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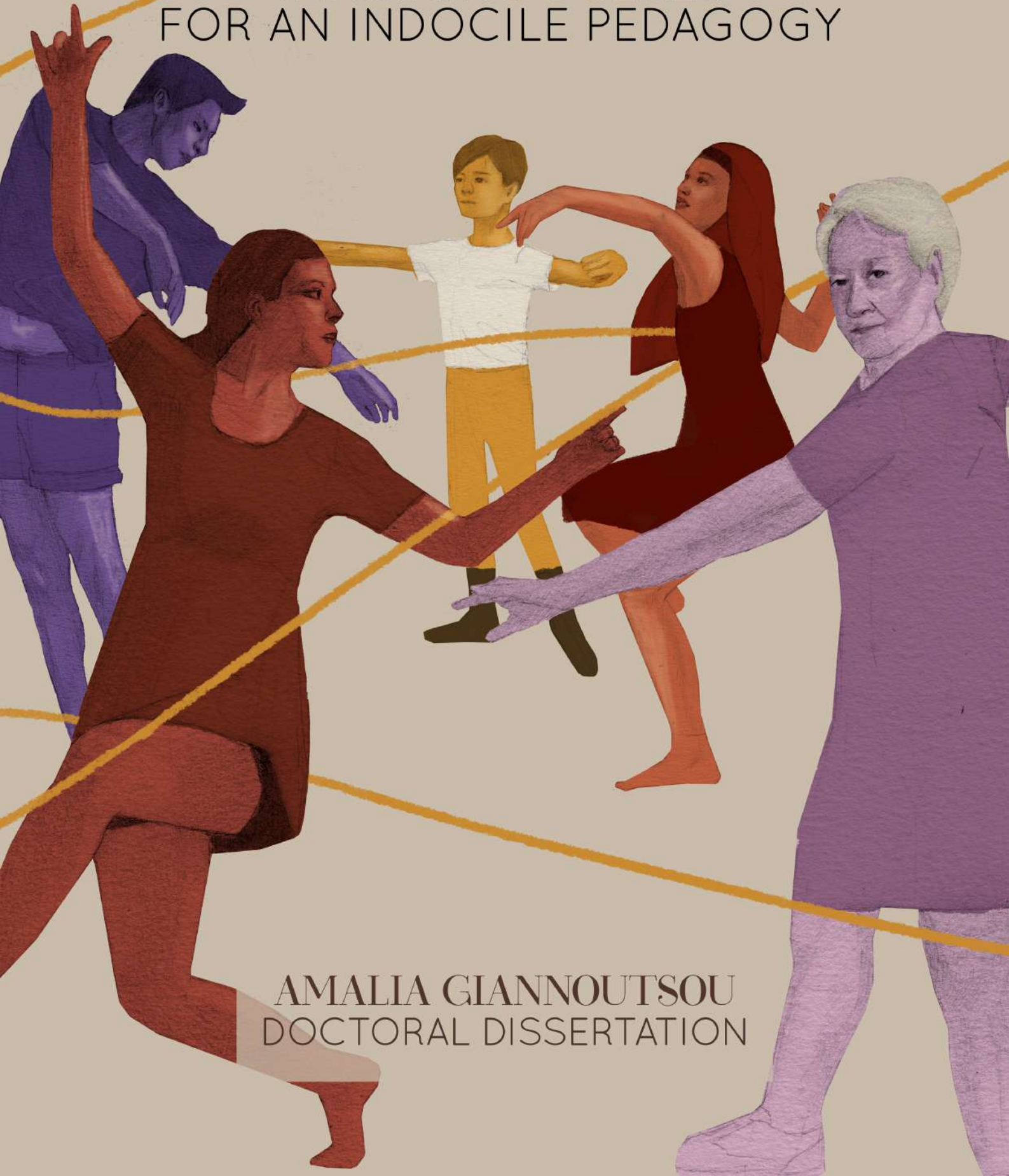
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# Rebel bodies, and affects in movement:

IMAGINING SCENES  
FOR AN INDOCILE PEDAGOGY



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DOCTORAL DISSERTATION



Rebel bodies and affects in movement:  
Imagining scenes for an indocile pedagogy

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*To all those who imagine a different world*



## /Acknowledgments

This thesis is inevitably an emotional territory, for it has been shaped and nourished by encounters and attachments, bodies whose presence or absence has left an imprint on me and choreographed moments and spaces of this project.

First and foremost, I feel endless gratitude for the students of Milà i Fontanals and Consell de Cent, without whom this thesis would have been impossible. I feel a warmth in my heart every time I am thinking of you, for you have touched me in incomparable ways. Thank you for your generosity, inspiration and indocility, and for teaching me to embrace my vulnerability. You are my invisible choreographers and I will always carry you with me.

I also feel extremely grateful for Constanza, Albert and Julio for welcoming me in their beautiful project and embracing me in every possible way. You have been my wise teachers and invaluable companions all this time, and I feel more than lucky to have been able to form part of your community. Thank you for sharing your knowledge, your experience and your spaces with me. You have marked me.

Without a doubt, I am immensely indebted to Montse Rifà, my thesis supervisor, for whom I feel endless gratitude. Words alone are not enough. Thank you for your trust and dedication, for believing in me, even at times when I lost faith in myself. Thank you for your care and sensibility, for sharing your knowledge and companionship with me, for teaching me how to embrace my strength and my fragility. You have been my mentor, an irreplaceable source of inspiration and you allowed me to learn from you and alongside you. I feel honored to have been your student and deeply affected by our encounter.

I would also like to thank the institutions of Milà i Fontanals and Consell de Cent, and particularly the two teachers with whom I closely collaborated during my fieldwork. I have been profoundly moved by your work, your vision for a just education and your fights for a better world.

I am also thankful to my witches: Sara, Joanna, Marta, Angelina, Ingrid, Constanza and Fanella. Our talks and laughs are unforgettable. Thank you for your support and insights. You showed me how research does not have to be a lonely adventure and you made beautiful my journey.

To my family and friends who have always supported me in every possible way and surrounded me with love, thank you. Without your presence this journey would not have been this cozy and enjoyable.





## /Abstract

This research project draws from the experience of a collaborative performance ethnography, that took place in two secondary schools in Barcelona during the year 2016-2017 within the context of project PI(E)CE, an artistic, social and educational initiative. Embedded within a framework, which entangles the politics of emotion from a feminist and post-colonial perspective, pedagogies of liberation and contact, and studies in performance and performativity, this project explores the possibilities of resistance and transformation in scenes where the participant adolescents challenge traditional discourses of gender, race and sexuality, produce counter-narratives, and, ultimately, experiment or negotiate with their identities. Taking the thread from the pedagogical actions proposed in PI(E)CE and the creations of the participants, the research navigates the scenes which illuminated elements of a pedagogy of resistance, agency and transformation. Through a performance ethnography, that nourishes from queer phenomenology and affect in / as methodology, it composes scenes which trace an encounter between art and education, as well as enable the imagination of a transformative pedagogy. This quest moves the creation of an imaginary for an indocile pedagogy –nurtured by the elements of contact, movement and imagination- which elaborates on the intersections between emotionality and identity, performance and performativity. Finally, this research project unravels a questioning of interpretational strategies provided in qualitative research through the tactic of plugging in. Towards this direction, emotion is embraced not only as an element of methodology, but as method itself in an attempt to also mobilize alternative research imaginaries.

Key words : emotion, performing arts, performance ethnography, transformative pedagogy

## /Resumen

Este proyecto de investigación se basa en la experiencia de una etnografía performativa colaborativa, que tuvo lugar en dos centros de enseñanza secundaria de Barcelona durante el año 2016-2017 en el contexto del proyecto PI(E)CE, una iniciativa artística, social y educativa. Situado dentro de un marco que entrelaza las políticas de la emoción desde una perspectiva feminista y postcolonial, las pedagogías de la liberación y del contacto, y los estudios de performance y performatividad, este proyecto explora las posibilidades de resistencia y transformación en escenas donde los adolescentes participantes desafían los discursos tradicionales de género, racialización y sexualidad, producen contrarelatos y, por último, experimentan o negocian con sus identidades. Tomando el hilo de las acciones pedagógicas propuestas en PI(E)CE y las creaciones de los participantes, la investigación se mueve por las escenas que iluminaron elementos de una pedagogía de resistencia, agencia y transformación. A través de una etnografía performativa, que se nutre de la fenomenología queer y del afecto en / como metodología, se producen composiciones de escenas que trazan un encuentro entre el arte y la educación, y a la vez, posibilitan la imaginación de una pedagogía transformadora. Esa búsqueda impulsa la creación de un marco para una pedagogía indócil –que bebiendo de los elementos de contacto, movimiento e imaginación- elabora las intersecciones entre la emocionalidad y la identidad, la performance y la performatividad. Por último, este proyecto de investigación desenreda la cuestión de las estrategias interpretativas proporcionadas por la investigación cualitativa, a través de la táctica de *plugging-in*. Hacia esta dirección, la emoción se abraza no sólo como un elemento de la metodología, sino como un método en si mismo en un intento de movilizar los imaginarios alternativos de investigación.

