

Inoperative Art Education

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“...we may suspend the final destination of art education under economic rationales so that we might studiously play with its norms.”

Increasingly, assessment has encroached on art education, inextricably linking visual arts learning to standardized performances wherein, art educators are becoming technicians accountable to the neoliberal state of education. Under these circumstances, the authors’ hearts and minds are understandably heavy for a postponement of art education as usual, proposing the question: Given the permission to escape art education’s current workings, what might art educators abandon, and how might they undertake this? In order to delve into this provocation, the authors propose a limbo space of deferral in relation to art education that might inspire any predetermined usages inoperable. From this paradoxical zone, the final destination of art education under economic rationales may be suspended so that art educators might studiously play with its norms. The authors offer poetic and sculptural forms that misuse aspects of art education to explore its possible im-potentialities going against the grain of neoliberal logics.

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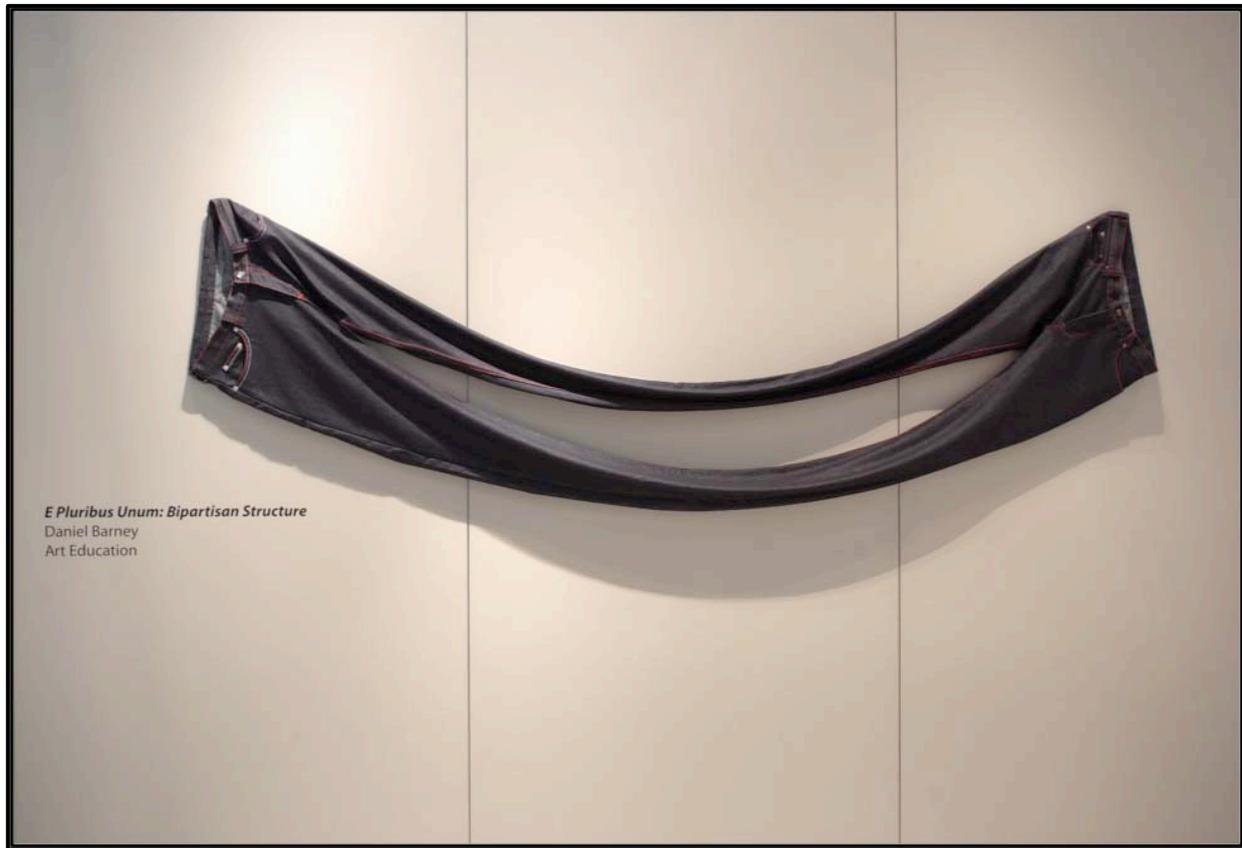


Figure 1. *E Pluribus Unum: Bipartisan Structure*; Daniel T. Barney, 2013; sculptural form; denim, cotton print fabric, rivets, buttons, and thread.

