



# PEDAGOGIES IN THE WILD

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The 2019 SA Deleuze & Guattari  
studies conference



# **PEDAGOGIES IN THE WILD**

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**CONFERENCE PROGRAMME**

# DAY ONE (5 December)

**8:00 – 9:00: registration and tea**

**9:00 – 9:30: welcome**

**9:30 – 10:30: First keynote: Alex Taek-Gwang Lee**

**10:30 – 11:00: tea**

**11:00 – 12:30: session 1 and session 2**

**12:30 – 13:30: lunch**

**13:30 – 15:00: session 3 (audiovisual session)**

**15:00 – 15:30: tea**

**15:30 – 16:00: closing & open floor for questions, thoughts, feedback, etc.**

**19:00: Conference dinner - details to be announced**

# DAY TWO (6 December)

**08:00 – 09:00: Second keynote: Hannah Stark & Tim Laurie**

**09:00 – 09:30 tea**

**09:30 – 11:30: session 4 and session 5**

**11:30 – 12:30: lunch**

**12:30 – 14:00: session 6 and session 7**

**14:00 – 14:30: tea**

**14:30 – 15:30 Third keynote: Koichiro Kokobun**

**15:30 – 16:00: closing**

*“We never learn from the dictionaries our teachers or our parents lend us. The sign implies in itself a heterogeneity of relation. We never learn by doing like someone, but by doing with someone, who bears no resemblance to what we are learning.”*

***– Gilles Deleuze, Proust and Signs***

# **SESSIONS AND ABSTRACTS**

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# SESSIONS: day 1

## **Session 1: 11:00 – 12:30 [Room A]**

- Anné Verhoef – *A Wild Pedagogy in Radical Immanence*
- Chantelle Gray – *A Chemical Love Story: Considering Microdosing as Somatechnic Individuation Vis-à-Vis the Philosophy of Simondon and Deleuze*
- Bert Olivier – *A ‘people to come’: Sense8 as (critical) ‘minor cinema’*

## **Session 2: 11:00 – 12:30 [Room B]**

- Nikki Rotas – *Partial Objects and Loose Parts: Activating Childhood Play through Ecological-Pedagogical Thought*
- Alison Warren – *Reconceptualising Pedagogy and Love in Early Childhood Teaching Using Rhizoanalysis and Cartographic Concept-as-Method Methodology*
- Rebecca Christ & Candace Kuby – *Navigating and Negotiating Qualitative Inquiry*



**Session 3: 13:30 – 15:00 [Room A - audiovisual session]**

- Aragorn Eloff – *Modular synthesizer as abstract machine: a sonic pedagogy of complex systems*
- Delphi Carstens and Mer Roberts – *Spectral Exotica & Trickster Pedagogies*, with a screening of *If AI were Cephalopod*
- Masayuki Iwase – *Calling for 'the Otherwise Other': Educator-Learner Affective Engagement in Collaborative Digital Video Making*

# SESSIONS: day 2

## **Session 4: 9:30 – 11:30 [Room A]**

- Mehdi Parsa – *Empiricism and Experimentalism*
- Karolien Perold-Bull – *Becoming Designer/Researcher/Teacher: A New Materialist Perspective on South African Higher Education*
- Marcelina Piotrowski – *Pedagogy of the Concept: Philosophy as Horror, for Education in End-Times*

## **Session 5: 9:30 – 11:30 [Room B]**

- Liezl Dick – *Architecture, ethics and pedagogy: an exploration of the re-diagramming of spaces at the University of the Free State*
- Rebecca Pointer – *Becoming octopus: indigenous knowledge and green leadership*
- Silvia de Riba Mayoral and Beatriz Revelles-Benavente – *Decolonizing Affective Pedagogies*
- T Susanne Ferwerda – *Blue Materialisms. Knee-deep in the Rising Waters of a Screaming Earth, Who is Listening?*

**Session 6: 12:30 – 14:00 [Room A]**

- Eric Harper – *Rooting in Sea: Pre-individual Bodies of Thought in Deleuze, Guattari, Fanon and Glissant*
- Sunny Tsai – *Fluid Containment: A Taoist Interpretation of Univocity through Taichi*
- Matt Lee – *I can't breathe (Skype/video)*

**Session 7: 12:30 – 14:00 [Room B]**

- Raewyn Martyn – *How Can Affect Be Used as a Methodology?*
- Shruti Nagpal and Sneha Verghese – *Technology and Infrastructure in Indian Classrooms: Creating Societies of Control or Promoting Co-Creation of Knowledge?*
- Jonas Mikael – *Thinking immanence in outdoor and environmental education through the concept of ecosophy*

# ABSTRACTS

## **Delphi Carstens**

### *Spectral Exotica & Trickster Pedagogies*

This paper is about generating pedagogical encounters with dark, vibrant and tentacled more-than-human agencies; ghosts and monsters that call us toward an indeterminate future. Such encounters invoke the spectral in the context of the ecological and extra-material: from the electrical pulsations of alien artificial and biological life, to the impenetrable mnemonics of more-than-human assemblages that animate the circuits of late capitalism. This paper suggests a spectral pedagogy that draws on a particular segment of the third plateau of Deleuze and Guattari's *A Thousand Plateaus* (1988). Using Professor Challenger's delirious ritualised lecture on the Earth as a spectral body without organs, I suggest ways in which uncanny more-than-human assemblages and exotica can be productively absorbed and enmeshed into an uncanny pedagogical generativity that resists the 'capitalist realism' that threatens to undermine contemporary higher education (Fisher, 2009). As a means of resisting the logic of capital, the fictional pedagogue, Prof Challenger, challenges pedagogues to develop, as an urgent matter of survivance, the imaginative capacities of their students. What Murray Shanahan (2016) terms 'conscious exotica' – non-human intelligences and memory-systems that exceed the bounded and embodied criteria of human experience – suggest one way in which pedagogy might productively heed Prof Challenger's challenge, and in the process generate new landscapes of possibility at odds with the entropy of capitalist realism. Conscious exotica, as Shanahan and others such as Marta Halina (2017) describe them, are spectral and trickster-like, adding an expansive, tactile and sinuous materiality to our ways of looking-feeling and making sense of the world. They also critically trouble normative constructions of history, temporality, genealogy and identity. As Deleuze (1994: 37) writes, it is a peculiarity of all hybrid chimeras, tricksters and demons (or rather 'daemons') to "operate in the intervals ... to leap over the barriers or the enclosures, thereby confounding the boundaries between properties." In this paper I wish to tease out some of the confounding and potentiating capacities of such spectral exotica, using a sequence of manipulated images by the artist Mer Roberts as talking points. Robert's imagery compliments the notion of a spectral / trickster pedagogy that I wish to develop from Prof Challenger's geophilosophy and Deleuze's 'demonology.' In the process, I draw on African trickster narratives that "poke, play with and shatter assumptions of origin and boundary" (Pelton 1980:105). Spectral exotica, as I argue, are not the exclusive product of the western scientific or theoretical gaze; rather, as I demonstrate, they represent curious amalgamations of technology and magic/shamanism as well as human and more-than-human processes that can be found in African and many other indigenous world-makings. As tricksters, spectral exotica demonstrate "the peculiar unity and persistence of the liminal" (Pelton 1980:105) as well as the importance of the uncanny and spectral to a pedagogy conceived of in a Deleuze-Guattarian sense (Ramey, 2013).