Palabras clave: emoción, artes escénicas, etnografía performativa, pedagogía transformadora



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/prelude



## Points of contact and convergence

I have not yet counted the minutes that have passed by while I am moving in my chair, putting effort in finding the first word of this very first page. I am supposed to start from the beginning, but what would be the beginning in a story like this? Perhaps it is appropriate to reconcile with what repeatedly comes to my mind while the clock is beating: what agitates me with every tick of the clock, is that with every word I shed on paper, I am also trying to find their origin; nevertheless, the very notion of origin is connected with grand narratives and with a linear perception of the unfolding of events. Perhaps the story I want to create is not supposed to take the form of a chronicle. Even better, it resembles a kaleidoscope of events and tales twisted together untidily. The format of kaleidoscope compels me (a writer) and you (the readers) to admit early on this journey that the venture that follows oscillates between the limits of truth and fiction, in an attempt to subjectively make sense and represent tousled records, memories and events, knotty and crossed with relations.

The tension I feel is relieved when, instead of locating a fixed point of beginning for this narrative, I conceptualize the starting point as a “point of convergence” (Planella, 2017) which at the same time consists of a “point of conversion” (Ahmed, 2010). *Touching, Moving* and *Imagining* are my points of convergence and conversion, the three main axes that permeate this thesis. As points of convergence they form territories with tangential areas that connect theory, research and practice; academy, education and art. The proposition of these tangled sceneries as pillars of an indocile education reflects that they also consist of fundamental elements of a methodology, thus bridging the dualistic distinction between theory and praxis.

Twisted and overlapped together in a sticky relation, *Touching, Moving* and *Imagining* are separable but not separate: there is affect in movement and movement in affect; imagination is moved by previous contacts and emotions can put into motion new encounters. Likewise, by proposing each of the main parts, *Touching, Moving and Imagining*, as points of conversion and convergence, I expose my intention to visualize their interconnections and explore the ways they stick together, instead of presenting them as unrelated divisions. In other words, their temporary separation allows me to study their existing relation and better penetrate the details of each one of these parts.

Moreover, as points of conversion, *Touching, Moving* and *Imagining* indicate moments leading to transformation through processes of (dis)orientation. They involve and expose a powerful and vibrant encounter between the mundane and the extra-ordinary; the easily recognizable and the unknown in a way that they produce queer turnings, positions and orientations (Ahmed, 2006). Therefore, these points of convergence and conversion are also pointing to moments of **action** and **movement**, moments which can be better described with a **verb**, thus generating a **performative** quality, implicit in this study. As a result, the organization of this thesis around these fields is not only about an exercise in representation but rather, it involves a performative and affective engendering of the object of study.

Apart from granting a performative quality, the use of gerund form to represent these themes also manifests the everlasting, always in constant process of transformation quality of research and education, while it stresses the transition and contact between “zones” (Ellsworth, 1997; Pratt, 1991), “third spaces” (Bhabha, 1994), “borders and edges” (Anzaldúa, 1987), “liminal spaces” (Turner, 1969, 1980) and “diasporas” (Hall, 2006). All those thinkers have introduced significant perspectives in the study of identity construction by illuminating the process of oscillation between sites, bodies and texts. Focusing on these spaces and their movement in-between and with the help of “plugging-in” (Jackson and Mazzei, 2012, 2013, 2016), I explore how indocile pedagogy and



since each part includes theory, methodology and analysis of my experience, disrupting the segregation of theory from methodology and knowledge production.

Nevertheless, if you are interested in a more theoretical contextualization, the first pages of *Part I* mostly lay the foundations of the relationship between touch, emotion, identity and education; whereas *Part III* traces the connections between memory, imagination and identity, as well as the role they can play in an indocile pedagogy. If you are eager to make sense of my methodological movements, (dis)orientations and experimentations, as well as how they inspired the construction of scenes and sceneries, you may begin your journey from *Part II*, where I relate movement and orientation with the research procedure. Finally, if you are curious to explore the events that took place during my research -and at the spaces of PI(E)CE- *Part I* offers an initial emergence to some of the most crucial moments of PI(E)CE analyzed from the perspective of touch; while *Part II* approaches some of the research experiences from a perspective of movement. Finally, *Part III* exposes the role of imagination and memory in the recomposition of the research events into an almost coherent narrative.

Therefore, another possibility lies in exploring this dissertation in relation to its thematic structure. For instance, an inclination to explore how touch emerges as a pillar of an indocile pedagogy, or, a tendency to take a look at a tactile and haptic analysis of my research experience will guide you to *Part I*. However, an impatience to navigate the relation between movement, orientation and indocile pedagogy and research will push you straight to *Part II*. Ultimately, a desire to make sense of how imagination and memory emerged from the creations of the participants as an axis of resistance and informed my imaginary of a transformative pedagogy will orientate you towards *Part III*.

The format of this thesis enables all these trajectories with the aim to invite an interruption of a stable structure, and dislocate the gaze from a fixed narrative. This is accomplished through the use of multiple *narrative tactics*: the use of voices and pauses, the composition of scenes and sub-scenes and the inversion of names; as well as artistic devices such as charts, figures, tables and illustrations. For instance, the *voices* (reflective phrases and questions in light color) and the *pauses* (reflective texts in colored background and white lettering), woven throughout the three parts, emphasize and perpetuate the lack of linear narrativity. Functioning as gestures, voices and pauses create an intermediate space within the layered text in an attempt to emphasize ideas and connect elements across the different parts of the thesis, on one hand; and on the other, to allow the text to breathe and the reader to rest. The creation of voices and pauses as a narrative tactic further reminds the messy character of this project by turning the act of reading into a movement, a metaphor for my research journey. It also emphasizes that, rather than a straight sequence with clear cut points and moments, my research journey resembles a mass, the elements, spaces and times of which are not perceptibly different from each other. Likewise, the use of pauses and voices reflects the idea that knowledge is constantly created and moved, a work in progress.

Each parts of this thesis reflects on the experience of PI(E)CE through the use of scenes, that is compositions of the research events into playwrights. Each scene is constructed using “plug-in theory” (Jackson and Mazzei, 2012, 2013). The main particularity of the scenes is that many of them stage the same research events. Nevertheless, the use of plugging-in enables a reading of the same experience through a different theory, thus illuminating a different angle of it. Therefore, the playwright of one part is not opposed to the playwright of another, though they may explore the same research from a different perspective. Rather, they are



complementary to each other, with each scene adding something new or expanding the connections between the events of the project.

Some scenes only reflect around one experience, while others analyze different experiences from the same angle, thus incorporating multiple narratives into them. Likewise, the narratives included refer to the same idea. For instance, *Scene IV.* of *Touching*, called “Diversity of embodiments”, draws from two narratives created by different students in order to reflect on the performativity of emotions and their role in the construction of otherness. The same narratives are also incorporated in *Scene III.* “(Re)imagining vulnerable identities”, situated in the scenery of *Imagining*, with the aim to shed light on the ways several participants provoke the status-quo and challenge hegemonic representations of otherness by producing performances that make visible hierarchy, discrimination and oppression.

Meanwhile, *Scene IV.* in *Moving* and *Scenes I.* and *IV.* in *Imagining* are comprised of *sub-scenes*. That is because while they reflect around a certain theme, each sub-scene contemplates the subtle nuances of the wider topic. Therefore, *Scene IV.* titled “Deviant (dis)orientations” in *Moving* exposes different forms of resistance on behalf of the participants. In a similar way, *scene I.* “Inhabiting place: space, identity and alterity” in *Imagining*, elaborates through sub-scenes on different experiences of place. Finally, *Scene IV.* “Disrupting the borders of pedagogical bodies and space-time”, situated in *Imagining*, navigates events where crossings of identities and interruptions of fixed narratives took place.

As far as the *artistic devices* are concerned, they have been initially created with the intention to put into images what was difficult to be explained with words. Meanwhile, they enable a smoother navigation of the dissertation and better situate the readers. More specifically, creating charts and tables; editing images and composing photo-essays; as well as drawing and choosing illustrations has allowed me to weave connections between my theoretical orientations, my research movements and the composition of the research events into a narrated experience. As a result, these artistic devices that you will encounter throughout this text have been the fruit of an exhausting experimentation with different formats of analysis, and enable a multi-dimensional narration of my research experience. Ultimately, more than a mere form of visualizing my thinking process-though they do enable a better understanding of it- these artistic devices have been a tool for reflection and a “relational practice” (Empain, 2019, p. 24).