There is certainly a lot to keep educators busy within art education these days. For example, as art educators wind down another year, they might partake in professional development workshops to ease into implementation of the latest national visual art standards, consider the impact of the Common Core State Standards on the visual arts (Wexler, 2014), review how art education programs endeavored to meet their learning objectives for the past year in time for internal and external audits, and/or possibly fine-tune their execution of edTPA reforms to art teacher certification. It is clear that standards and evaluation are increasingly encroaching on art education, inextricably linking art learning to standardized performances, wherein art educators (both in K-12 schooling and progressively more within institutions of higher education¹) are becoming technicians

accountable to the neoliberal state of education (Giroux, 2012). This leaves art educators with reduced time for intellectual, artistic, or scholarly pursuits (let alone teaching), associated with the profession of art education. Art educators are in, what jagodzinski (2010) terms, a *fundamental antagonism* in their adherence to audit culture (Apple, 2005). Many explain this obedience to accountability in the teaching profession as atonement and solution for educator guilt related to teacher-blame/responsibility (Kumashiro, 2012) for current crises in education, and the increasing achievement gap (Biesta, 2009; Fujiwoshi, 2013; Taubman, 2009) in the United States. It remains largely unclear if this compliance is yielding the results for which art educators and others might hope. The one thing that is certain, is we can always do better, for as Gielen (2013) states, neoliberalism is always calling

for change for the sake of change, movement for the sake of movement. As long as we move and stay busy we don't have time to pause, to think about what really could and should matter. Creative capitalism's call for mobility may have no other intention than [sic] diminishing reflexivity and self-reflexivity. (pp. 94-5)

Under such limitations, the authors' hearts and minds are justifiably heavy for a postponement of and withdrawal from art education as usual, proposing the question: Given the permission to escape art education's current workings, what might art educators abandon, and how might they undertake this? We wish to starve the neoliberal state of art education out of our consent, albeit, ephemerally. In a retreat from what art education has become, we enter into more confrontational intellectual and artistic work that might enable the perpetual reconstruction of art education, even in the face of an all-consuming need for art education to become calculable instrumentality alone.

We delve into this provocation to propose a limbo space of deferral in relation to art education that might inspire us to render its predetermined usages inoperable. From this paradoxical zone, we call for *dismeasure* (Virno, 2012), time-out, non-complicity, and other possible exit strategies from art education's status quo that increasingly de-professionalizes the profession. We seek out spaces that do not count, existing under the radar of art education as deterministic potentiality. In so doing, we may suspend the final destination of art education under economic rationales so that we might studiously play with its norms. Relying on Agambenian notions of study, play, and im-potentiality, as well as Tyson E. Lewis' writings on the educational implications of Agamben's scholarship, we lay out how art education might be

suspended and reclaimed through playful study. Here, art education is no longer art education, but whatever we might imagine it to be without predetermined destinations. We embrace poiesis (we develop this notion of poiesis further on in the section titled *Poiesis as Studious Play* below) in lieu of praxis to intervene into the present conceptualization of art education learning by offering poetic and sculptural forms that misuse aspects of art education, in order to explore its possible im-potentialities that go against the grain of neoliberal logics. We start with a consideration of *im-potential* art education.



Figure 2. *E Pluribus Unum: Bipartisan Structure*, detail.

Im-potential Art Education

Students of art within the learning society (Jarvis, 2000) are viewed as having infinite potentiality that must be actualized

and assessed repeatedly. This perpetual assessment is justified in its promotion of never-ending growth and progress towards meeting the economic needs of the state. Education identifies, trains, tests, and maximizes competencies in ways that are *never* efficient enough.² Yet, competencies, assessments, and tests are utilized in order to determine a learner's role within the economy under the current vocationalization of education (i.e., Giroux, n.d.; McCarthy, 2011). To this end, the fulfillment of potential is now synonymous with the business of education, and a key facet of global economic competitiveness. In the business of art education, this is often referred to as the creative industries.³

Lewis (2014b, 2011b) invites us to think through potentiality separate from the capability and talent to be reached within education. Predetermined potential (or generic potentiality from Agamben's [1999] use of Aristotelian potentiality), once fulfilled, is destroyed. However, potential does not have to be actualized (Aristotle, 1986). It can resist giving itself over to action in an experimental space of incongruity between "I can" and "I cannot" (Agamben, 1999, p. 177), amounting to a *whatever ontology* (Agamben, 1990/1993) that resists the demands of learning in the knowledge society. Here, we enter an *inoperative zone* between *to do* or *not to do*, wherein, we have the potential to bring our knowledge into actuality or not as im-potential (Agamben, 1999).