## **Rebecca Christ & Candace Kuby**

### *Navigating and Negotiating Qualitative Inquiry*

We have been teaching qualitative inquiry courses together and apart since 2015. After one such course, we asked students: “Have you come across any roadblocks or hurdles since [the course] in regards to your research, and how did you navigate those times?” Harriet (all student names are pseudonyms) surprised us, proclaiming that “That assumes that I am navigating around them rather than feeling stuck.” We had assumed students were able to navigate; we had also assumed that students were navigating rather than doing something else. As Gigi responds, “I navigate but I also negotiate.” This gave us an entire other word to consider. So, we take a closer look at these words—navigate and negotiate—and their definitions and etymologies in order to find meaning and trouble their meaning at the same time, especially relating to pedagogies of qualitative inquiry in higher education. In thinking about/with navigate (meaning, for example, “plan and direct the route or course of a ship [...] especially by using instruments or maps”), we are drawn to Deleuze and Guattari’s (1980/1987) notions of mapping to (re)consider the relationship of maps coming to be (and what they produce); we see notions of maps—not as keys to finding one’s way—but rather as “open and connectable in all of its dimensions; [they are] detachable, reversible, susceptible to constant modification” (p. 12). And, so, we wonder what maps we are co-creating as instructors of qualitative inquiry and what they produce for students, the communities we research with, and academy. And thinking about/with negotiate led us to Derrida (2002), where he reminds us, “there is always something about negotiation that is a little dirty, that gets one’s hands dirty” (p. 13). Similar to Derrida (2002), we feel as though, “the word [negotiate] imposed itself on [us]. [We] did not really choose it” (p. 12); it came to us when Gigi intervened in our interview and introduced this new concept to our thinking. In this presentation, thus, we map how students navigate(d) and negotiate(d) our course, the politics of the academy and their committees/fields, and their identities as researchers. And, with these ideas in mind, we listen to Anna who states, “Even if the ship is sinking, ...there are enough people on board to, like, plug the hole.” We are surprised by the ship metaphor, but in returning to the etymology of navigation, we are reminded that to navigate comes from components that mean to drive a ship. This is helpful in thinking about navigating a course—thinking about students navigating (driving) themselves through our course (class) or along a course (a path, a map) with/in the academy and/or the world. Anna alludes to a difficulty—the ship sinking—but also a navigation with/in relationships—enough people on board to plug the hole. So, we wonder, what if navigating was not really all about “driving” actual ships at all, but rather “driving” relation-ships? And how might our pedagogies of higher education be different if relationships were our driving force?

## **Liezl Dick**

### *Architecture, ethics and pedagogy: an exploration of the re-diagramming of spaces at the University of the Free State*

Informed by Guattari's notion of transversality and an affective ethics of relationality, this paper will follow the deterritorialization and possible decolonisation of the BArchHons curriculum, pedagogical methods, and design and thinking skills of BArchHons students at the University of the Free State. Viewing subjectivity as assembled and affectively constituted by human and non-human components (Braidotti, 2013) we will argue that these above mentioned reconfigurations might make different ways of being and becoming together for both architectural educators and students possible, while working towards deterritorialized and decolonized processes of subjectification. The paper will follow the transversal interventions that were created in a tripartite research-event as part of a larger project of decolonisation at UFS. The design-event involved a process of questioning and interpreting (re-diagramming) on three levels: (1) the territory of the honours Design programme in architecture (a curriculum space); (2) the territory of studio-critique (studio space); and most importantly for this paper, (3) an existing territorial cluster consisting of four insular residence halls on the Bloemfontein campus of the UFS (the residence/communal space). Following Zembylas and Bozalek we will explore the entanglement of ethics and architectural education: "The notion of socially just pedagogies...has to consider specifically how it is entangled with notions of justice at the societal level and whether it really creates spaces in higher education that nurture relational values such as care, compassion, respect, and solidarity" (Bozalek & Zembylas, 2017) . We consequently argue that the philosophy of Deleuze and Guattari, with specific reference to a transversal methodology, can provide ethical and creative tools to question and reconsider the entanglement of ethics, politics and subjectivity in architectural education (Frichot & Loo, 2013: 4) .

## **Aragorn Eloff**

*A pedagogy of synthesis or, how to learn with a modular synthesiser: a practical demonstration*

From the very early 1945 essay *What is Woman* through to the late Cinema texts and *What is Philosophy*, the notion of synthesis is employed throughout Deleuze's oeuvre and provides a useful key for understanding a range of Deleuze-Guattarian ideas, including the Simondonian philosophy of individuation, actualisation, perception and so forth set out in works like *Difference and Repetition* and *Logic of Sense*, as well as the joint work on assemblages, desire and becoming with Guattari. The three syntheses of *Anti-Oedipus* are perhaps the best-known use of the concept of synthesis – the drawing together of disparate elements in shifting relations of heterogeneity, movement and rest – but what fascinates me most as a musician is the discussion of electronic musical synthesis that can be found in *A Thousand Plateaus* and *Francis Bacon*, as well as in recorded conversations with Deleuze's student, the experimental musician Richard Pinhas. Discussing abstract painting in a chapter on analogy in the Bacon book, Deleuze seeks to differentiate the analogue, or diagrammatic, from the digital, or coded. As he explains,

*Analogical synthesizers are “modular”: they establish an immediate connection between heterogeneous elements, they introduce a literally unlimited possibility of connection between these elements, on a field of presence or finite plane whose moments are all actual and sensible. Digital synthesizers, however, are “integral”: their operation passes through a codification, through a homogenization and binarization of the data, which is produced on a separate plane, infinite in principle, and whose sound will only be produced as the result of a conversion-translation.*

Similarly, in *A Thousand Plateaus* Deleuze and Guattari discuss the 'generalised chromaticism' that the modular synthesiser has afforded musical expression, provocatively stating that '[t]he synthesiser has taken the place of the old “a priori synthetic judgment,” and all functions change accordingly. By placing all its components in continuous variation,” they argue, “music itself becomes a superlinear system, a rhizome instead of a tree, and enters the service of a virtual cosmic continuum...” What would a pedagogy premised on the idea of synthesis look like? If learning is the concatenation of disparate forces, as Deleuze states in *Difference and Repetition*, is this analogous – in exactly the sense connoted in the Bacon book – to the patching together of modular components in an analogue modular synthesiser? More pressingly, how do we think about these questions synthetically, in analogue fashion, as part of a problematic field that forms part of said virtual cosmic continuum. Attempting a synthetic exploration of what we can learn about learning via synthesis, my presentation will take the form of the live patching of an analogue modular synthesiser, the immanent, non-coding composition of a sonorous diagram of the heterogeneous as such. Remaining faithful to the complex non-linearity of the material world and the pluripotency of matter, the modular synthesiser I use will include several modules that exhibit the same mathematically chaotic behaviour as natural systems and events.