The creation of *charts* has been crucial in organizing theory and establishing connections between the multiple elements of my research, such as theories, ideas and notions I have retrieved from my studies. The very act of tracing relations has allowed to put in order my learnings and make better sense of all the movements and (dis)orientations manifested in my research story. My use of charts reflect, then, a relation between movement, embodied knowledge and cartographies (Empain, 2019), with my charts emerging as maps, or better said, as sites of “situated knowledge” (Haraway, 1988 in Empain, 2019), which illuminate the ways I have chosen to navigate the realm of my research. Thus, the charts in this thesis expose and at the same time (re) create systems of knowledge production, interpretations, representations, and ways of thinking (Empain, 2019).

What I refer to as *figures* mainly consists of assemblies of images from the scenes of PI(E)CE and serve more as embodied narratives than as a demonstration that fieldwork did take place. On one hand, the use of figures suggests a reflective practice that reassembles the everyday research events, recomposes the unfolding of bodies, spaces and times. On the other hand, drawing on the performative and narrative potential of images, instead of their figurative function (Marín and Roldán, 2010; Empain, 2019), the use of images throughout this

thesis positions (non) narrativity and performativity side by side in an attempt to subvert an objectifying gaze. My main intention was to offer fragments and glimpses into the scenes, converting the readers into spectators: the readers come close enough to be touched and affected, but also maintain a required space away from the events. Thus, the use of figures puts into motion an aesthetic experimentation with images as devices that expose the relationship between the researcher, the reader and the participants of the research. Then, aesthetic pleasure, critical reflexivity and emotional implication take place alongside the intention to disrupt the “distance between subject and object” (Empain, 2019, p. 76) and therefore, the urge to overturn the telling of the events by “reconceptualizing the otherness of reality” (Russell 1999 in Empain, 2019, p.26).

*Tables* consist of chronological or thematical structures and are my one and only effort in establishing a clear understanding of the sequence of the events. They are carefully positioned in points of the dissertation where I feared that the text may be too chaotic and I have considered that reader may be in need of order and structure. They mainly serve as compasses in the messy territory of the research project, providing a more orderly arrangement of elements. Finally, the text is enriched with personal drawings and illustrations, which reflect my experimentation with aesthetic devices in my effort to make sense of the research events and construct an imaginary for an indocile pedagogy.

In other words, *Touching, Moving* and *Imagining* form an assemblage of different ways of relating, and therefore narrating. Reflections and narrative texts from with fieldwork intersect with visual essays, cartographies and illustrations. Texts of the participants mingle with texts of the researcher creating a confusion as to who creates and narrates each story. The uncertainty between the subject who researches and the subject who has been researched further questions the means of interpretation and representation implemented, suggesting more questions and destabilizing the text. The thesis emerges as a complex and polyphonic text which enriches a contrasting reading and exposes research as a web of encounters where bodies arise through multiple routes, escapes and (un)familiar embodiments. The format of this thesis, then, brings forth questions about relationality, contact and subjectivity in research contexts.

So, at this point I want to draw attention to the final narrative tactic I deployed and which operates under the same rule of provoking confusion : the inversion of the participants’ names. Blurring the boundaries between certain dichotomies, such as observation and participation, fiction and reality, subject and object, the inversion also stirs questions of relationality and representation. While this tactic started as an attempt to conceal the identity of the participants, at the end, it also yielded a queer effect manifested not only in a coverance of the participants’ identity, but also in a confusion around it. So, upon our encounters with the participants, we may imagine Cram as a boy from Russia and Noraa as a girl from an African country, when in fact this is not the case. The inversion of the names and the perplexity it excites obliges us to face the fact that the confusion around one’s body causes a need to investigate it in order to classify it. It also enables an understanding of how the “Other” exists first in our imagination, and more than often may not correspond to or satisfy our imaginary constructions. Therefore, the uncertainty concerning the identity of the participants prevents their subordination to essentialist typologies and their ideation as foreigners who need to be bordered or boundaried.

### **Strings of orientations and threads of questions**

The encounter between the main concepts of the research -touch, movement, imagination and memory- is a subject that has silently been with me for years. It mainly took the form of a constant preoccupation about ways

of reconciling art and education, as if they were separate processes. Acknowledging that the history of Western society up to this day, orientated by Cartesian dualism, has affected and molded discourses of the body turning institutions into mechanisms of bodily domestication and oppression, urged me to explore alternatives that enable us to challenge, disrupt and reconstruct dominant discourses in education, art, and research.

Unavoidably, what brought me to this very position has been a journey that began when I was still studying in Greece. And with each educational experience I came a step closer to this blur landscape filled with doubts, challenges and questions. Questions have not been always clear to me but the more I walked the way, the more they started taking form, even if in the beginning it was an abstract one. Moved by my previous directions, affected by old encounters, this research project traces alternative pathways in pedagogy through a complex reading and telling of the experience lived in and through PI(E)CE, an artistic, educational and collaborative project which manifests elements of resistance in its creative practices.

At its very primal form, this research debuted as a quest: a) for the ways pedagogical subjects create and perform their identities based on their embodiment or resistance of stereotypes and school rituals; and, b) for creating spaces and processes of critical thinking within the school institution that made visible and challenged the embodied and performed categories of gender, race, sexuality and social class in order to encourage alternative ways of “being” and solidarity in diversity. The role of performance was fundamental in how it served as a counter hegemonic practice of resistance that motivated interaction, transformation and empowerment of (ir)regulated subjectivities within the educational realm. Moreover, I hoped that experimenting with performance research in the curriculum would generate spaces of differential consciousness and resistance.

Nevertheless, as I embarked on my research journey, things started shifting: each new encounter produced new movements and transformed my theoretical orientations and research intentions. As the research shifted and was transformed, I reached a point where I had to make certain choices about what I was interested in keeping and which stories I would choose to tell. I realised that although some of the questions and the research aims remained relevant, they had somehow evolved and taken a new form. My new insights drove me to reform my early questions in ways that made more sense to me. These were questions that had always been there implicitly, but I just had not found the words to express them in a way that made more sense to me. Finally, as time passed by, the questions permeating this thesis became increasingly important and turned into moving axes that moved and were moved by my process of reflection.

Therefore, the central question guiding this research project is located in *the possible ways of constructing dance theatre as an aesthetic and pedagogical experience that recognizes diverse embodiments in its pedagogical practice*. In particular, I am wondering: *How does an art project move the educational realm towards orientations that resist power relations and docility?* This question was decomposed into more specific ones, focusing on the analysis of PI(E)CE. More explicitly, I pondered:

- *Can an artistic project teach us other ways of knowing that disrupt dominant structures and power relations?*
- *What pedagogical contributions does the experience of PI(E)CE bring to the debate on diversity and resistance in education?*
- *How can we establish pedagogical relationships based on the reflective, situated, embodied and joint resignification between subjects?*

Drawing from these queries, the main force moving this investigation resides in the urge to *make sense of how transformation is performed throughout the trajectory and experience of a project which I identify as having a potential for resistance in its making*. Though this may seem as a vague, difficult to reach objective, this research attempts to create a mosaic of diverse practices that trace possible paths for social transformation. *My intentions were materialized into a detailed study of the dense and complex structure of PI(E)CE (mainly its artistic and educational practices) as an aesthetic and pedagogical experience, as well as an exploration and narration of the diverse bodies that dialogued in it*. These aspirations led me towards my final and most crucial destination, the ultimate steppingstone of this research: *identifying the diverse fields of a resistant and transformative pedagogy and establishing a dialogue between them*.

The encounters I traced among the fields of indocile pedagogy became the three dimensions of this research, all of which revolve around the intersection of research, educational theory and methodology, as well as the narration of a process that moved between my own individual paths and was affected by the members of the community I participated in, thus becoming both personal and collective. In other words, sceneries of an Indocile Education embark on PI(E)CE and bring it into dialogue with my own orientations and explorations as a teacher, artist and researcher. This thesis is moving from, towards and among my own practices and those of PI(E)CE in an attempt to bring out and shed light on the encounters, tensions, collisions, movements and attachments between different stories as an attempt to reflect on the particular qualities of artistic practices based on the experimentation of the body and to explore the ways in which embodied practices such as dance and theatre may question and even subvert traditional pedagogical discourses.

The precedent research questions-as well as the research aims that depart from them -are not necessarily in order of importance or relevance. Nevertheless, they are interrelated and interdependent with each other. Moreover, they are crossing the whole of this thesis, situated in each and every section. As a result, the three parts that compose this thesis are not related to one question or objective at a time; instead they simultaneously, though from different angles, contribute to the research questions by tracing patterns of resistance and social transformation within the educational territory.

## Moving research

In *Componer el Plural* (2016), Victoria Pérez Royo and Diego Agulló focus their attention on encounter as composition, an event that encompasses movement, contact and emotion. If the meaning of the encounter resides in what it provokes-in the relationships established between the subjects participating in it- then to make sense of the encounter it is not enough to pay separate attention to each one of its elements. We will still have to comprehend how the individual affects the creation of the collective and how the collective moves the individual. When I began writing this thesis, these words were present in my thoughts. Curiously enough, these were the same words I had asked the participants of PI(E)CE during the production of *Oi Neoi*, three years after *The Invisible Choreographers*.

