoming increasingly centralised by the work of artists who make visible, compelling, memorable narratives for people who, for centuries, have been minoritised and made invisible by colonial cultures. Here, a philosophy of arts practice as the daily extraordinary can look to the 'creative social action' (Collins 2019) of protesting feminists of colour, who have interjected acts of unexpected daring and dissonance in artworks, songs and banners.

Additionally, exclusive pedagogical practices in visual and performing art forms have to be challenged. Low-income students of all ethnicities often have not had extracurricular arts experiences, inspiring travel opportunities and parental support for creative educational opportunities. In comparison, culturally and economically supported peers can draw upon these experiences to convey rounded subjectivities and their individuality (Stubbs & Murphy 2020; Matthews 2023).

A philosophy of arts practice as the daily extraordinary recognises that artists, educators and students do not have to travel long distances to discover delightful, enchanting, resonances via making and reflecting on making. The immediacy and immanence, the profound connectivity of local surroundings, make decisive moments in feeling and thought. For instance, I held an apple that had fallen from a tree: the ordinariness of a red, blushing surface, the roundness of its form, is so often captured in paintings and historical artworks. The apple is insistently present in the work of sculptor Barnaby Barford, whose ritornello of 'The Apple is Everything' (Barford 2023) includes the fruit's spring into life and its wrinkled ageing. Additionally, the remarkable work of Nabil Ali includes 68 apple artworks made with ink from the bark of a clone of Newton's apple tree (Russell 2023). Of course there are many other fruits: I optimised a clementine in paintings (Figures 1–3). To decentre this European motif of discovery, it could have been kumquats or a mango in Asia, where 'The Big Mango' swaps for the Big Apple of New York; or a papaya in South America, a fig in the SWANA region or a baobab fruit in Africa. The point is that the ripe fruit represents a moment of daily extraordinary presence and discovery in that localised instant.

## The locality, the world around us

This discussion of the extraordinary as the unknown within the familiar locates the defamiliarisation of familiarity in art practice as a learning experience

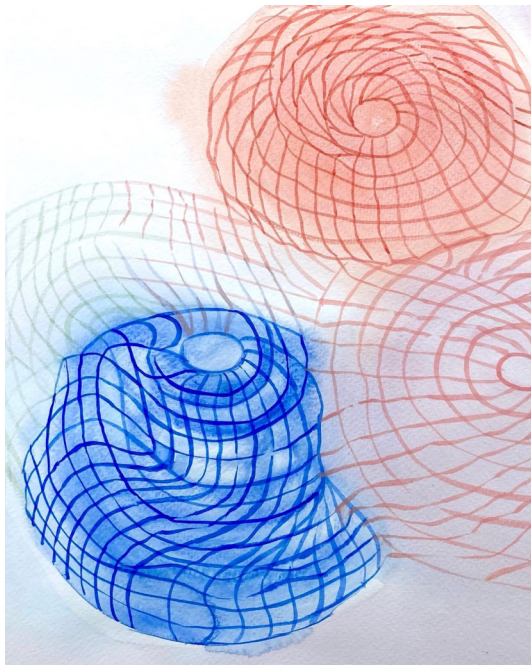


**Figure 1**  
Clementine, Miranda Matthews 2024, Watercolour.



**Figure 2**  
Optimised Orange, Miranda Matthews 2024, Watercolour.

(Mannay 2010; Rancière 2010; Matthews 2022), the *rétrové* or re-found and resituated illuminates different properties and facets of that which we had thought to be already completely iterated and experienced. The defamiliarisation of locality



**Figure 3**  
Optimised Orange, Miranda Matthews 2024, Watercolour.

brings this article's argument to ecological philosophies of education and to the re-learning, grounding practices of what Nardi (2019) calls a 'post-growth politics' to counteract neoliberalist performativity and global depletion, urging art and design to take stock of what remains to be seen in the natural environment, as it battles the unattended, polluting creations of humankind. For us to live on Earth, is a daily feat of incredible existence in itself. Ecological arts practices that include learning about climate injustice in the creation and distribution of artworks, are really making life liveable for human and other-than-human beings.

At this stage in the argument, I will bring into discussion exemplifications of arts practice as the daily extraordinary that was brought to the fore in the Goldsmiths Centre for Arts and Learning's *All For the Arts* series of events and collaborations.