## **Chantelle Gray**

### *A Chemical Love Story: Considering Microdosing as Somatechnic Individuation Vis-à-Vis the Philosophy of Simondon and Deleuze*

Research shows that due to rapidly changing higher education contexts, large numbers of academics are overworked, stressed, and dispirited. This is exacerbated by the fact that most academics do not view academia simply as work, but as a vocation. To deal with these conditions, the use of cognitive modification and enhancement drugs have become far more prevalent than used to be the case. In this article, I look at the phenomenon of microdosing as a somatechnics of knowledge production to think about how meanings of 'development' are changing and to what extent they are still related to narratives of progress, themselves deeply embedded in colonial, State, and capitalist apparatuses that blind us to the rich entanglements spread across multiple temporal and neuronal rhythms. I also ask how we can think philosophically about microdosing as a somatechnics of knowledge production vis-à-vis the philosophy of Gilbert Simondon and Gilles Deleuze. Especially of interest to me is Simondon's theorisation of ontogenesis in which beings and other aspects of life, including technicity, emerge/individuate as dimensions of the entirety of being/life without affording primacy to human individuality. I thus bring to light the value of Simondon's work, as well as Deleuze's use thereof, to somatechnics and use it to critically examine the role of cognitive modification and enhancing methods in higher education, especially as pertains to microdosing.

## **Eric Harper and Shanni Sunny Tsai**

*Rooting in Sea: Pre-individual Bodies of Thought in Deleuze, Guattari, Fanon, and Glissant*

Deleuze's any-space-whatever is located in the cracks of European enlightenment. Whilst the "enlightened" continent of Europe imagines its infancy in the orient, it sees Afrika as a bare and naked existence without history. The time out of the joint of European reason is actually a crack that allows spaces beyond the enlightened straight line of time. It is an opening up of spacetime that offers possibilities of seeing the proletariat, under classes, the invisible colors, as the people to come. Deleuze suggests that the ruins and the unnameable, homeless spaces after WWII is the any-space-whatever. Any-space-whatever is not simply an abstraction construction in films but the emergence of the shadowed outside in the enlightened Europe. The shadow that lurks between white and darkness is the unnamable preindividual bodies of the non-European thought. Simultaneously, European cracks forclose difference for possible thought is always the pre-thought European ideal, an original that does not allow festivals and simulacrum. Deleuze-Tourinier's Friday is not seen or only seen as the deserted backdrop of the world without others. The shadows of this moving image-the hypervisible and invisible black man--is not so different from that of Trump's white gaze casting female black American as estimate objects that need to go back to their country. Moreover, there is no one single mention of Afrikan films in Deleuze's cinema books. The enlightened Europe that ignores cracks and chaos is not a community, and there is no one but ideals in them. The thoughts of life for Deleuze are far too preindividual, metamorphosizing than any particular beings of thoughts in European philosophies. The preindividual thoughts should be able to open up to others, the invisible, and the community of people to come. Limited as one of the philosophies, Deleuze points toward an individual-community body that he cannot access. The problem is: How can we imagine a body of thought that is as constantly transforming and unsettled as the preindividual non-anthropomorphic forces of individuation? How can we imagine a rootless, uncontained becoming relation of the individual and the community that can resist the totalization of reason and colonization? Any-space-whatever is no only a space for creative indetermination but also a cruel, painful, neglected space that has never been empty. The ethics pragmatically described by Kant in his description of how to whip a slave without blood letting. African thoughts pre-exists and insists beyond western imperialism and globalisation. There are non-anthropomorphic sensibilities in which bodies and thought merge not simply as explanatory models but as practices of the individual-community-ancestor body. The bodies are never abstractly anything whatever but a desperate attempt to breathe. The bodies that cannot move struggle to be honest, if not adequate, to what passes through them. A tree struggles to root as it breathes in the sea, Atlantic seaweed, mediterranean night crossings, the rhizomatic roots of the people to come. Some Afrikan thinkers are rooted in response to body which cannot move. Make me a body that questions and moves--this is Fanon's practice. When Fanon calls for the non-European life he knows it is founded within convergence of the wretched of the earth and wretched earth, for life is for now always subjected to the force of colonisation. Make me a body that is an earth that breathes in and resists suffocation.

Roots are imagined and found in “elsewhere” instead of the taken-for-granted present. Afrikan soil is uprooted, and the tree of ancestors are deeply grounded within the Atlantic sea. This is a practice of thought that does not claim the land. Glissant embraces the birthplace that does not take root. Every birthplace is a margin and an island. Every individual is connected to a community that takes root in the rootless sea, the outside that becomes the essence of its groundless ground that is not a continent. We are all born in the sea and become an island. With the creative re-assembling through Glissant’s rooted errantry of elsewhere islands, the moving assemblage and nomadic war machine of Fanon, Deleuze and Guattari can become a recreation that connects to the chaosmos, a practice of both the individual that is as becoming as its community. If Deleuze is to become political, which is perhaps not possible, it is meeting Fanon through Nietzsche. The assemblage of Deleuze, Guattari, Fanon, and Glissant of a tree with rhizomatic roots that accept sea and become adequate to islands out of nowhere, a new grounding that is groundless. A tree that grows only in and as community.