These questions were occupying my thoughts, first in reference to how to spin the ideas that make up this research. Faced with blank pages, the elaboration of the text came through ideas that made sense by reaffirming or opposing each other. I looked at my notes, at what we name as data, my reflections and I saw a hybridization of metaphors, different types of ideas that arose here and there, some of them full of apparent and contradictory variations, which illustrates what is so difficult to phrase with words and what Sara Ahmed (2010) pictures as

“the messiness of the experiential, the unfolding of bodies into worlds (and words)” (p. 22). I find messiness attractive since it illuminates the difficulty of putting into words complex experiences and complicated encounters which have invoked strong emotions.

All this is difficult to be explained merely by applying the use of themes, categories and notions. As I was trying to explore the chaos of the experiential, I lost sight of the fact that the experiential can be chaotic, human experiences can be messy. And every time I was trying to find an order in the messiness, I was driven into making distinctions and categorizations, and finally losing my capacity for interpretation and description. In the end I understood it was a question of (non)structure: I was trying to put a structure in a research that was precisely against categorizing. I understood that my experiences and the ideas deriving from them could only exist in and as a web of encounters.

Trying to make sense of my experiences, reflections and interpretations prompted me to transit through different frameworks of understanding. For one thing, during the third year of my research I became very interested in the affective elements of experiences, especially in the way they are explored in feminist theories of emotion. Taking into account the affective element helped me understand how emotions opened up a critical space to rethink the relationship between body and mind. Through this work I became also keen on studying how emotions move us and how these movements, or better said, orientations, are manifested in the body.

Having finally encountered and embraced a post-positivist and post-qualitative stance that nourished from affective methodology and critical reflexivity, my research problematizes and accounts for the foundations, decisions and meanings guiding its process. These methodologies are released from a predetermined line of thought or from a possible epistemological narrative in order to follow the object of study and thus to perceive it through its own vitality (Avramopoulou, 2018). Research becomes a synthesis, a composition, “that does not merely examine the impact of systemic influences on an innocent world” (Stewart in Avramopoulou, 2018, p. 43) but instead becomes a poem, an ode to the desires and reveries, failures, momentums and incitements which go hand in hand with the struggle of living, “a social and cultural poetry” (Stewart in Avramopoulou, 2018, p. 43).

Affective methodology then becomes a habit, not only in intellectual practice, but also in the structured seductions and perceptions of daily life. Inspired by Sara Ahmed (2004), Eve Sedgwick (2003), Kathleen Stewart (2007) and Navaro-Yashin (2009, 2012, 2014), I steered a theorizing of a political scripture of the everyday through which I want to reveal how things, emotions, events, encounters, subjects accumulate, provoking an emergence. Affected by post-critical methodologies such as “plug in theory” (Jackson and Mazzei, 2012, 2013, 2016), Ahmed’s (2004) reading on the emotionality of texts and Pink’s (2000, 2014, 2015) “sensory ethnography”, I approach affects as a methodology and reflect on emotions as forms of inquiry through a feminist perspective rather than psychological givens or raw data.

The components that make up the research methodology and nourish my theoretical movements are the extended bibliographical revision of the major themes that transverse the thesis and compilations of moments, spaces, stories and experiences stored in archives. Focusing on an understanding of affective investments as politics of emotion I move towards two directions proposing a reading of how texts move bodies and how bodies move texts. This double movement helps me identify the political in the affective-performative-discursive because it generates questions about how world move worlds and according to what structures. Consequently,

the implied exploration of multiple looks has enabled me to distinguish the ways of knowing and learning that PI(E)CE has implemented.

This positioning is mainly founded on the desire to avoid explanatory knowledge and instead produce disruptive knowledge that disturbs the established imaginaries of scientific and positivist research. Loyal to the path I have chosen where knowledge is perceived as a complex phenomenon, this research then does not provide results in a conventional way and rather it searches for the production of alternative ways to relate to oneself and to the other. In the course of this text I do not verify or explain the production of knowledge as if it were a fixed object, neither do I provide universal answers. I do not intend to reaffirm or reproduce what is already known through a process of systematization. Instead of classifying and categorizing, I seek to reflect on the pedagogical practices integrated in PI(E)CE as well as generate affective, social and subjective ways of knowing and rethinking pedagogical relations. What I offer, finally, is an invitation to explore possible paths that have destabilized my own understandings of research, education and art.

Since methodology is inspired by studies in affect and performance ethnography, this has also led me to debate the notion of ethnographic research and qualitative methodologies in general and has implied a certain positioning towards the relationship between evidence, its analysis and knowledge construction. Therefore, this thesis exceeds the limits imposed by the mere collection of data. What we traditionally name results, in this thesis emerge as alternate orientations, or in other words, alternate territories of possibility. Above all, this project emphasizes on displaying multiple and diverse spaces and moments of research, turning them into a new composition that traces alternate encounters and orientations in the study of how subjectivities and embodiments navigate the educational realm (re/de)constructing power relations and forms of agency.

Finally, the techniques and methods traversing this investigation have been adopted taking into consideration the unavoidable fate of any researcher as a figure who oscillates between observing, acting and narrating. In order to narrate the encounters produced within PI(E)CE, and the ways they moved the field of education to new directions, I propose the use of artistic tools as research methods which move beyond mere interpretation and representation. This stance apprehends reality as a social construction, the product of colliding experiences, discourses, cultures and ideologies. I believe then that it is crucial to examine and integrate in my analysis the creation of my own gaze and how it affects the construction of contacts, encounters, connections and reasonings. After all, the answers I am looking for in PI(E)CE have been part of an internal dialogue with my own experiences as a pedagogical subject. In such a context I find I have to satisfy an urge of reminding my presence as a voice that permeates this text.

Most of the works that appear in this thesis have been my own companion texts. I have placed those books inside my own toolkit, and they have kept me good company in moments of doubt and loss. The chapters that follow have been imagined as components of a toolkit –to follow Sara Ahmed’s (2017) cue– hoping they can be seen as advisors and used as companion books. I would like to see this thesis forming part of your own collection toolkit. My intention is that its company can enable us as teachers, academics, researchers and artists to move towards different, less explored directions.

A companion text is a text whose company enabled you to proceed on a path less trodden. Such texts might spark a moment of revelation in the midst of an overwhelming proximity; they might share a feeling or give you resources to make sense of something that had been beyond your grasp; companion

texts can prompt you to hesitate or to question the direction in which you are going, or they might give you a sense that in going the way you are going, you are not alone (Ahmed, 2017, p. 23).

This thesis raised the topic of hybrid territories of affect, asking to what extent we can approach education, knowledge and learning as spatial practices. To back up this inquiry a conceptual framework has emerged that weaves together performance studies, postcolonial, third world and queer feminism and pedagogies, gender studies and mobilities paradigm. The assemblage created by these connections enables the readers to tune their senses to the movements and (dis)orientations that formed the timeline of the fieldwork.

2014-2015

Master de Investigación en Educación en Barcelona



2015-2016

1<sup>st</sup> year of PhD in Education: moving around research questions and objectives, following different theories on race, gender, difference and critical education, and performance studies



2016-2017

2<sup>nd</sup> year of PhD. Collaborating with PI(E) CE project. Fieldwork takes place from October to June in the spaces where PIECE takes place. This edition of PIECE ends with "The Invisible Choreographers" a dance-theatre performance based on the work that took place throughout the whole year. The performance is followed by two encounters with the participants of "The Invisible Choreographers" in order to discuss around the project



2017-2018

PI(E)CE moves to its seventh edition: with the presentation of a work called "Petit records sense importancia"



2017-2018

3<sup>rd</sup> year of PhD. Resting and experimenting with different methods of analyzing my experience. Continue reading and studying. First shift in theoretical and research orientation, placing emphasis on affect and emotion.

2018- 2019

PI(E)CE experiments with a different direction. Instead of collaborating with schools during the school year and inside the school schedule, Constanza and Albert create an encounter of all the participants of PIECE throughout the years, in order to present a collective work. The sessions this time don't take place in schools, only in Tantarantana. The result of this process is the work "Oi Neoi" presented in the festival Grec



2018-2019

4<sup>th</sup> year of PhD. Constructing and reconstructing. Organizing and re-assembling scenes. Experimenting with first writings. Collaborating with Joana Empain and moving towards a more artistic approach in my analysis. Participating in "Oi Neoi" as a performer.



2019-2020

5<sup>th</sup> year of PhD. Writing of my thesis.