## Part 2: exemplification in practice

This part of the chapter builds the philosophical dialogue by entering into a conversational analysis of connections between points and issues discussed by *All For the Arts* speakers and an inclusive philosophy of arts practice as the daily extraordinary.

### John Baldacchino: art's exiting into the world

John Baldacchino, co-editor of this special edition, presented his thinking on *Arts Exiting Into the World: Willed Strangers in Pursuit of Inclusion* (Baldacchino, CAL, 1/11/22). Baldacchino discussed how inclusive arts practice acts to alter patterns of

othering and make *Art's Way Out* (Baldacchino 2012). Referring to Greene's existential view of inclusive freedom (1988) and hooks' *Outlaw Culture* (2006), he talked about how including the artist and audience into a wider world, is an 'exiting into the world'. The artist may feel that their practice has evolved a dialogical relation with the arts practice of others, it may seem totally within the range of the usual – as habits and styles of practice develop; though artists will challenge the habitual in their practice to find nuances of expression within their sensory languages.

For an external audience, those regular practices could seem, all at once, to be extraordinary, or the audience too could have got to know the artist's work over a period of time, building its particularities into known cultural terms of reference. So for Baldacchino, the arts need to 'exit into the world' to be met as the 'pagan', the non-ordinary, the worlds of difference within society. When the arts in social practices open their walls to consider how to 'take liberties' (Greene 1988) with inclusion, expressive power and diversity, access and participation can demonstrate how schools, universities, galleries and museums can become safer spaces for difference.

When developing this paper, I went to a painter friend's exhibition titled *Out-and into the World* (Tim Parr, Icetank, 25 Jan 2024), which relates to the daily extraordinary of art exiting into the world. Tim Parr had made paintings, over 2 years, of workers in working-class occupations, viewed from extraordinary angles above, and acting out their work in a frame within the painting (Figures 4 and 5).

Sometimes, other framings leap into Parr's work beside the workers, as in his painting of kumquats (Figure 6). Parr had gathered all these paintings, hidden for 2 years in his own space, and brought them out into the world. This creative action enabled a surprisingly different view of workers in 'ordinary' jobs who usually carry out their daily activities out of the limelight. Parr's paintings include their social



**Figure 4**  
Plumber, Tim Parr 2022, Oil on Board.





**Figure 5**  
Pink Wedge, Tim Parr 2023, Oil on Board.



**Figure 6**  
Kumquats, Tim Parr 2023, Oil on Board.

roles in an activated aesthetic space, within exhibition cultures in which they are also mostly behind the scenes.

Returning to CAL's *All For the Arts*, Following Baldacchino's philosophy of willing the historically othered into the acceptable and the valued in society, and artists exiting into the world to communicate through their artworks, Özden Şahin

presented her reports co-authored with James Bulley on, *Creating Practice Research* (Şahin 2022). Bulley and Şahin's reports (2021) challenge the othering of practice research, centralising responses to these questions: (1) How does practice research enrich our ways of knowing the world? and (2) How can these be shared? (Şahin 2022, 2.05 mins). In these reports, the qualities of research in which the questions, gaps and focal issues are located in the process of making work are identified and defined. The authors intended to provide supporting literature so that the inclusion of practice research in fora such as the Research Excellence Framework (REF) becomes fully understood and equally validated. They state, 'In practice research forms of intuitive, embodied, tacit, imaginative, affective and sensory ways of knowing can be conveyed' (Bulley & Şahin 2021) 'which are overlooked in traditional frameworks' (Şahin 2022, 17.50 mins).

Philosophy of arts practice and learning as the daily extraordinary locates how practice challenges and creates space around social expectation, seeking beyond, beneath and above, diverging and returning, not always linear – or even circular in its iterative processes. 'Practice research recognises the non-linear aspects of many research inquiries.' (20.20 mins).

An example of how art practice research locates the extraordinary within the familiar and the taken for granted is *The Toaster Project* by Thomas Thwaite (Bulley & Şahin 2021). Thwaite's research into how to recreate an ordinary toaster from scratch took nine months and cost 250 times the store-bought toaster. He dismantled the toaster into its constituent 404 parts and tried to make and assemble all of these elements. In this practice research journey that took him to remote places in the UK, Thwaite discovered that he couldn't make plastic without industrial machinery, getting quickly to the ethics of recycled plastic. He found out that one can smelt metal at home using information from a 15th century treatise. The result of this extraordinary endeavour is an artefact that looks partly as though it has melted in its own toasting, and can be seen as a celebration of persistence and finding out, and of reclaiming individuation over mass production.