As art educators, the authors of this essay have art education knowledge, and are therefore *in potential*, which means we have the potential to art educate as well as the potential to not art educate. We have the skills to art educate—implement, create, and assess art education processes and products—but if we choose to conserve our potential, delaying its implementation by exercising our ability to not art educate, our

potential as art educators becomes im-potential. To *not do* art education and keep it as im-potential, even though we know how to *do* art education, is a paradox. We hold back, desist from actualizing our potential, preferring to "develop proficiency through sustained reflection, planning, speculation, imagination, and so on" (Lewis, 2012b, p. 385). This decouples potentiality from execution, allowing us the freedom to choose to be our own lack through the withdrawal of potentiality. There is a certain freedom to give in to our own im-potentiality, to choose not to do and to realize the contingency of our doing, so that we can turn back onto ourselves in the possibility of becoming other than what we have become (Agamben, 2009/2010).

We recognize the impossibility of sustaining this paradox, yet that does not stop our dalliances to this space of contingency.⁴ Im-potentiality in the knowledge-based economy (see Powell & Snellman, 2004) is suspicious, a bad habit, an irritant, waste, willful behavior, a dis-objective, daydreaming, and the like. As educators, it is the very excess we are trained and expected to be increasingly vigilant in eliminating. Therefore, this incapacity is elusive and vulnerable as it stands in opposition against "the fundamental ontological assumptions of neoliberal school reform" (Lewis, 2012a, p. 102), which demands that we sacrifice and excise im-potentiality from education (Lewis, 2014b). This is not the version of art education most of us signed up for.

Bartleby's Im-potentiality

Perhaps there is nothing more radical than when a student proclaims 'I would prefer not to learn.' Such a statement should not be read as mere apathy or laziness, but rather as a political rejection of the very logic of learning within capitalism. To prefer

not to learn is equally a struggle to study—to remain faithful to the remnant of our profane stupidity that always interrupts our knowledge, our certainty, our willful resolution, the perceived necessity of our decisions, and the fulfillment of our potentials. (Lewis, 2014b, p. 346)

Bartleby, the Scrivener: A Story of Wall-Street is a short story by the American writer Herman Melville (1853/1987). The central character of Bartleby has been cited by several theorists such as: Deleuze (1993/1998), Hardt and Negri (2000), Rancière (1998/2004), and Žižek (2006). Poore (2013) claims Bartleby, “has arguably become the avatar for leftist political resistance” and the unofficial mascot of Occupy Wall Street (para. 2). Agamben (1999) cites Bartleby as a figure of pure potentiality who, when asked to do his job, replies that he would, “prefer not to”—neither refusing or acquiescing to his employer’s requests in conjunction with his job as writer/copier. De Boever (2006) has suggested that Bartleby is a living dead character, whose job of copying and

checking the accuracy of his own copies⁵ has given him no other choice but deactivation from his duties.

Through this deactivating gesture of *unworking* (De Boever, 2006), Bartleby removes himself from power structures, rendering himself inoperative in relation to the state’s machinery into aporic indeterminability and contingency of the moment. By embracing im-potentiality without demands or outright denial, power becomes bewildered and does not know how to defend itself. In an act against exploitive labor, Bartleby conserves potentiality, thus “making labor freely available for reconstruction or re-creation outside of capitalist alienation and surplus extraction” (Lewis, 2012b, p. 361).