2019-2020

The pandemic of Coronavirus affects the work of PI(E)CE which initiates a new collaboration with other entities from Europe and mostly intervenes in virtual spaces

Chart 2. Criss-crossed journeys. An entangled timeline of the encounter between my research project and PI(E)CE









## A/BETWEEN THE BODY OF THEORY AND THE THEORIES OF BODY

### Theory as action

My effort in locating points of origin, moments of conversion and directions between a “somewhere” towards another “where” reminds me of the relationship between theory production and movement of ideas, concepts and disciplines. This connection was vaguely shaped and lost between images and words until I read Caren Kaplan’s text *Transporting the Subject: Technologies of Mobility and Location in an Era of Globalization* (2003). Elaborating on Clifford’s (1989) and Said’s (1983) works on theory and travel, Caren Kaplan argues that displacement and navigation are requirements for generating theory. “That is, theorizing requires authenticating activity of travel, moving to see things as a witness and an observer” (Kaplan, 2003, p. 208). This link between travel and theory resides and gets confirmed by the use of etymology.

*It amuses me how my Greek background helps me understand what I am doing and why I am doing it. At this point I am really fascinated by how words can create worlds, by how examining the etymology and the history of words can help us come to understand how they affect the materiality of our worlds*

Theory as a concept has its origin in the Greek word *theorein*, which could be translated into “to observe”, “to contemplate”, “to examine”, “to study”. Its origins are traced back in Greek antiquity when the so-called *theors* were sent by the state in order to perform sacred rituals. Those envoys were later referred to as “spectators, as ones who travel in order to see things” (Kaplan, 2003, p. 208). With the division of human activities into the wider categories of *theory* (knowledge and search for truth), *poiesis* (realization of truth that leads to creation) and *praxis* (related to action and practice), theory became for Greeks a concept attached to the notion of spectacle and used in the context of theatrical observation (Seremetakis, 1996b).

Taking this into account I suggest that production of theory is inherently performative, and I propose two directions: on one hand, producing theory involves performing an observation of our surroundings; on the other, it can lead to performing an observation of our observations. In accordance with Kaplan (2003) “Looking and being looked at in turn may signal a performative dimension of knowledge formation that expands this interdisciplinary definition of travel even further” (p. 208). Theory, in this context, consists of “a complex of readings that the body makes out of itself, of environments and of possible exchanges. And through the act of marking different motions, the body becomes available for change” (Greiner, 2016, p. 322). For this reason, theory is not separate from action and practice, but instead it is intrinsically bounded with it.

I find those claims to be particularly important because as researchers we are obliged to refer to other works of theory, if we want our researches to be considered and evaluated as worthwhile. Every researcher is first a reader and then a writer so what we choose to read matters, as it shapes our orientations (Ahmed, 2004). Reading is one among many points of departure which leads to the creation of new ideas by changing, reconstructing or deconstructing what has been read (Ahmed, 2004). This movement of theory makes visible a trace which resembles a chain (Ahmed, 2017). It embarks from ideas, concepts and notions, crosses visions and ideologies, and navigates fields and disciplines; while it changes form as it reaches its final destination: a piece of paper, a lecture hall or the screen of our TVs in the form of a documentary.

... But if theory can be defined as a kind of travelling, travel can be defined as a manifestation of pain or work. Etymologically, travel is linked to travail or ‘labour, toil, suffering, trouble’. Thus, in addition to

the more commonplace meaning of taking a journey, travel evokes hard labour (including childbirth) and difficulty. This aspect of both travel and theory bears further examination: the labour of theorizing, the troubling of subjects of theory, or the work of travel and theory (Kaplan, 2003, p. 208).

This chain, composed of our footprints, points to certain orientations, some of them not having been visible before; and makes palpable the ways in which the movement of a body creates meaning (Ahmed 2004). Producing new theory hints at moving towards new places, building new homes that can shelter those theories (Ahmed, 2017; Kaplan, 2003; Le Guin, 2004). So, I feel we should be more reflective and self-conscious of the orientations we are creating and the directions we are pointing to once we start producing theory. This can be achieved by questioning how we choose and how we reflect on our materials. My suggestion is that by making explicit these internal actions and the circumstances in which (dis)orientations are created, we will be able to reflect on our ways of life, our choices. And in their turn, these reflections may also lead to the creation of safer spaces within the academy and enrich us with good advisors.

Theory as action also re-establishes the relationship between practice and theory. The creation of a gulf between theory and practice in academia is intentional because it is the device used to reproduce and preserve an intellectual elite that invisibilizes sources useful to the community (Ahmed, 2017; hooks, 1994; Navaro Yashin, 2014). It is necessary then that educational practices decentralize theoretical knowledge and bring theory closer to practice in the academy (Ahmed, 2010, 2017; hooks, 1994; Lather, 2007, 2013, 2017; Planella, 2017; Navaro Yashin, 2009, 2012, 2014).

In *Teaching to Transgress* (1994), hooks shows that in education, when our life experience is intrinsically linked to theory, there is no separation between theory and practice. She reflects on theorization as a critical and reflexive process that can lead to a change. As an intersectional black feminist, hooks (1994) constantly calls for theorization as practice and for theory within activism (both written and oral) as stances that centralize the pedagogical discussion by resorting to this socio-political-racial movement.

## **Orientations that matter**

Perhaps my attention to the orientations we create when we read and write has to do with how I felt that the academy was not always and consistently an accommodating place for everyone. As a woman from the “dismissed” south of Europe, I was irritated by the academic inheritance I encountered, and I felt out of line. I remember the sensations stored in my body during all those years of navigating my faculty’s corridors in Patras as a student of Education. The surprise I felt every time I stared the walls, filled with portraits and sayings of white men. The awe and sadness when I first read bell hooks, Angela Davis and Gloria Anzaldúa. I felt awe because in them I found company; and sadness because I wish I had found them earlier. Those were not writers I heard of in the academy. Their books were not to be found on the Library’s shelves. And I still believe there is something magical in how I crossed paths with them because in a way I feel that it was not me who found them, rather they found me.

I remember reading Sara Ahmed, bell hooks, Gloria Anzaldúa and Angela Davis and thinking that I wish I had encountered their insights earlier so that they could accompany me in dark moments and experiences. I felt that our professors did not arm us adequately for the difficulties we would face as people and educators. In

some cases, I even felt that they stalled our progress. There were always those teachers who would make jokes with subtle racist and sexist connotations. Or supposedly liberal professors who called themselves feminist thinkers, but failed to see that their methods of conducting class were based on masculine ideals of independence, detachment and competition, as opposed to connection, care, and compassion, which are the primary characteristics of a liberating feminist pedagogy (hooks, 1994, 2000a, 2000b, 2003, 2010).

In a specific class I attended during my first year as a student of Education, I ended up feeling frustrated with a white male professor who claimed to follow an emancipating educational model, when actually his methodology reflected and perpetuated patriarchic values and conventional ideas. Apart from the fact that most of the bibliography we were taught were works of white European or American males, with the exception of Paulo Freire, also, throughout the course, the professor and the male students managed to monopolize the discussion, to the point of silencing the rest of the class which was composed mostly of women. Worst of all, on the few occasions when female students managed to participate, we were always interrupted by male students with corrections of our own words or with invitations to further explain our arguments, based on what they believed we meant to say and their personal experience. They would not only twist our words, they would challenge our feelings and ideas with questions, doubts and disagreements to the point it was very tiring to maintain an argument and they would discharge our experiences by saying that they have never encountered something like this in their personal experience.

After a few months of bearing with this situation, when I found myself repeatedly interrupted in the middle of a presentation, I could not restrain myself from expressing hesitantly my discomfort with the class, and explained how difficult it was for me and for many of my colleagues to participate since we did not feel valued and understood. He listened to everything that I had to say, then he proceeded to inform me that, although he was sad to hear what I had to say, he felt that it was not within his responsibilities as an educator to spoil his students. He also said he felt a duty to prepare us for an unjust world and that within this line we would have to confront a harsh reality and earn through struggle our right to speak and participate. Since it was an obligatory course and participation was mandatory, I had to return to his class despite the feeling of uneasiness in doing so and I had to not only bear with the same situation but also deal with subtle provocations.

This was one among many experiences that made me realize how important the creation of places is within the institutions where everyone feels comfortable. In accordance with bell hooks (1994) “while it is utterly unreasonable for students to expect classrooms to be therapy sessions, it is appropriate for them to hope that the knowledge received in these settings will enrich and enhance them” (p. 19). And this is where I find the importance of theory and its (dis)orientations. If, as Christine Greiner (2016) explains drawing from Damasio, in order to build spaces of comfort we have to touch different materials, then by pointing out to different theoretical sources we can inform and transform our practices and create safer, more comfortable institutions. If during our stay in academy what is mostly within our grasp are the works of white men, then, as Ahmed (2017) also claims, some bodies will fall in the border between the factual and the forgotten, the normative and the eccentric, waiting for later generations to find them.



Chart 3. "Desire lines" of theory.

This thesis emerges as a point of encounter between lines of theory and research arising from the performative turn and captured through the lens of queer, postcolonial and third world feminism. Central to these discourses is the role of body, space, sexuality, gender and ethnicity, as well as the struggles, tensions, encounters and negotiations around these categories. Whereas theory circulates in multiple and diverse ways in all of the theoretical territories I mentioned, these fields are nevertheless all connected in the ways they approach and put emphasis on materiality (MacLure, 2013a; Vidiella, 2012), as well as through their sharing that everyday politics matter (Vidiella, 2008).