Linking to my view of practice research as the daily extraordinary, and Baldacchino's treatment of art's exiting into the world, are ways in which arts practitioners can reveal that the quotidian 'reality' of post-colonial social constructions is a fabrication of omissions.

## A particular reality and anti-racist learning

A particular reality (APR) is a group of anti-racist fine art students, alumni and lecturers at Goldsmiths, University of London, Kingston University and Manchester Metropolitan. APR collaborated with CAL in an Art, Learning and Anti-Racism Symposium (12/12/22). The presenters discussed the forces of inclusion and exclusion that art students of colour experience. In a similar way to creating a 'salon des refusés' (Wilson-Bareau 2007) or an acceptance of the worldly pagan outside western organised religion and social governance (Baldacchino 2022), Alice Sun and Will Rose explored 'Shifting the Margins' for marginalised people, with an imagined 'school of the damned'.

In creating this new de-schooled art school (Illich 1971), Sun and Rose questioned whether they could open 'the school of the damned' to everyone, or if it could be limited to a small group, and how the ethos would be presented to the students. They communicated the difficulties of leaving art school and exiting into the world, to take the daily extraordinary of their often rebellious practice into new social frameworks. 'It's like [art students] came out of a system and they want

to break out of it, but they don't know how to break out of it' (Sun & Rose 2022, 3.28 mins).

In the performative experimental pedagogies of APR assembled arts activism about regular oppressive experiences become a revelatory inquiry that is also entertaining and full of laughter, as when Sun and Rose invited everyone to perform being part of a social machine.

The next exercise I have is something called the machine. So this is something where one person starts as the stimulus, the first piece of the machine. One by one we will all attach ourselves in a repeated movement and sound, onto the machine, until we are one combined functioning machine. (24.05 mins).

The actions and vocalisations chosen by participants satirised the difficulties of making educational systems that work well for everyone. Culturally diverse participants enacted their choice of 'ritornello', in a non-functional machine. This collaborative pedagogical action emphasised the importance of listening to the issues that keep coming up and providing space for creative self-expression in anti-racist art education.

With a view towards art and design learning spaces becoming more inclusive, Sandhaya Gurung and Warsha Ahmed problem-posed the question, 'What does an anti-racist classroom look like?'. They reported on a workshop with school teachers and students. Gurung and Ahmed said, 'Within the workshop we were allowed the freedom to imagine our perfect classroom and school structure.' (Gurung and Ahmed 2022), with the voiced intention of, 'Trying to get rid of Eurocentric ideas in art and learning' (3.00 mins). Participants were given an image of a classroom emptied of its furniture so that they could draw and write additions to this image that would envisage how more lateral anti-racist spaces could be created in schools. Imaginative additions to the classroom 'pieced together' (hooks 2019) a new 'daily extraordinary', to counteract the racial minoritising and othering that can happen in what is perceived as 'ordinary' school experiences.

APR practice researcher Xuan Yeo presented how she uses social practices familiar to her, that may have been unfamiliar to her research participants but encourage the social conversational exchanges that can emerge in the process of sharing food – and trying new kinds of food. In her *Outstretched* practice research, Xuan holds conversations about serious issues for staff and students of colour. Conversations with PoC staff before and after the pandemic, 'took place with food, specifically food that I was familiar with, that I used as instruments for healing' (Yeo 2022, 8.50 mins).

Creating a mealtime as an art practice research experience, exploring foods that are familiar to the artist, and sharing among others, creates what could be experienced as an extraordinary space within familiar social practices. As participants share the delights of Xuan's familiar foods, they defamiliarise with uncomfortable issues of labour and work and are able to release those tensions.

Anti-racist arts practices such as these are temporarily enabling release from persistent mechanisms that structure oppressive situations, freeing energies and thought to be applied in alternative scenarios of possibility for and value of, the arts in society. APR's approaches to exploring how practice research and pedagogies can release minoritised groups from standardisation, exclusion and othering in schools and universities, bring enriching, sensory and aesthetic materialities into

the fabric of existence. Perhaps a parallel can be seen here with Carol Wild's research of *Artist Teacher Practice and the Expectation of an Aesthetic Life* (Wild 2022).