### **Masayuki Iwase**

#### *Calling for ‘the Otherwise Other’: Educator-Learner Affective Engagement in Collaborative Digital Video Making*

The paper examines the affective engagement of the author and a group of Asian immigrant Japanese as Second Language (JSL) youth living during their collaborative digital video making and explores the ethical implications of their experience and negotiation of alterity through the generation of love and difference. The collaborative digital video making is a pedagogical experimentation the author conducted as part of his doctoral dissertation research project. Its significance is the generation of ‘smooth space of Go’ as ‘zones of indiscernibility’ (Deleuze & Guattari, 1987) enabled by its ‘fabulative’ processes (Deleuze, 1987; see also Rodowick, 1997). Involving phases including planning, shooting, and editing, the collaborative video making, which took place in a striated JSL classroom governed by various regulations and chronological linear time, enabled both the author and the youth participants living in Tokai area of Japan to undo their otherwise ‘chess piece-like’ institutionally coded internal and intrinsic nature and properties and control based on educator-learner, researcher-researched, or representor-represented polarities. Intriguingly, the production phase of an edited video entitled *Always* (2015) that involves shooting and acting undid much of such polarities. Both the author and the immigrant youth participants seemed to have disrupted any immediately perceptible recognized identity categories and to have ceaselessly and unpredictably made machinic connections to variously assigned roles such as director, camera person, and actors, to film equipment, and to other objects such as hallway, plastic bag, and elevator. Affecting and being affected by human and nonhuman bodies, the author and youth participants—even if temporarily—stopped being subordinated to the Same “either to exchange actions and passions with it or to join with it in composing a more powerful body” (Deleuze & Guattari, 1987, p.257). Following Rodowick (1997), the collaborative digital video making as such was indeed ‘fabulation’, which is storytelling made possible

with a free indirect encounter and relation of “intercessors”—that is, the author and the participants—who experience “performative oscillation” that falsifies the other’s individual narrative and making the both narratives simultaneous and inseparable, (p.157).

Reporting on the author’s and the immigrant youth participants’ affective engagement in such contexts of collaborative digital video making, the paper further explores the ethical implications of such engagement particularly on ‘the triad of pedagogy, affect, and love’. Specifically, it attempts to consider the collaborative digital video making as pedagogy and its dynamics as the affective engagement of the author and the participants in the light of Stark’s (2012) account of Deleuze’s view of ‘love’ as “the negotiation of alterity through explication and generation of difference” (p.108). In other words, the paper attempts to quest for undoing “the a priori Other” and for calling instead for “the otherwise Other” as the version of ‘love’ envisaged by Deleuze (Stark, 2012, p.109).

## **Matt Lee**

### *I cannot breathe*

I can’t breathe!” Eleven times the words are repeated by Eric Garner on July 14th, 2014, Staten Island, New York. Six months later on January 15th, 2015 the Washington Post will report another kind of suffocation. The loss of oxygen to breathe placing the earth in a choke-hold by not adequately responding to global warming and thereby increasing the level of carbon dioxide in the atmosphere and the flow of nitrogen and phosphorous into the ocean. Chemical warfare in Syria, bodies washed onto the shores of Europe, Grenfell tower, water bombing as a favourite method of torture....I cannot breathe, a sign of the times. It is the last breath of the Earth and the human and the world, an impact even, the last cry of life, the cracks within the heights, surface and depths as the defining feature of this moment, this moment after which time will return to the prolonged void that persists outside of life. What gets produced in the encounter between Deleuze, Guattari and Fanon is an uncanny assemblage comprised of the wretched of the earth and wretched earth - a schizoanalytic machine and manifesto of the revolutionary that speaks to the signs of the time. If Deleuze is to meet Fanon it is not via Guattari but Nietzsche and his friends, community, yet to come. If the anthropocene names a periodisation determined by the way in which the human ‘marks’ the planet, the question of how such marking takes place also involves where the marking takes place. For Deleuze and Guattari “the Earth is the great ungendered stasis, the element superior to production that conditions the common appropriation and utilization of the ground. It is the surface on which the whole process of production is inscribed, on which the forces and means of labor are recorded, and the agents and products distributed.” (AO: 141) It is this Earth that must be explored, an Earth that we argue is neither reducible to the Planet nor solely explicable by the process of social production. It is a revolutionary Earth that produces signs of the time that refuse the already thought symbolic system of inscription and representation, events that “cannot be thought and yet must be thought.” (What is Philosophy: 60).

Drawing on the work on surfaces that Deleuze developed in the Logic of Sense, and developing Agamben’s notion of the ‘camp’ outlined in the Means without ends, we

ask how the anthropocene marks not only the planet but the human itself and what can and cannot be thought. Can we be open to the affective thought from the outside? The anthropocene is not merely a result of human activity, it is as much a condition of the human. In particular we explore the way in which ‘appropriation’ has transformed ‘adaptation’, producing a predominantly unilateral relation between ‘agency’ and Earth that negates the very possibility of what might be termed ‘ecosophical relations of negotiation’ and ‘porous thresholds.’ Finally we investigate the possibility of new forms of thought by sharing the work of Brighton Free University, an attempt to create intersections of one to one, group and community relationships invite thoughtfulness into the stale air of university class room. if we have a methodology, it is Fanon Schizoanalysis that attempts to move in direction not limited by a liberal democratic concept of relation that is void to the conflictual and combative relations of the forces at work groups.

### **Raewyn Martyn**

*How can affect be used as a methodology? What would this methodology look like and enable?*

This paper will discuss affective methodologies within practice-based creative PhD research. In particular, it will consider recent work made using biopolymer materials for painting and site-responsive installation. These artworks allow the material’s inherently unstable affects to provoke working methods that are also learning methods—sensitive and responsive—a kind of empathetic materialism that elicits processes of pedagogy-affect-love. In the context of Deleuze and Guattari’s geological metaphors, this paper will consider human and more-than-human learning and empathetic materialism in relation to terraforming and “worlding” as forms of learning. This way of thinking about learning holds open future humanisms, and what we might think of as the binary between artificial and natural intelligence. Deleuze and Guattari’s thinking in relation to pedagogy-affect-love will be considered through Artaud’s work and understanding of “sense as that which separates the body from language, life from thought; sense is facilitated by affections at the level of the unexpected, of the new. And this passing on to the sense is a contagious, or a resonant, passing of the interminable new” (1) This contagion will be considered as pedagogy, and the interface of affect and “the new”—terraforming knowledge and learning—will be understood in relation to the subjectile.

### **Jonas Mikaelis**

*Thinking immanence in outdoor and environmental education through the concept of ecosophy*

Parallel to each other, yet separately, Arne Naess and Felix Guattari seem to have coined the concept ‘ecosophy’ almost simultaneously. This paper explores the educational potential of Naess’s and Guattari’s ecosophy respectively, for the purpose of discovering ways of addressing complex social and ecological problems in outdoor and environmental education in Swedish schooling. Within a human-centred epistemology, the dichotomy between the subject (the learner) and the object (what is learned) is being maintained.