By touching theories of black feminist, postcolonial studies, pedagogies of contact and performance studies, embedded in the politics of affect, I want to find those authors, researchers and theorists whose bodies have been lost and forgotten and create a relationship with them and because of them. As Avramopoulou says (2018): "Books are relationships and we learn how to relate with them each time a little bit more" (p.10). This thesis then is the fruit of my encounter, relationship and reflection of my contact with these authors. By citing them I make their footprints visible and I create a space where their voices can be heard. By writing this thesis

I aim to create a body (of work) which challenges the rules of the academy and at the same time works so that I will not embody those norms myself.

Touching these theories urges for a citational policy that visibilizes work who has contributed to challenging and knocking down systemic forces in the institutions (Ahmed, 2017). Following Ahmed's footsteps in *Living a Feminist Life* I chose to nourish my work and quote theorists who challenge and disrupt hegemonic canons and oppression in their work, most of them being women and theorists of color. This means exploring new paths which have been neglected and therefore left unexplored. Although this citation policy may provoke getting lost and not always being aware of where I am heading towards, it feels fairer to me, as it acknowledges the work of many theorists who had come before me and who have many times remained in the shadows of the academy.

I therefore agree with Ahmed (2017) who argues that "citation is feminist memory. Citation is how we acknowledge our debt to those who came before; those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow" (p.22). Then, to create spaces, for these theorists in my dissertation implies them as companions to you who read them, to make space for queer bodies and tell their stories. This implies bringing them in the academy, which in turn is to provoke (dis)orientations, to create disruptions within the institution as Sara Ahmed suggests in her book *Living a Feminist Life*:

And that too is why bodies must be in our survival kit. Bodies that prance; bodies that dance; "bodies that matter," to borrow Judith Butler's (1993) terms; bodies that have to wiggle about to create space. Wiggling is in my survival kit. Dancing, too. Bodies that dance: how often feminists have claimed dance as essential to their liberation. One might think of Emma Goldman's famous statement, "I won't join your revolution if I cannot dance" (Ahmed, 2017, p. 243).

Writers such as Sara Ahmed (2004; 2006; 2010; 2017), Judith Butler (1988, 1993, 1997, 2004, 2006, 2009, 2013), bell hooks (1990, 1994, 2000a, 2000b, 2001, 2003, 2006, 2010, 2012), Audre Lorde (1980, 2017), Gloria Anzaldúa (1987, 2016), Heidi Safia Mirza (2005, 2008, 2009, 2012, 2013), Eve Sedgwick (1995, 2003), Kathleen Stewart (2007, 2008), Judit Vidiella (2008, 2009, 2010a, 2010b, 2012, 2014, 2015), José Esteban Muñoz (1999, 2006) to cite a few, take advantage of experiences of discomfort and alienation to drag theory back from the abstract and into the everyday. These writers and their writings understand the body not as a self-contained and closed entity but as an open and dynamic system of exchange, constantly producing modes of subjection and control, as well as of resistance and becomings.

The body in these theories has a powerful symbolic power, it is a means of culture, a surface on which basic cultural rules are inscribed. But it is also the force of a political tool which challenges the hegemonic as a universal law. Theory taught in my graduate studies was abstract. As Ahmed (2017) and hooks (1994) argue, the more theoretical something is the more difficult it is to grasp it, meaning the more it is disconnected from everyday life. In contrast, the theories I touch are theories of the skin (Ahmed, 2017, Planella, 2017), in the essence that draw from everyday worlds and move the theoretical towards the personal and the political (Vidiella, 2008).

The aforementioned theorists are only a few that have presented works related to the body. During the last years many works across various and different fields and disciplines come to light with the attempt to construct an epistemology of the body: black feminism, performance studies, postcolonial and decolonial studies,



anthropology, pedagogy, new materialism, neurobiology and psychology, the list is endless. According to Planella (2017) what we refer to as bodily studies has only recently emerged, during the last twenty years. This field, shaped in a broad sense by disciplines such as sociology, anthropology, pedagogy and history, composes a general framework that allows us to work, research and reflect on the body across different perspectives.

David Le Breton (1992) in Planella (2017, p.35) draws three different directions of a sociology of the body: a) a “counterpoint sociology” in which the body is the epistemological foundation and enables an analysis of social experience and culture b) “a functional sociology”, that can be applied to what we conventionally call reality; and, c) “a sociology of the body”, which constructs bodily theories. In spite of the heterogeneity and ambiguity in these territories, Planella (2017) traces some “points of convergence” which permeate the epistemological debate around body theories. By paying attention to points of contact among the different theoretical territories, this author enables their junction and joint interpretation from a common angle: the “corporeal discourse”.

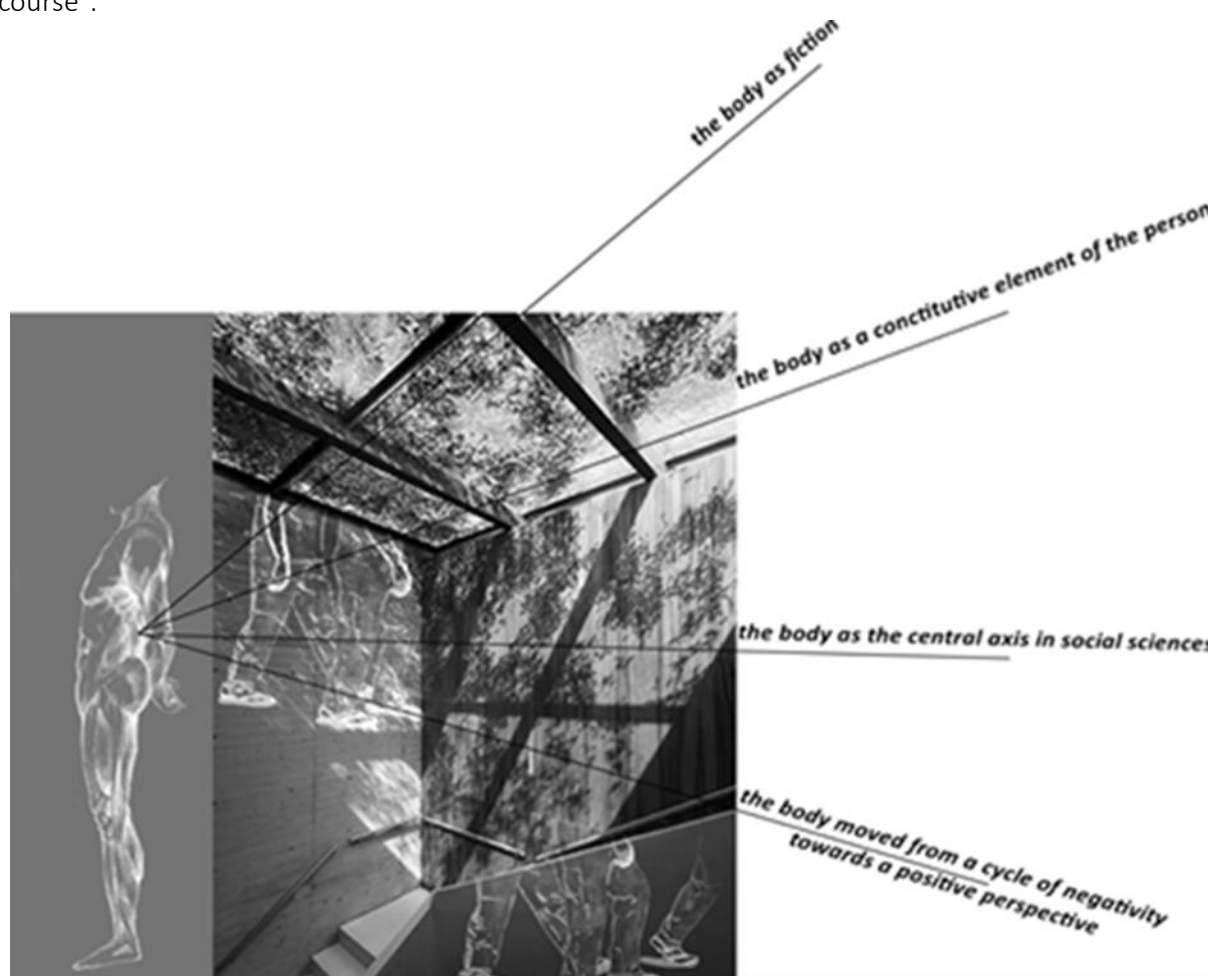


Chart 4. *Bodily synergies according to Planella (2017).*

According to Planella (2017, p.36), these convergences towards an epistemology of the body can be arranged in four different synergies: 1) “The body as fiction”: The body as a sociocultural construction (re)created by each society, culture and historical period; 2) “The body as a component of subjectivity”, a perspective based on non-dualist anthropological discourses. This approach is materialized into the subject as a “psychosomatic unit”; 3)

The third convergence perpetuates the idea that the body forms one of the central synergies in social sciences during postmodernism. The bodily discourse is no more neglected, rather it occupies a central position in the production of knowledge. This turn has led to an increasingly broad interdisciplinary view of the body; 4) The final convergence departs from a transformation in the ways our society perceives the body. As Planella (2017) describes, under the recent influence of Platonism, Cartesianism and Christianity the body has been conceived as something negative in its essence. This author observes that during the seventies the traditional negatively charged interpretations of the body shifts in a different direction, which, according to him, consists of a hermeneutic change.