### **Carol Wild: playful and heightened aesthetic life**

Wild's argument for centralising the importance of aesthetic living among artist teachers connects with the ways in which APR playfully visualise spaces of learning, to render them more inviting to students and more inclusive, through sensory and aesthetic additions to daily learning experiences. Wild said in her presentation to the Centre for Arts and Learning,

Artist teacher practice holds open a space of playful inquiry through which the order of art and design education may be reconfigured, bringing minor relations and ways of being to the fore. (Wild 29/3/23, 4.00 mins)

The 'minor relations and ways of being' that Wild theorises through research with artist-teachers connect with my view of arts practice and pedagogies as holding the daily extraordinary, of granular moments, referring to the 'political ecologies' of Bennett's 'vibrant matter' (Bennett 2010) for aesthetic, enlivening, material realisations. Wild's approach can also be compared to Baldacchino's view of art's exiting into the world. Wild proposes that 'an aesthetic life is one of heightened encounter with the world' (Wild 2023, 6.05 mins), while Baldacchino observes art's exiting into an educating world of inclusive wider connections.

In Wild's view of an 'aesthetic encounter', the sensory, haptic, enlivened qualities of the participatory learning experience are 'attuned' in connection with the arts, and affective resonance with the processes of nature, of life and also processing experiences of loss and end of life. The removal of 'expectation of an aesthetic life' – as in the removal of expectation for all young people to experience learning in the arts at school (Matthews 2018) reduces the quality of life and brings the limiting conditions of being 'dulled to the world' and 'restricted to existing ways of being' (Wild 2023, 6.20 mins). Without affirmation of aesthetic heightened sensory experience, the life-affirming benefits of the arts are seen as optional extras – when they need to be recognised as integral in contemporary and future curricula.

### **Raphael Vella, Andrea Kárpáti and Kevin Tavin: art and international inclusivity**

To further debate international issues of inclusivity in the arts and learning, and bring what might seem extraordinary to audiences not familiar with the geo-cultural ways of being explored through arts practice, Raphael Vella, Andrea Kárpáti and Kevin Tavin took part in a Centre for Arts and Learning panel (2023, 14/06/23). They asked each other questions to raise issues of significance and share their research projects. Tavin asked, 'What are some of the differences and similarities between art education for social justice and socially engaged art, across Europe and the US?' (8.25 mins).

Vella observed the significance of dialogical processes in art education for social justice, as well as socially engaged art, however, Vella notes that action has to emerge from the discussions: 'Dialogue is in-itself insufficient as a kind of action. It needs to lead to some more concrete process' (9.35 mins). The materiality of art practice, its relation to environment, space and audience, adds to the 'concrete' presences and happenings in art practice and practice research.

Kárpáti connected with a philosophy of arts practice and education as the daily extraordinary, observing the significance of choices made by practitioners in discussions of socially engaged and socially just art.

There has to be a field study to find out about life themes, motifs, that contemporary artists find important and filter through their styles and artistic intentions. And then the work arrives at the museum. The disadvantaged community may not be discussing it of course, but experiencing it. (1 hr, 11 mins)

However, with active critical pedagogy, members of disadvantaged communities could be empowered to discuss artworks as a new, potentially strange and extraordinary experience – in connection with their own worlds of experience. Problematics associated with intentions to heighten the aesthetic lives and recognise the social realities of diverse communities were also brought into discussion by curators and artists working with me on Critical Pedagogy in Contested Spaces for the MA Arts and Learning (MAAL) at Goldsmiths. Philosophies referred to in this programme connect with an expanded view of critical pedagogy informed by Freire, hooks and Rancière, as well as drawing upon philosophies of equality, accessibility and inclusion in posthumanist theory via – for instance, Deleuze & Guattari (2013), Manning & Massumi (2014), Bennett (2001, 2010), Braidotti (2013), Atkinson (2018) and Matthews (2021).

### Realising inclusive critical pedagogies

Before gathering my conclusions, I will relate here to collaborations with galleries and museums in critical pedagogies with an *All For the Arts* approach that exemplifies the daily extraordinary in practice, pedagogy and research.