Initial findings suggest that Guattari's ecosophy calls into question the status of human subjectivity. To decentre the human subject on a plane of immanence, where everything coexists equally and on the same nonhierarchical level is an emancipation of the subject. However, this liberation of the human subject does not mean that it is liberated from responsibility. On the contrary, this means an emphasis of responsibility. Thinking immanence in outdoor and environmental education indicates that it is the fate of the human to assume a new responsibility for everything that is around us. Interweaving and holding it all together is the concept of place. A practice that is responsive to place pays particular attention to the empathetic response to the cultural, historical, and ecological conditions of place(s) as well as how we as humans perceive, enact, and embody these places. From this perspective, nature is not merely looked upon as a backdrop for people-centred activities, but rather as specific places, rich in local meaning and significance. We live in a time of mass migration and urbanisation and when the effects of climate change and the increasing need to pursue a course of sustainable development loom large. It appears that there is a need for more knowledge of how humans' connections to nature can be developed within educational settings. As place-responsive practitioners, it is our 'response-ability' towards students, societies, and ecosystems to better meet the changing needs and ethical relations worthy the complexity of our changing world.

### **Shruti Nagpal and Sneha Verghese**

*Technology and Infrastructure in Indian Classrooms: Creating Societies of Control or Promoting Co-creation of Knowledge?*

Physical networks and infrastructures of material objects project meanings and power to the social structures around them. Our research paper is a study on the New Architectural Designs of the Urban Classroom spaces in India and their role in facilitating the teaching-learning process in academia. There has always existed a deep relationship between pedagogy and learning space in India. India's own historical accounts relate the existence of 'gurukuls', the learning spaces in the open lap of nature, establishing an intense bond between the teacher (the 'guru') and the students ('shishyas'), and more so with their surroundings, that led learning to be organically driven from the connection with the nature and universe itself. Centuries later, the pedagogical space in India has evolved to reflect more of the Western idea of classroom space. Science and technology have vastly transformed the modes of transmission of knowledge in the Indian classroom. This material transformation is mediated over the years through design, and absence and presence of objects. Today, in an urban Indian classroom infrastructure, everyday objects like furniture, white board, projector, cables, desks, human bodies make meaning for the education site. Each object indicates a technique, a social life, and associated relevance. The memory, the value, the symbolism of each one of these objects has certain existence in time and space. The meanings of these commodities however, do not rely on their human interactions and interpretations alone; but also in their form, circulation and context. In the light of the current technology driven educational spaces in India, our research study reflects on the idea of disciplinary societies and different types of machines

matching different social forms, and how they are relevant to the larger study on socio-technological systems in academia. Our study scrutinizes the pedagogical infrastructure and framework of selected colleges in Delhi and Hyderabad by exploring the connection between pedagogy and space. We aim to examine the relationship between classroom infrastructure and the play of economics in Government and Private universities in India. Our study will also throw light on the dynamics of design, flexibility and adaptability of the technological devices in academic settings and how the new technology facilitates collaborative learning, reciprocal teaching and co-creation of content in the Socio-technical cultural paradigm of education. We also try to understand the design challenges in organising academic courses heavily loaded with technology and the extent of technology based content in the Indian curriculum. Based on the concept of the mechanisms of 'modern societies of control', our study is carried out in the context of Deleuze's insight of technological evolution and reflections on the object oriented ontology. We delve upon the debates around politics of technology, materiality, social life of commodities and their intersection with the human interactions and interpretations in the college systems.

### **Bert Olivier**

*A 'people to come': Sense8 as (critical) 'minor cinema'*

The present paper is an elaboration on the Wachowski sisters' (Lana and Lily's) prescient Netflix television series, Sense8, with a view to demonstrating its visionary character as far as a 'people to come' is concerned. At the same time it is argued that Sense8 represents what might be called 'critical cinema', insofar as it functions in a sustained manner to critique extant society in its hierarchical, ideologically compromised, racist, gender-biased, ecologically destructive guise, pointing the way to what society might be if a 'different form of reason' were to obtain at interpersonal, inter-gender and ultimately inter-species levels. The poststructuralist critical theory of Deleuze and Guattari is employed to achieve this end, particularly their notion of 'minor literature/cinema' and 'assemblage', in conjunction with a number of other concepts with which it is interconnected, such as the 'rhizome', 'arboreal', 'deterritorialisation', 'reterritorialisation', 'line of flight', the 'nomadic', the 'war machine', 'smooth space' and 'striated space'. Briefly, what this strategy brings to light, is that mainstream society, with its defining 'arboreal' (tree-like, hierarchical) structures, responds negatively to difference of all kinds, particularly if such difference seems to pose a threat to its cratological supremacy. This turns out to be the case with sensates, who introduce radical difference into the fabric of society along trajectories of 'lines of flight', in the process 'deterritorialising' (freeing up) conventional territories by means of rhizomatic interconnections that constitute a revolutionary 'assemblage' – that is, an open population of living entities that are interrelated in complex ways: any change in any of the constituents of an assemblage affects all the others, continually. (In the final analysis, all living entities, together, arguably comprise an overarching assemblage.) Not all assemblages (in the more limited sense) are revolutionary, however. Assemblages are encountered every day, in the guise of a group

of schoolchildren in a classroom, for example, or a swarm of bees. Even a human subject is an assemblage of sorts, insofar as she or he is always subject to processes of desiring-becoming, implying that different subject-positions are occupied in succession, and even simultaneously. The cluster of eight sensates that is the main focus of this (minor-) cinematic series exemplifies the most dynamic assemblage conceivable, and as such instantiates a processual unity-and-equality-in-difference, which radically deterritorialises extant society, introducing 'smooth' spaces into the 'striated spaces' of mainstream society, demonstrating the efficacy of the 'war machine' and 'nomadism' in the adumbration of a 'people to come', beyond hierarchy (Boyne).

## **Mehdi Parsakhanqah**

### *Empiricism and Experimentalism*

Deleuze's early philosophy is known as the transcendental empiricism, a term that marks his debt to both empiricist and rationalist philosophers. In his reading of Kant, Deleuze makes a distinction between possible experience and real experience, and takes the latter as a generative and productive experience which is not any more passive and purely receptive. The notion of sense in *The Logic of Sense* entails this unification of passivity and activity, where Deleuze makes a connection between the content of experience and its formation or genesis. Based on this, he makes a distinction between knowing as the recognition of objects through the legislation of concepts, and thinking as the encounter with absolute events. Therefore, Deleuze introduces thought as what, far from recognition, is the experience of an event. In this paper I'm going to focus of how Deleuze transforms the traditional meaning of empiricism and turns it to what can be called experimentalism. The term experimentation appears in the text "Plato and the Simulacrum" in the context of how a work of art reveals a mental activity very different from recognition of the known objects. Artistic experimentation is the encounter with a realm exterior to that of phenomena. It marks an effort to expand the experience, and not at all amusing oneself within the realm of fixed structure of objects. In this sense, art indicates the production or genesis of what becomes known and subject to recognition. Art is where the true thought takes place. The genuine thinking is artistic thinking, the rest is just recognition. What is beyond the phenomenal world and is revealed in the artistic experimentation can be called nature. At this point, Deleuze refers to Kant's the *Analytic of the Sublime* in the *Critique of Judgment*, where the sublime nature stands against the known (or epistemic) and the beautiful nature. It is the wild nature, which is not the subject matter of human knowledge or the taste of the beautiful, but the terrain of generation and production. In "The Idea of Genesis in Kant's *Esthetics*" Deleuze tries to make a connection between the painful experience of the sublime and the wild production of colors and sounds in nature. This production can be called the art of nature, and since we are part of nature, it expresses itself in part of our artistic activities which it genuinely productive and has nothing to do with "fine art" or making beautiful objects. Now, this view toward artistic experimentation shed a new light on the nature of apprenticeship. Learning occurs when we expand the realm of our experience in a painful encounter with an absolute event. Learning is the way nature generates new forms. In