What emerges through these discourses is the role of the body in understanding the processes of identification and subjectification. Following the path traced by theories, such as performance studies, feminist and postcolonial studies as they have been interlaced and mutually affected by the politics of the emotion, I see the body as a canvas, as a map of historical marks, as a site where social norms are inscribed but at the same time has the potential to challenge them. This position allows me to explore issues that revolve around the boundaries of human everyday life, such as displacement, trauma, monstrosity, dispossession and the resistance found within them. Following the footprints of the theories and writers of the skin and body that I mentioned above I seek to explore **what those in the margins want to tell and show us**. Those theories and writers are companions in my exploration of **cultural and personal meanings of subjectivity, body, speech power and heterogeneity**.

## A story about touch

*Sticky relationships*  
*Overwhelming proximity*  
*Grasping*  
*Contiguous parts*

Messy terms, messy concepts and messy experiences. All the above is contained within the layers of senses, of what can be touched and how this touch is performed (Ahmed, 2004, Seremetakis, 1996a). In the previous section I explained how I was touched by certain experiences, theories and writers and how in turn I wanted to touch them. As I said many of those writers found me randomly in the form of suggestions, a cover in a bookstore that captured my attention, a title in Mendeley that seemed interesting. I found them because I was near them, but I could also have been far. The fact that I was near them at that time held also a degree of probability. Maybe I had crossed paths with those writers before but I was not ready to appreciate them, or maybe I discovered them precisely because of the fact that I was looking for them, although I did not know exactly what I was searching for at that time.

The eventuality inherent in what is near, how it comes to be near and how it affects us is what Sara Ahmed refers to in her book *The Promise of Happiness* as the “drama of contingency or how we are touched by what comes near” (Ahmed, 2010, p. 22). Contingency, possibility, emergency and drama, turmoil, thrill or agitation are not about a definition of the senses but about the mark that certain random events, people and objects that cross our paths leave on our skin. As Ahmed (2010, 2017) states, senses are often understood not by their definitions, if not by the impression they leave. And as she proceeds to say, something is sensational when once

it touches us, it sparks our interest and lights up our excitement making us move in certain ways. If senses are about touching and being touched then, it feels appropriate to begin from indulging in a cultural definition of the sensory and the affective experience in this chapter.

As Joan Scott (2006) in Avramopoulou (2018) claims: “language is itself a system that creates meaning: that is, a system - strictly verbal or not - through which significations are formed and cultural practices are being organized around them” (p. 12). According to Scott, people create representations and interpretations of their world and their relationships with the subjectivities that inhabit it (Avramopoulou, 2018). If, then, language is not simply the words we use, but also a system of thought and relationships, I believe that a self-reflective, culturally and historically understanding of **how words affect the production of reality** (and vice versa) helps us understand the intercultural and methodological impact of our researches. I have not been very aware of this until I started reading and writing in three different languages and translating in between: Greek, English and Spanish. It was then when I started thinking about the subtle differences that lie in apparently similar terms in these languages and I could how my Greek background was related to certain decisions. For example, why would I dedicate this chapter to the experience of touch?

If we are to open the Oxford English Dictionary and carry out a brief investigation on the etymology of touch, we will find that although initially the experience of touch seemed to encompass a multitude of messages (either literal or metaphorical), it is mostly restricted in what is felt by the skin, mostly by the hands. Moreover, touch is also a puzzle both for science and new technology (Seremetakis, 1996a). All the latest scientific orientations have led to an extension of the experience of touch by including the concept of kinesthesia and propriety (Seremetakis, 1996a). This has resulted in limiting the term tactility and the experience of touching to simply denote the sensory ability of the tact while at the same time, “touch does not exist in communication technologies except for a metaphorical presence, as we say in English let’s keep in touch, meaning a mental contact, where the physical body is absent” (Seremetakis, 1996a, p. 69).

By contrasting the etymology of touch in English with the one in Greek, we can see how tactility has ended up as an over-simplification of a complex Greek concept that initially connects senses, emotions and aesthetics (Seremetakis, 1996a). On one hand, the word “haptic” derives from the ancient Greek verb *apto*, which refers to the experience of touching as a multidimensional one: the physical experience of being in contact, of touching the skin, but also an affective, emotional experience. In Greek to be touched can mean “to be affected”, “to become involved”. For example, we say that something *touched me*, *something moved me* in the sense that something influenced me. We are also talking about tangible ideas (*aptēs ideas*), ideas that can be touched once they are fulfilled. It becomes visible how in Greek language the act of touching is related to materiality perceived as an experience of orientation, directing emotion and senses towards new possibilities (Seremetakis, 1996a).

On the other hand, words such as senses, feelings, emotions, aesthetic, come from the common root of the verb *aisthanomai* which translated in English means “the ability to feel”. The senses represent inner states that do not always appear on the surface. Sometimes they are located on a social / material field outside the body. Thus, **the sensory is not only embedded in the body as an inner faculty but also moves outwards, on the surface of the bodies, as their autonomous characteristic, which can then invade the body as a perceptual experience and create social meaning**. Therefore, in Greek, sensation involves perception as well as the experience of feeling. Within the Greek semantic currents, the boundaries between sense and emotion, affect and cognition, the

voluntary and the unintentional, the emotional or the aesthetic experience are blurred (Seremetakis, 1996a, 1996b, 2018).

Nadia Seremetakis (1996a, 1996b, 2018) provides us with an exhaustive genealogy of the senses and the experience of touch as related to the senses in an effort to make visible the rift between social and biological perspectives on perception, affect and cognition that prevails in Eurocentric rationalist contexts. According to her, Marx first attributed such a distribution of the senses to the division of labor that had been established by capitalist modes and production relations. She goes all the way back to Plato's ideas of the senses which are the ones that shaped such dualisms and modeled segregation of the senses in western culture. By reflecting on Plato's distinctions between senses, emotion and reason, Aristotle established a hierarchical division of the senses where vision is linked with theory and cognition and therefore with the function of the mind, whereas touch is related to the use of hands. Such a division degraded touch in the field of practice and emotion.

As Seremetakis (1996a, 2018) claims although the works of Baudrillard, Guy Debord and Michel Foucault aimed at a critic of the visual through an elaboration of the tactile, instead of pushing touch and senses to other directions, they were primarily focused on a better understanding of vision and failed to promote a discussion interested in the haptic experience. In her work, *The Senses Still: Perception and Memory as Material Culture in Modernity*, Seremetakis detects a very narrow limitation of the "touchy" to signify quite obvious contradictions, which gives the vision the exclusive privilege of feeling through which we perceive and prove the truth and thus the means of an analysis acceptable to all.

She then locates disruptions that challenge the epistemology of rationalism and its subsequent western visual reductionism in the works of Stoller and Taussig. For example, Stoller (1997) in Seremetakis (1996a) has shown that humans can think of a medium that is neither verbal nor visual while Michael Taussig (1993 cited in Seremetakis, 1996a) dealt with an area of anthropology which deconstructs both the scientific and the conventional representations of the Other, the area of ritual, magic and intuitive divination. Both linked sensory perception to the power of imitation, the ability to copy the perceived reality and its relation to the social construction of otherness. Feldman in Seremetakis (1996a) contributed to a critical position against Eurocentric sense with his analysis of the experience of race, class and ethnicity as a sensory one. With this, Seremetakis claims that he developed a political anthropology of the senses that subvert the regulatory and normative productions that are the result of cultural anesthesia.

Nevertheless, Seremetakis (1996a, 1996b, 2018) still offers a critic of those analyses as she argues that the shift to the "politics of senses", as she calls it, still implied the distinction of the senses into five separate categories and foresaw situations in which other senses could be added. Although she agrees that such ideas facilitate comparability, she argues that the arithmetic proportion implies a specialization of the senses based on instrumentality. More specifically, in this paradigm, senses are divided and categorized and each one of the senses serves a specific function of material experience.

By enumerating sensory abilities and corresponding each sense to a specific category we are susceptible, according to Seremetakis, in undermining the actual fluidity of the cultural intersection and the reciprocal transfer of one sense to another. In contrast, in Greek culture the etymological layers of the senses include the experience of feeling, understanding, learning, receiving new information. Therefore, in her research Seremetakis (1996a, 1996b, 2018) trails a semantic circuit which combines the sensory experience with action;

memory with affect; and hence with history. In this interpretation of the senses and through the senses she marks the construction of reality as a collective and material experience.