We might find ways to bear our complicity in art education under cognitive capitalism and the knowledge, learning, and creative economies by removing ourselves from art educating in order to declare ourselves inoperative and embrace our im-potentiality. With respect to the machine that is art education running as business as usual, this opting out challenges the field as

rational, rejecting current common sense and practice in order to explore different potentialities not yet realized. For, we rarely question the necessity of getting on within the system in which we are already precariously immersed—we need to complete the next lesson plan, get that grading done, fill in the standards we are



Figure 3. *E Pluribus Unum: Bipartisan Structure*, detail.

meeting, attend another professional development about standardized testing, make room in our schedule for the art test that determines our merit pay, pilot the new assessment product, be accountable to parents for our evaluations of art students, implement the new standards, and get it done more efficiently with less resources and time. Here, learning has been put to *use* for neoliberal logics. However, im-potentiality invites us to reclaim art education use for other possibilities, so that in studying and playing with current structures, we might devise different uses (Agamben, 2005/2007). The increased bureaucratization and vulnerability of the field of art education keeps us very busy and thankful for the employment, but it also takes time and effort away from thinking through alternatives, or what could have been if we had made other decisions as a field.

on a test, but without an endpoint in mind, is an experience of I can/I cannot, amounting to the paradoxical embrace of potentiality and im-potentiality concurrently. Studying, in Agamben's (1996/2000, 1985/1995) view, is an inoperative activity, a means without an end, eluding measurable and preset outcomes for success that are held in suspension. This gives rise to the following question and answer:

What does studying therefore give us if not progressive development, improvement, and measurable outcomes? It gives us something very simple: the experience of potentiality as such. Freeing potentiality from the demand to actualize itself in socially, economically, or educationally measurable forms means that we are able to give potentiality back to itself; potentiality becomes im-potential. (Lewis, 2014c, p. 114)



Figure 4. *Norms and Anomalies: Newsie Flatcap Forms*; Daniel T. Barney, 2013; installation; denim, interfacing, cotton batiste, thread, and metal hooks.

Studying Art Education

The experience of studying, not as the acquisition of competencies to do well

Lewis (2014c) has termed studying as “the improper or unsanctioned use of learning as an ‘unproductive’ means” (p. 115) that escapes the logic of

instrumentalism.⁶ As a form of learning, it refuses to be managed and commodified, for, “[t]o study is to undo the knot tying learning to the aims of schooling and the modalities of measure that transform our potentiality into abstract data recognizable only to the Machine of standardization” (Lewis, 2011b, p. 598). Nevertheless, while ends may be suspended in study, activity is not. As the status quo is deactivated, we may now risk the chance for art education, for example, to be something other than it currently is. Study is a space of musing, conjecture, creativity, and play. It does not have to be pragmatic, practical, assessed, or verified by putting it into execution towards standardized objectives.

Studios Play with Art Education

Synonymous with schooling, standardization has become a totalizing ritual, depleting, out of necessity, any activity regarded as useless, such as play. Bourassa (2011) finds the deprivation of play from schools

devastating as the significance of play resides in its transformative capacity to redefine the educational experience and activate new theories of value. ... Here, play attains a subversive character in the terrain of neoliberalism. Not only does play violate the educational activity of testing, but it also opens up the possibilities of enunciating values that are antithetical to the logics of the market. In this context play inherits the status of a tactic. (p. 11)

However, Agamben’s (2003/2005) *studious play* (p. 63) suspends without destroying, which throws something like art education into an alternative ontological status. This allows for its reconstruction away from accountability regimes and teleologies so integrated into art education within the knowledge society. Studios play may

reanimate art education with im-potentiality. As studios play, art education becomes deactivated from its current use and value matrices and repurposed for “reinvention, radical experimentation, and radical abandonment” (Lewis, 2014a, p. 210). We are not calling for this space to make our practices better or more efficient within existing criteria, instead, we are imbuing art education with a “sense of potentiality or whateverness brought forth through studios play without knowing what this potentiality is destined for” (Lewis, 2014a, p. 210).

Those who participate in studios play become tinkers playing with and transforming what is overlooked, undervalued, immeasurable, stupid, dysfunctional, and useless within the current priorities of art education, so that they may become something else.⁷ We are not asking to destroy art education—it can carry on just fine without us for a moment, and we *do* want it to carry on! We are just suspending its efficacy, leaving idle its drive to determine and measure, deactivating its rules of operation, and suspending it into a time-out or limbo (Lewis, 2011b, p. 595) in order to, “studiously play with its remnants” (Lewis, 2012b, p. 364). These laws, signs, rules, standards, principles, best practices, and objectives become available for free use (Agamben, 2005/2007) as they are wrested from their routines, roles, and functional guidelines. Thus, norms are inoperative during studios play, “opening up the studier to the potentiality of the world to be *rather than* it has become” (italics in original, Lewis, 2014a, p. 203). Here, art education loses its *art education-ness* and becomes, “indeterminate without destination” (Lewis, 2014a, p. 209). We are using art education differently through manipulating it, proposing other ways to do it and reanimating it without normative pressures for definition and accountability. As a result, its usefulness is deferred, making it



Figure 5. *Norms and Anomalies: Newsie Flatcap Forms*, detail.

disordered and rendered inoperable within its preset confines.