this light, we can think about a pedagogy which deserves to be called naturalist. It is the pedagogy of the wild, and marks how a part of nature at once learns and produces itself.

### **Karolien Perold-Bull**

*Becoming designer/researcher/teacher: A new materialist perspective on South African higher education*

Transformation in South African higher education is a topic of major debate. The 2015/2016 student protests have given rise to increased awareness of the inherent complexities involved in actively working towards a transformed, just and productive citizenry through higher education. How to actively move forward while negotiating these complexities at ground level, however, remains a challenge. In a previous presentation at this conference two years ago, I theorised the field of design and its education in the South African context from the perspective of Deleuze and Guattari's thought. I argued that, instead of asking how we can design and educate for social justice, one should rather ask how we can harness the productive power of design within the context of South Africa through its education. In the meantime, I have completed my PhD research where I took on the challenge of practising the change I wanted to address through my teaching and learning within a specific institution of higher education, rather than studying it from the outside. I actively tried to flatten the boundaries between the dominantly defined subject positions I occupied in this context, i.e. that of designer, researcher and teacher. The central aim of the research was hence to critically explore design education in the context of transformation in South African higher education through practising design research/education geared at productive change within the institution. The research was approached from new materialist, posthuman theoretical perspectives and a postqualitative methodological approach was followed. Processes of subjectification that transpired throughout a specific case of design/research/teaching in the context of the institution's Visual Communication Design curriculum were negotiated. It was found that experimentation with representational praxis in ways that challenged its traditional semiotic function allowed space and time for subjects to become more attuned to recognising and responding to moments of productive future change within their situated present. In this paper, I will firstly provide an overview of the research process while grounding it in new materialism. I will then reflect on how becoming designer/researcher/teacher allowed space and time to warp so that emancipatory moments of transformative learning could occur within, while simultaneously outside, the confines of formal curricular structures. This will be done by demonstrating how the medium of visual communication design allowed for using representation non-representationally through material engagement/making. I believe this strategy could prove valuable in similarly counter-actualising other South African higher education contexts against disciplinary and control systems, and aim to explore this in further research.

**Marcelina Piotrowski**

*Pedagogy of the concept: Philosophy as horror, for education in end-times*

In *What is Philosophy?* Deleuze and Guattari (1994) position concept creation as a key pedagogical task of philosophy. In this paper we take up their ideas about concepts by focusing specifically on their argument that concept work is pedagogical. Our paper engages with their suggestion for a “pedagogy of the concept: which would have to analyze the conditions of creation as factors of always singular moments” (Deleuze & Guattari, 1994, p. 12). A pedagogy of the concept shows how concepts are produced in conditions that pose limits to knowing—epistemological conundrums—and foregrounds the conditions within which concepts emerge to avoid ontological and epistemological reduction to recursive concepts and methodologies. We argue that a pedagogy of the concept is another way to do concept work in light of how ‘concepts’ or ‘theories’ are mobilized for different aims in education, particularly the way concepts are expected to deliver optimism through amplified evidence-based research, new and revised forms of data-proliferation, and how they function as recommendations at end-times: ecological destruction, corporatization of higher education, and end of humanist understandings of ‘life’ itself. First, we will discuss how concepts are used in education as memory-work, particularly how ‘old,’ universal concepts are used recursively or resuscitated to communicate ‘urgent’ educational ‘problems’. Second, we will argue that concepts are used in teleological ways, and expected to perform for future-oriented goals, that is, to map educational futures, and anticipate and produce explanations for ‘emerging’ problems. Using Deleuze and Guattari’s (1994) pedagogy of the concept, we argue for a third way of thinking about concepts, namely as creative events that do diagnostic work on the limits of humanist thought and epistemological certainty within singular research events. Here we connect the pedagogy of the concept to ‘concept-horror’ (Thacker, 2011), namely the idea that the world is increasingly unthinkable and that concepts used to interpret and explain educational ‘problems’ (ought to) find themselves continuously in question. We position concept work concurrently as generative for thinking about a world-yet-to-come, and as a dark philosophy—philosophy as horror, which as Thacker (2011) argues is “not simply about fear, but instead about the enigmatic thought of the unknown” (p. 17). We argue that creating concepts is pedagogical because it is an act of creating methodological tools for thinking through ambiguity and mapping education’s compulsions towards certainty: or as Deleuze notes on Bacon’s paintings: “to paint the scream more than the horror” (2003, p. 60). Rather than using concepts as representational theories, the creation of concepts teaches how to think diagnostically about limitations to thought itself and to orient ourselves as education researchers within the event of a persistently unthinkable world.

## **Rebecca Pointer and Darlene Miller**

### *Becoming octopus: indigenous knowledge and green leadership*

On 30 June 2014 we opened our Green Leadership School, an experiment in decolonising the classroom, exploring indigenous environmental knowledge, and creating a space of healing and love. Over the course of 18 months, at four schools on farms or by the sea, we brought together NGO activists, union officers, provincial government bureaucrats, and students from #FeesMustFall to explore possibilities for learning outside the confines of colonised university classrooms. We conceptualised the schools as becoming Octopus – a creature with green blood (representing the environment), many slithering arms to manoeuvre through multiple terrains, and three hearts (representing body, mind, and spirit). While we held lectures exploring the links between African knowledges and environmental awareness (feeding the mind), we also undertook activities connecting us to our bodies, connecting us to the earth, and through ritual, connecting to spirit. Daily gardening and yoga were combined with art, music, and diverse discussions on, for example, land grabbing in Africa, environmental degradation in Wentworth, South Durban, and the language of weather patterns (global warming) in Zulu culture. The aim of the experiment was not just to transfer knowledge, but through connecting participants to their minds, bodies, and spirit, to heal and rejuvenate so that they could continue their work of transformation. This paper discusses the experiment in more detail.