The art, learning and anti-racism approach of APR is co-convened by Ali Eisa, who lectures in Art at Goldsmiths and was also working in education and outreach at Autograph ABP in 2023. Ali facilitated a workshop on *Rights, Race and Representation* at Autograph, for MAAL students, relating to Sasha Huber's exhibition *You Name It* (2022–23). Huber contests the naming of geographic places after colonialists and racists, such as the climate scientist and scientific racist Louis Agassiz. In extraordinary acts of creative resistance, Huber's 'creative social action' (Collins 2019) has taken the names of enslaved people to the peaks of mountains and re-named them. The Agassiz Horn becomes Rentihorn in Huber's naming of terms, thereby envisioning a climate justice that celebrates and elevates those who have been historically systematically othered and oppressed.

With a different approach to reconfiguring institutional naming of terms, looking at how we might contest and debate statements of inclusivity made by schools, universities, museums and galleries, Richard Martin at Whitechapel Gallery took the gallery's statements about art, educational experiences and inclusivity and invited the MAAL students to take physical standpoints as points of agreement or disagreement with the statements. The daily and ordinary act of deciding where to physically stand in a classroom became an activated and politicised choice.

At the LGBTQI+ archives and library of the Bishopsgate Institute, MAAL students explored the histories of oppression and enforced normalisation alongside the daily extraordinary of creative expressions of diverse sexualities around a rainbow spectrum. This workshop was convened by Stefan Dickers and Michelle Johansson. Then, at Bow Arts, Helen Bradbury talked about how important it is to

inquire about and respond to the needs of schools when teachers and students engage with galleries, challenging the view that they already know what is best so that artist teachers' feelings, knowledge, and affective relation to practice and learning to become more central to learning engagement in galleries and museums. These approaches from gallery educators address the issue raised by Kárpáti's observation on including artists' aesthetic, material decision-making as 'themes and intentions', in ways that could relate to the lives of communities for widening audience participation.

Enabling ownership for young people in decisions made about their learning opportunities includes a shift in priorities, and listening to the visions for change, to the playful interactions and visualisations that young people and students create. Practising a reversal of perceptions to centralise the rights, interests and learning opportunities of young people, Catherine Rittman Smith and Alex Newson from the Young V&A talked to the CPCS group about 'the ethics and realities of curating with and for young people'. Catherine said, 'It feels like there is something about children's rights to be able to access the focus of our collection.' Children's rights in relation to the experience of national collections are at once to be considered in this instance as of day-to-day significance, but also as having the potential for extraordinary re-design of learning content and cultural spaces.

## Conclusion

In this article, I have shown how art practice and pedagogy navigate the othering and standardising structures in society, bringing to sensory and sentient presence the minoritised and the overlooked. This investment in sensory repositioning can act to energise and integrate, inform and challenge. When viewed as the daily extraordinary, expectations of difference and inclusivity can be viewed as part of the fabric of an aesthetically attuned (Wild 2023) approach to lifelong learning that is open to new experiences, alongside the comforting self-mastery of subtly developing material, expressive and affective 'ritornellos' – as habits and styles of practice.

The re-emergence of memories and feelings when developing arts practice can be seen as bringing new iterations of self to interact with worlds of immersive experiences. In addition, I have shown here how the quotidian rhythms of practice call upon inventive life balancing and re-organisation to arrange spaces for making and sharing practice. These acts of balancing 'piece together' a defamiliarised familiarity (Mannay 2010; hooks 2019) that helps us to view the gaps in our articulations of sensory experience, and form narratives that build bridges to new knowledges.

Artists and arts educators find ways of revealing the extraordinary in every day, that is seen, felt and heard in the changing every day of epistemes and eras (Foucault 2007). Art brings imagination and curiosity into explorations of the local and international. Eco-systems of cultural dialogue, viability and economic participation are created as artists take courage and learn how to reach out into the world, challenging systems of exclusion and historical status barriers to cultural participation beyond limiting expectations (Baldacchino 2012, 2022; Parr 2024). Art and artists find connectivity, dialogue and shared practice – swapping othering for inclusivity and meeting points (Matthews 2023).

Art is the daily extraordinary, but one cannot 'read all about it' since there are always new turnings in practice and different moments to capture when the artist, the educator and the audience tune in to the granular, median and macroscopic of process and artwork. Reaching beyond their maker, artworks can move 'out there' after their time of creation into a newly inclusive naming of values and terms. Why do these extraordinary acts of creativity so often have to be moved to social margins? Everyone who is not on the mainstream neoliberal guest list has had to look for ways of reaching out to one another, had to keep their starlight, their sunrays and deep-time darkness, their waterfalls within, holding on to them for a right time. Now is often the right time to express it all, in a new day.

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