These instances of potentiality through studious play unlock our present as art educators to as-yet-undefined and uncertain futures.⁸ In order to embrace this betrayal of the current construction of art education, one has to view the ends and means of art education as irrational, over-determined, limited, or illogical at some level. An art educator has to see his/her profession as problematic and ripe for destabilization. S/he must be willing to challenge traditional art education notions in order to place the norms and current arrangements of art education under the disruption and possibility of potentiality brought about by studious play. Potentiality occasions such a moment of critical pause and suspension of application. This is not meant to cause a destruction of the field, but a deactivation, a disavowal of our customs, and a provocation at points of failure, contradiction, and non-critical conformity within the symbolic order that is art

education as usual.⁹

As the art education machine perpetuates, the maintenance of a withdrawal is fleeting and scary as our roles, labors, and usefulness as art educators are deceived and resisted. We have to be willing to withdraw from measuring, accounting, standardizing, and carrying on within art education today, in order to enter a space of indecision and inaction where we risk uselessness. To stop the perfunctory deployment of art education under neoliberalism, we need to freeze its logos and be disloyal to its rationality. We understand this is not a risk all art educators are willing to take. Nonetheless, we again inquire, if given the opportunity, what of art education would art educators abandon, and how might we undertake this *decreation* (Agamben, 1999, pp. 270-71)?

Poiesis as Studious Play

Lewis (2011a) claims learning is like a poem in that it, “resists its own end, its actualization as a measurable quantity fully

mastered by the ‘subject who knows’” (p. 253). Likewise, studious play engages poetic processes in lieu of praxis. Praxis’s current hold over art and its education prioritizes effects and does not allow for a resting within our problems as a generative de-completion without end. According to Agamben (1999), poiesis destabilizes and suspends in its mode of (de)creation through the freedom of im-potentiality that does not rush to fulfill a premade potentiality and its associated subjectivities. Therefore, poiesis involves reconfiguration, re-appropriation, and rule breaking, with ends postponed indefinitely. In this, both poiesis and studious play break from “the logic of necessity which orients learning towards specific ends (these skills are needed for economic survival) and predetermined measurements (these standards must be fulfilled)” (Lewis, 2014b, p. 341). This betrayal of art education offers us both an interruption from the existing state of affairs and a lure to mess with its scraps.¹⁰ Agamben (1999) maintains that only when we succeed at “experiencing our own impotentiality do we become capable of creating, truly becoming poets” (p. 253). Indeed, art, even apropos to art education, may open fissures into inoperativity (De Boever, 2006, p. 157).

Art Education Limbo

Art education limbo is a term that could be used to describe a site “where the injunctions to learn, to produce, to maximize outputs, are deactivated indefinitely” (Lewis, 2012b, p. 368) into an inoperative space for thought to play and tinker new possible uses out of old, and not so old, ways of art education. We offer impotent spaces of studious play within this article. The poem (see poem) and sculptural forms created by Nadine and Dan respectfully, embody a

poiesis and impotency that refuse to participate in the status quo of the field, resisting praxis, thereby deactivating aspects of art education in its present circumstances. We are still using art education, but differently, through manipulating it, proposing alternatives, while taking it through different modes, and resisting preset ends. Yet, in moving art education to the side, we extract it from its usual use within current value systems so that it might become other than its present-day manifestations.

Dan’s works, displayed throughout this essay, explore processes of studious play and the bringing together of materials in unconventional relations, unleashed from present objectives and the logics of necessity aligned with today’s educational norms. These sewn textile forms are separated from their traditional functions as clothing items, rendering them invalid, ill-measured inoperatives, and deviant designs. As manifestations of poiesis, they exist adjacent to Dan’s practice as an art educator, providing Dan a time-out from the status quo. The free use of design tropes such as made to measure, form fitting function, and meeting the needs of the client are uprooted and recontextualized within art education as studious play. In this regard, art education customs of measurement, standardizations of form/content, education as social corrective, acceptable ranges of behavior and functioning, as well as notions of pattern, scale, expectations, and models within learning, growth, and assessment are repurposed and tinkered with. Careful measurement here proves inoperative. It does not capture norms, but materializes exceptions. Here, form does not function to pre-set ends; form is dysfunctional.