## **Silvia de Riba Mayoral and Beatriz Revelles Benavente**

### *Decolonizing affective relations*

The affective turn inspired by the concept of affect introduced by Spinoza and taken later by Deleuze and Massumi has opened a myriad of academic paths. It is a concept that changes how one understands research, transforming onto-epistemologies as well as ethics: affect reconfigures our understanding of the world as a flux of relations in a constant change (Hickey-Moody, 2016). Like the most part of decolonial projects, this paper arises from suspicion (Wood, 2016, p.305) that in researching through affect we could fall in colonizing it. However, as an invisible force, affect is ontologically unregistrable (de Man in O'Sullivan, 2001). Hence, as affect is always imbricated with human and non-human bodies, what we are colonizing it is not affect itself, but the affective relations of those people and things we research. This communication has the aim to explore the main problems of colonizing the affective relations and open new questions about how to undermine the colonialist mechanisms of working with the affective relations that we have the desire to know (Wood, 2016, p.316, 318).

First, we will argue that colonizing affective relations means to extract knowledge throughout affects circulating between bodies, confronting the researcher with these bodies (Pedwell, p.23) in a relation of power. In decolonizing, we should deal with our own impossibility to “imagine otherness or alterity maximally” (Spivak, 1993, p.183). Showing vulnerability (Pedwell, p.25), “witnessing” (Ettinger in Taccetta, 2016,

p.173) or exercising the possibility to become-otherwise (Deleuze and Guattari, 1993). Understanding the situated context, we could subvert the power relation (Asensi, 2009, p.26) and being engaged with the openness of the affective relations that migrate and mutate between bodies in our research. Secondly, in attending affective relations we should problematize how to write them in our research. Being an intensity, affect cannot be written in words without violence (Gibbs, 2010 in Taccetta, 2016, p.166). Hence, we need to negotiate with the challenge of translating affective relations to words without colonizing them and losing its ontology. Precisely, Pedwell (2016) proposes translating as a decolonizing practice, although we should consider the need of negotiating (p.23) and deal with the possibility of misinterpreting (Asensi, 2009, p.32). However, the power of translating is the potential of affect and being affected and transformed within connectivity (Pedwell, 2016, p.26). "Translation is an intimate act" (Spivak, 1993, p.183) where the translator should surrender affective relations and solicit them the possibility of accessing to its history, its bodies, its contexts and its situatedness in a critical view. Be that as it may, decolonizing affective relations in research means an act of responsibility (Haraway, 1988). That is to say, it means to prioritize ethics over our desire as researchers to generate knowledge. The remaining question is, which criteria will prove the efficiency of the process of decolonizing affective relations? (Wood, 2016, p.324)

## **Mer Roberts**

### *If AI were Cephalopod*

Together with Delphi Carstens, the artist will discuss a recent body of work that explores the potential of imagining into a non human consciousness in order to evolve tools she feels essential for post human evolution, expansion into multidimensional being and for becoming kin with radical otherness. Both Donna Haraway's *Staying with the Trouble* (2016) and Viveiros de Castro's *The Relative Native* (2015) are key texts here. Rooted in Deleuze and Guattari's concept of *Becoming Virtual*, the octopus as a distributed consciousness, protean body and multisensory skin is suggested as a model for multiple becomings, plastic, opportunistic, fluid and uncertain. The presentation will include *If AI were Cephalopod* single channel HD video (11:00) and the reading of *OctoGANN*, a short fiction.

## **Nikki Rotas**

### *Partial Objects and Loose Parts: Activating childhood play through ecological-pedagogical thought*

OPAL – Outdoor Play and Learning, in collaboration with Earth Day Canada, is a national program that encourages outdoor play in public schools across Canada. This paper focuses on the implementation of OPAL in an elementary school in Toronto. The initial implementation strategies of the program will be discussed, which include efforts to create a play policy framework that centres childhood relations with the outdoors or ‘environment’. Employing feminist new materialist theories (Alaimo, 2016; Barad 2007; Braidotti, 2013; Colebrook, 2016; Haraway, 2016) alongside DeleuzeGuattarian philosophy (1987, 1977), I examine the potential of OPAL to become a practice of learning with environments as opposed to learning about the environment. This is a significant shift in educational thought and practice that requires serious pedagogical attention to how environmental education can move toward transdisciplinary practices that consider human/non-human ecologies. Specifically, I employ Deleuze and Guattari’s (1977) concept of the ‘partial object’ to examine how the concept informs ecological-pedagogical practice in an urban school context. Partial objects are nonrepresentational figures. A partial object is a porous part of a machine that is itself dispersed (Deleuze & Guattari, 1987). As Deleuze and Guattari note, partial objects are “entryways and exits, impasses the child lives out politically, in other words, with all the force of his or her desire” (p. 13). I explore how the concept of the ‘partial object’ relates to OPAL’s framework and, in particular, the concept of ‘loose parts’. Loose parts are natural or synthetic materials that are moveable and that can be combined and incorporated into outdoor play practices. A cardboard box, watering hose, and a pile of dirt are all considered ‘loose parts’. Juxtaposing these two concepts, I grapple with the framework’s anthropocentric worldviews while simultaneously see the potential in OPAL to reinvigorate a relational environmental education that is grounded in ecological-pedagogical thought that is transdisciplinary and that fosters the co-composition of ecologies.

## **Shanni Sunny Tsai**

### *Fluid Containment: A Taoist Interpretation of Univocity through Taichi*

How can an individual with a body become a univocity? According to Deleuze in Proust and Signs, one of the signs an individual pursues is the particular, sensual things that contain more than the particular. The individual looks for a state where one is multiple and where the univocity in Logic of Sense can be embodied. The individual practice Deleuze describes in his observation of Proust points toward the univocity he elaborates. It is a practice that can be explained through Glissant as the practice of chaos-monde through the individual of rooted errantry, an unstable stability and fluidity that creates the individual and the univocity at the same time. Following this line of thought I want to propose the Taoist theory in Chuangzi and the practice of Taichi as a way to explore

the univocity in a form that is fluid containment. In Chuangzi, what “truth” and an embodied individual can be like is described in association with containment and fluidity at the same time. The knowledge and truth is described as the “shaded/contained light”. The contained light is open to but also impassive to the fluid that is being poured into it and taken out of it. The embodied individual is described as a stillness within the running water. Both refer to the sensual particularity that practices univocity. The individual exists as the fluid containment of the preindividual forces of life. Taichi-chuan and Taichidowing are Taoist practices of the body that becomes a fluid containment through which multiplicity of the body expresses itself in particular flowing forms and quiet movements. In the settled relaxation of the body that leads to mobile settlement, every movement of the body is an unfolding and folding of the whole in the parts. These practices transform sensual and embodied expression of the univocity more than of the form of the embodied individual.