I prefer not to art educate

I prefer not to perpetuate the existing possible

I prefer not to put art education to use as art education

I prefer not to use the rubric

I prefer not to blame art educators

I prefer not to rank and be ranked

I prefer not to explain or make clear

I prefer not to put art to neoliberal use

I prefer not to participate in social efficiency

I prefer not to provide feedback on standards

I prefer not to teach to the visual arts certification exams

I prefer not to follow Bill Gates' teaching advice

I prefer not to vocationalize art education

I prefer not to turn means into ends

I prefer not to start with an end

I prefer not to learn

—I Prefer Not to Art Educate

This suspension of art education limbo offers a period of free use. We do not know what use studying, tinkering, playing, and/or (de)creating might lead to as we deactivate and suspend productivity and efficiency by “giving potentiality back to itself” (Lewis, 2012b, p. 361). In this, we do not claim to change everything or anything, but rather, we offer a pause from what art education already is, so that we might think and do differently. This is a stupid practice, not aligned with the current grammar of art education.

In theorizing and creating around our work as art educators, we delve into the impotentiality of study for we already *know* how to assess and measure so-called learning in visual arts education. We have cultivated these capabilities. In this knowhow, we are in potential. We know the means to the end, how to reach goals, fulfill potential, and, yet, we wish to rest in a more obscure and perpetual tinkering with the tools of the game of visual arts education in

a, “pure means without end” (Lewis, 2014c, p. 114) so that play or study of these conditions dodges the measurements of efficiency. We are playing outside the rules, dealing in an inoperative art education. Despite their proficiency, we “prefer not to” engage with our field as it is currently operating. Capabilities are suspended as incapable, where they are stupefied by the state of our field, longing for a respite, and in the process of, “looking away” (Rogoff, 2005, p. 133) from art education as usual. We know how we are supposed to participate; we just would prefer not to participate in measurable ways while we study, tinker, and recreate. This looking away is a disobedient experiment in contingency freed from the verification of hypotheses (Lavaert, 2013).

(To No) End¹¹

Neoliberalism, the creative industries, and creative capitalism all employ calculation that tries to eradicate excess, critique, disruption, and error through

setting out mechanisms of control that funnel us towards certain measurable limits (Gielen, 2013, p. 94). There is no denying that art education today is synonymous with its destinations, but given the permission to escape art education's current policing mechanisms, what might art educators abandon or leave idle? What might be resisted? How might the field be repurposed for unconventional or inefficient uses? How might art education *unlearn* (see Baldacchino, 2013b; Desai & Koch, 2012; Spivak, 1993) what it is has become? Under such a betrayal, would art educators embrace an inoperative art education neutralized from its usual metrics? Could art educators defy their inclinations toward praxis? How might the disruptive acts of withdrawal within this essay threaten, deceive, expose, or throw into doubt the profession?

The story of *Bartleby* has been our inspiration for a radical im-potentiality, wherein, art educators can assess and cannot assess simultaneously—it is a choice. Art educators may choose to conserve themselves from enacting potential for instrumentalist use, so that they might rehabilitate the profession of art education away from neoliberal mandates, albeit temporarily. In preferring to take a time-out from actualizing and maximizing our art education capabilities calibrated with pre-established use values, we embrace the reclaiming of art education for other uses. For to *not* art educate, even though we have the skills, might allow us to return to operating as usual in modified states. Through betraying the forms of praxis art education has become, we reconsider what may be imaginable for our futures.

We provided singular gestures of impotence in relation to art education that do not amount to much beyond the therapeutic,¹² unless they are joined by other studiers and players in collective and public

gestures (Lewis, 2014c, p. 115). Our longing to not operate art education as usual is a Bartlebian provocation. We hope that it might reverberate with others and help us to get some distance, to make a clearing or gap to see through and start constructing an alternative art education community¹³ (Žižek, 2006). We wish for all art educators the time, space, and freedom of suspension from the profession's current imperatives and teleological arrangements, so that together, through studious play, we might deactivate the rationalities of art education from within.

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¹ The corporate incursion into higher education of Pearson, Inc.'s edTPA stands out in this regard. edTPA's assessment of teacher performance within teacher education programs claims to professionalize the field of education. Art education programs have not been immune to this professionalization as many states now require this form of standardized assessment. Colleagues across the US have been grappling to adequately pilot this within their programs, because their programs' viability relies on performing well on this standardized assessment. Recent (January and February, 2014) postings on the National Art Education Association Higher Education Division listserv under the discussion title 'Navigating edTPA' speak of 'DeadPTA,' 'disastrous' results, 'MIND-BOGGLING' portfolio assessment protocols, 'time-consuming' evaluation, 'extraordinarily long' training, and overall '[scathing] disgust of the test.' This is an example of art education under the current accountability fetish (Derthick & Dunn, 2009) in education long forewarned by the writings of art educator Laura H. Chapman (i.e., 1982).

² Here, education is succumbing to the "learning to learn" (Simons, 2006, p. 537) loop.

³ For further exploration of the term 'creative industries' and its impact on art education, please see Baldacchino's (2013a) essay 'What creative industries? Instrumentalism, autonomy, and the education of artists', along with Geilen's (2013) book titled *Creativity and Other Fundamentalisms*.

⁴ Atkinson (2011), Baldacchino (2012), and Siegesmund (2013) have also written about contingency and art education.

⁵ There are strong parallels here to the profession of teaching and the self-perception of teachers in the wake of what Biesta (2011) refers to as "the disappearance of teaching and the demise of the role of the teacher as someone who has something to say and something to bring" (p. 364) under the impact of constructivism.

⁶ See Marc James Léger's (2010) articulation of the non-productive role of the artist in the context of the creative industries in Canada.

⁷ For other recent perspectives on play and art education, please consult Garoian (2013), Siegesmund (2013), and Walker (2014).

⁸ Léger (2013, November 21), in his unpacking of the theme of the 2013 Göteborg International Biennial for Contemporary Art – "Play! Recapturing the Radical Imagination" counters this embrace of play with the caution that, "Play may be part of a prolonged effort to avoid the anxieties and pressures associated with the social rules that structure reality, or at least an effort to 'screen' such processes, leading us to a moralization of reality as an alibi for the more traumatic Real of our fantasies. Play therefore operates paradoxically as a fantasy that masks the basic facts of social antagonism and the contingency of the Real – traumatic irruptions into the field of one's perception. Because the loss of such illusions can lead to illness, play functions as a coping mechanism though [*sic*] which we negotiate our relationship to social demands. Play is a psychic resource through which we both deceive ourselves and resist the rules of art. As a common feature of the brave new world of creative labour, precarity and austerity, and as part of the breakdown of the division of work and leisure, play, or 'playbour,' as Andrew Ross calls it, compels us to better understand the intersubjectivity that defines our true position in the game. The paradox is that the rules of the game – in our case the rules of art – although played as real, do not concretely exist. Play provides us with a certain distance from such a realization – a modality that today contributes to our collective dispossession" (para. 21).

⁹ We consider this to be in harmony with Žižek's (2006) notion of "Bartleby politics" (p. 342).

¹⁰ Wallin (2010) following Agamben, also notes the need for creative powers to "be mobilized to allay the exertion of biopower over life. This is a crucial question facing contemporary curriculum theory in that it suggests that task of private curriculum thinkers be oriented to creative practices of hollowing out" (in reference to Deleuze & Guattari's [1980/1987] holey spaces) (p. 131). Also working through a Deleuzian perspective, jagodzinski and Wallin (2013) discuss poiesis and praxis in relation to art education in their volume titled *Arts Based Research: A Critique and Proposal*.

¹¹ This alludes to Agamben's (1996/1999) work titled *The End of the Poem: Studies in Poetics*, in which the end of the poem is examined and proposed as a condition of possibility. It also evokes the tragic paradox of Melville's Bartleby starving to death in prison. While Bartleby's resistance wasn't sustainable, as a mode of potentiality as contingency, he continues to inspire the question, "What would a practice of inoperativity look like?" (De Boever, 2006, p. 160).

¹² As Berardi (2012) explains, "[p]oetic art, by which I mean art as poetry, as the creation of imaginary worlds of possibility, can be conceived as a therapeutic act. Poetic art is a technique for the reactivation of the sensitive body and the sensible mind, beyond the techno-alienation and de-sensibilisation that precarity, digitalization and info-acceleration have induced in the psychic sphere" (p. 99).

¹³ Many in the field of art education would identify this very journal and the Caucus on Social Theory & Art Education, an Issues Group of the National Art Education Association, as sites of gathering for such a community.