### **Anné H. Verhoef**

#### *A Wild Pedagogy in Radical Immanence*

Deleuze represents one of the most radical positions of immanence with his concept of ‘the plane of immanence’. Žižek says with right that if there ever was, in the twentieth century, a philosopher of absolute immanence, it was Gilles Deleuze. Deleuze’s notion of life as ‘the immanence of immanence, absolute immanence’ is a notion of sheer power, utter beatitude. Absolute immanence implies a ‘closed world’ with no escape to the ‘outside’, no ‘crossing over’, a denial even of the limits or boundaries itself. A radical immanence renders the concept of transcendence redundant, because it virtually disappears into immanence: all transcendence is completely within this world, within our experience, within our grasp, and there is nothing ‘more’. It positively acknowledges our interconnectedness as human beings with the material world we find ourselves in, and our connectedness to nature. In this regard the philosopher Deleuze defended the notion of immanence explicitly and passionately. He considered immanence not as a concept but as the pre-philosophical horizon against which thinking can be creative and productive: a ‘plane of immanence’. With his passionate acceptance of immanence, Deleuze rejects any form of transcendence, connecting it with ‘the poisonous logic of representation’. Deleuze rejects not only epistemological transcendence, but also all types of transcendence, and of the metaphysical in particular. He wishes to move beyond the dualism of form-matter that brings with it a transcendent judgement of mind over matter. For him, ‘Being’ should be liberated from the chains of representation. Being is all there is. Representation is ‘a site of transcendental illusion’, but pure immanence allows or calls one to be creatively ethical and not to be bound to a prescribed morality. One must discover rather the true power and beauty in immanence, in Being, and live a life not divided in categories or hierarchies. To live on this plane of immanence intends to be liberating (free from the illusion of transcendence, hierarchy and dualism, free to be truly creative and ethical), but the question is what the implication of this is for thinking about pedagogy. In the CFP the following questions are thus rightly asked: How might Deleuzo-Guattarian conceptions

of immanence inform ecological pedagogical practices? And: What does it mean to think about socially just pedagogies as immanent rather than transcendent and how can new materialist and Deleuze-Guattarian praxes help with this? These questions, as part of the appropriation of Deleuze's concept of radical immanence to 'pedagogy', will be the focus of this paper.

### **T Susanne Ferwerda**

*Blue Materialisms. Knee-deep in the Rising Waters of a Screaming Earth, Who is Listening?*

Nietzsche described the world as "a monster of energy, a sea of forces" and upheld the idea that the world is a singular space, at once solid and fluid, definite and somehow eternal. And while Nietzsche sees no beginning to this world, evolutionary biologists generally suppose that life had liquid origins. In *A Thousand Plateaus* Deleuze and Guattari, however, refigure Sir Arthur Conan Doyle's character Professor Challenger as an unhinged lecturer who made the Earth scream with its pain machine and speaks of the Earth's unstable, affective and radically entangled nature. Deleuze and Guattari's Professor Challenger opens discussions on the affective nature of Earthly uncanny forces and, moreover, of a critique of Western scientific discourse. What informs this presentation are our liquid origins and the notion of 'blue materialisms', meaning an entanglement of those sticky, wet spaces now often talked about under the header of the Blue Humanities and its connections to new materialisms. When considering our current planet as a system full of liquid potential and energy forces, how do we account for the problems Western scientific discourses have caused? And how will we change these narrow frames of mind in a way that creates space, both in connection and in its own right, for Indigenous ontoepistemologies and the wealth of scientific thought about Earth and ocean they possess? This presentation will draw on the work contemporary thinkers from Australia and the South Pacific like Alice Te Punga Somerville, Deborah Bird Rose and Epeli Hau'ofa in connection to European philosophical traditions and pose the question: knee-deep in the rising waters of a screaming Earth, who is listening?

### **Alison Warren**

*Reconceptualising pedagogy and love in early childhood teaching using rhizoanalysis and cartographic concept-as-method methodology: Implications for early childhood teaching and teacher education*

This presentation explores reconceptualisations of pedagogy and love in early childhood teaching framed by theoretical ideas of Deleuze and Guattari. Creative implications of experimenting with how pedagogy is understood and enacted when working with infants and toddlers in early childhood education settings, and implications for early childhood teacher education are explored. Data from research in Aotearoa New Zealand were analysed using a concept-as-method approach, layering rhizoanalysis and cartography using Deleuzian concepts of sense and associated concepts. Love is conceptualised as

affective encounters among subjectivities that are dynamic multiplicities enfolding their worlds (Deleuze, 1968/1994; Protevi, 2003; Stark, 2007, 2012). Within Deleuze and Guattari's relational processual ontology, human individuals are understood as always emerging alongside other-than-human components within affective flows in rhizomatic assemblages. Within understandings of subjectivities as unstable multiplicities, emotions and love are reconceptualised as fluid processes in assemblages rather than reified 'things' situated within and expressed by autonomous, coherent human individuals.

Early childhood teacher education works within entangled multiple discourses of professionalism. Neoliberalism positions teachers as responsible for children's learning that will equip them as future economically productive citizens. In tension with this view, pedagogy and caring are often understood to be co-constitutive in early childhood teaching, especially with infants and toddlers. Emotional connections with children in early childhood settings are associated with love, but there is discomfort and anxiety about referring to relationships between children and teachers as loving. Maternalism positions women as biologically suited to care of young children, while male teachers can be positioned as courageous and admirable, or conversely as naturally unsuited or dangerous. When discourses of children as innocent and vulnerable are combined with discourses of risk and danger, concerns about loving behaviours such as physical touch arise.

This presentation's approach to reconceptualising love within posthumanist perspectives and within Deleuze and Guattari's ontology of difference and becoming allows complexities of pedagogy and love to be explored alongside dense networks of constraints in early childhood teaching and teacher education. Rhizoanalysis of data concerning an early childhood teacher and her relationship with a child in her care maps affective flows and concurrently traces constraints within an early childhood assemblage. A complex cartography engages with language and materiality within the data by drawing on Deleuzian concepts of sense, nonsense, paradox, and event. A recurring problem of love in early childhood teaching is posed: How can teachers maintain close relationships with children when they are experiencing strong and conflicting emotions about children's behaviour? Early childhood teacher education is challenged to move away from idealised conceptualisations of early childhood professionalism and engage with complexities of emotions, loving, and caring in early childhood teaching.





*“We learn nothing from those who say: “Do as I do”. Our only teachers are those who tell us to “do with me”, and are able to emit signs to be developed in heterogeneity rather than propose gestures for us to reproduce.”*

***– Gilles Deleuze, Difference and Repetition***