Moving away from Platonic and Aristotelian Eurocentric approaches I agree with Seremetakis (1996a, 1996b, 2018) who claims that **perception, memory and emotions cannot be separate from the other senses**. Thus, this part aims at recovering the experience of touching as a multidimensional one, bonded with perception, cognition and emotion. Naming this part as *Touching* my intention is to create a disruption in western culture by reclaiming the experience of touch as equal to vision and restoring its lost meaning.

## The touch of emotion

*Emotions, feelings and affects*  
*Affects, objects and orientation*  
*Affect as contact*  
*Messy concepts in a messy world*

The reappraisal of the body, movement, tactility and connection has led to an interest in the studies of affect and the politics of emotion (Angerer, Bossel and Ott, 2014 in Avramopoulou, 2018). Similar to the history of touch and the history of the senses, there has been a significant split in theories of emotion, which according to Seremetakis encompass passion, moods and feelings (Seremetakis, 1996a, 1996b, 2018). For something so simple and incorporated in our everyday discourse there has been a fair share of contributions on emotion and affect. As Sara Ahmed (2004), Nadia Seremetakis (1996a, 1996b, 2018) and Eirini Avramopoulou (2018) mention, throughout the history of philosophy, we have also witnessed several debates on the notion of emotion and affect; from the Hellenistic times to the eras of Descartes, Spinoza, Hume, Kant, Sartre, Merleu-Ponty, Deleuze and Guattari, Foucault and many others.

*My head is filled with questions, my body gasps in agony:*  
*What is emotion?*  
*What is affect?*  
*How are they different from or related to each other?*

To address these questions, I will make use of cartographies which navigate and put into dialogue different approaches and contributions of affect and emotion. My intention is to also illustrate how my thinking has been shaped by touching and being touched by works on emotions. Although it is impossible to offer a full review of this history (and it is not the object of this dissertation), I believe it is important as a researcher to shed light on how my decisions have been informed in each crossroad of dilemmas. With these cartographies I do not attempt to assimilate differences or to maintain standardized terms, but rather illuminate distinct theoretical approaches on the structure of emotions as well as their relationship with the construction of narratives, and therefore, representation. My position is inspired by a theoretical orientation that seeks to bring emotion in conversation with postmodern approaches, theories of space, body and gender, reflections on power, colonialism and multiculturalism.



Chart 5. *Emotion from Aristoteles to Descartes* (Ahmed, 2004; Seremetakis, 2018). Image from the cover of *The Cultural Politics of Emotion*.

The mappings reveal the troubling relationship of affect, emotion and language and how, depending on how the term is used, we approach or move further from certain political visions and systems of power relationships. The difficulties I came across were covering three different aspects of the complex relationship between affect/emotion and language. First, the decision to stick with a definition of emotion and /or affect among the countless contributions and theories that many times were clashing with each other. This led to another crossroad related to the **connection or distinction** between affect and emotion. Finally, depending on the path I were to choose, each orientation called for the necessity of the translation of affect / emotion in Greek “since there is no easily accessible conceptual rendering beyond *feeling* which however can be identified with the English term *emotion*” (Avramopoulou, 2018, p. 12).

One of the main questions that arises is **whether emotions are tied to bodily sensations or to cognition**. In her book *The Cultural Politics of Emotion* (2004), Sara Ahmed performs a reassessment of the relation between emotion, judgement and senses by performing an alternative reading of Descartes’ book *The Passions of the Fruit* (1985) where emotions are not reducible to sensations. Instead, she elaborates a reconstruction of their relationship where they are seen as separable but not separate elements of the same experience, similarly to Seremetakis (1996a, 1996b, 2018) as we saw in previous pages.

Some commentators have suggested that Descartes argues that emotions are reducible to sensations insofar as they are caused by objects (Brentano 2003: 161; Greenspan 2003: 265). But Descartes offers a critique of the idea that objects have causal properties, suggesting that we don’t have feelings for objects because of the nature of objects. Feelings instead take the ‘shape’ of the contact we have with

objects (see Chapter 1). As he argues, we do not love and hate because objects are good or bad, but rather because they seem ‘beneficial’ or ‘harmful’ (Descartes. 1985: 350). Whether I perceive something as beneficial or harmful clearly depends upon how I am affected by something. This dependence opens up a gap in the determination of feeling: whether something is beneficial or harmful involves thought and evaluation, at the same time that it is ‘felt’ by the body. The process of attributing an object as being or not being beneficial or harmful, which may become translated into good or bad, clearly involves reading the contact we have with objects in a certain way (Ahmed, 2004, pp. 5-6).

As an implication, depending on whether we choose to associate emotions with cognition or distinguishing them from processes of signification and evaluation, we can trace different sums of definitions of emotions and affects scattered across different disciplines -or “fields of forces” as Thrift (2008) in Vidiella (2014, p. 16) proposes. Trying to respond to the enthusiastic use of affect between, through and within varying fields and theories, Gregg and Seigworth (2010) have tried to map the areas where affect has left its imprint. They have outlined at least eight territories from neuroscience to cybernetics and from phenomenology to feminist and political philosophies (see all the concepts in chart 6). At the same time, they tracked twists and knots of affect with approaches on feelings, desires, impulses.

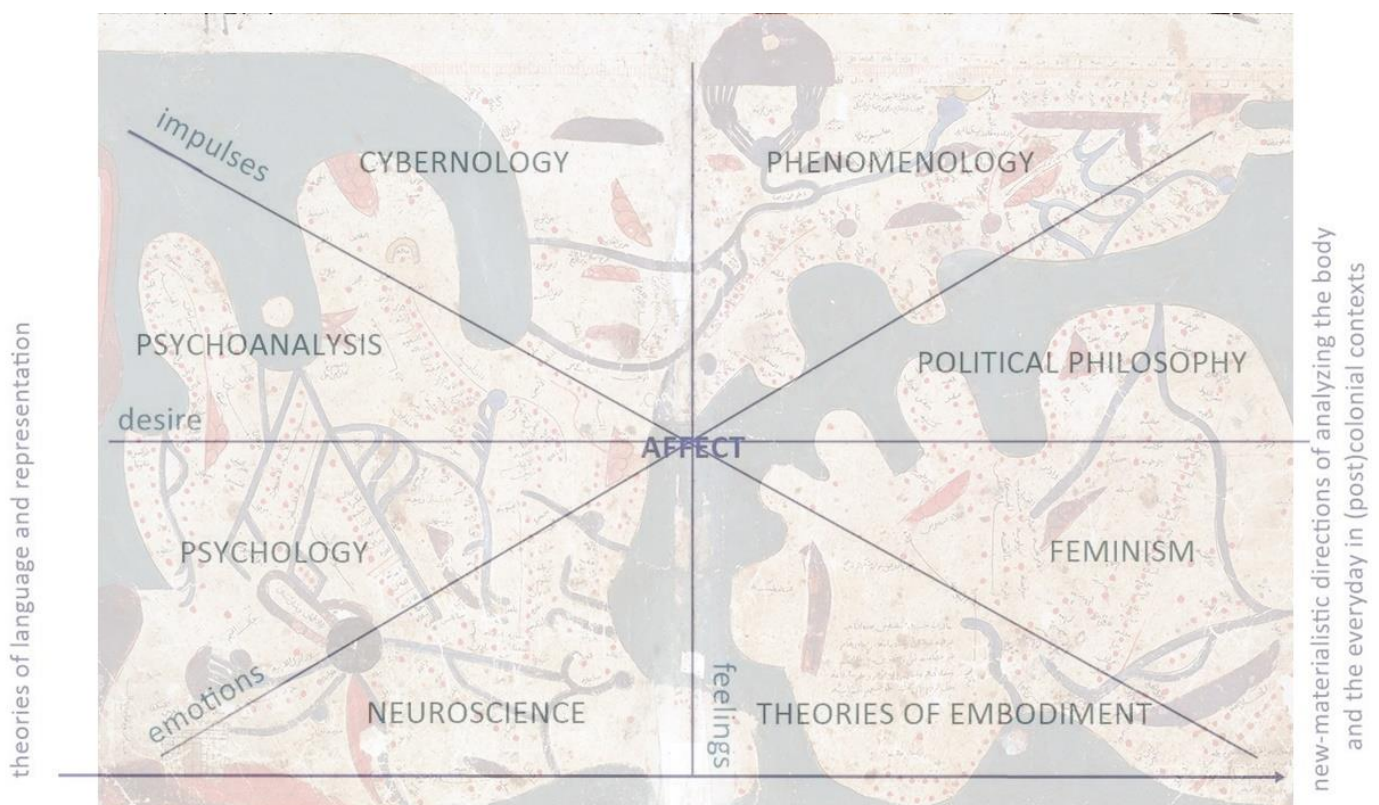


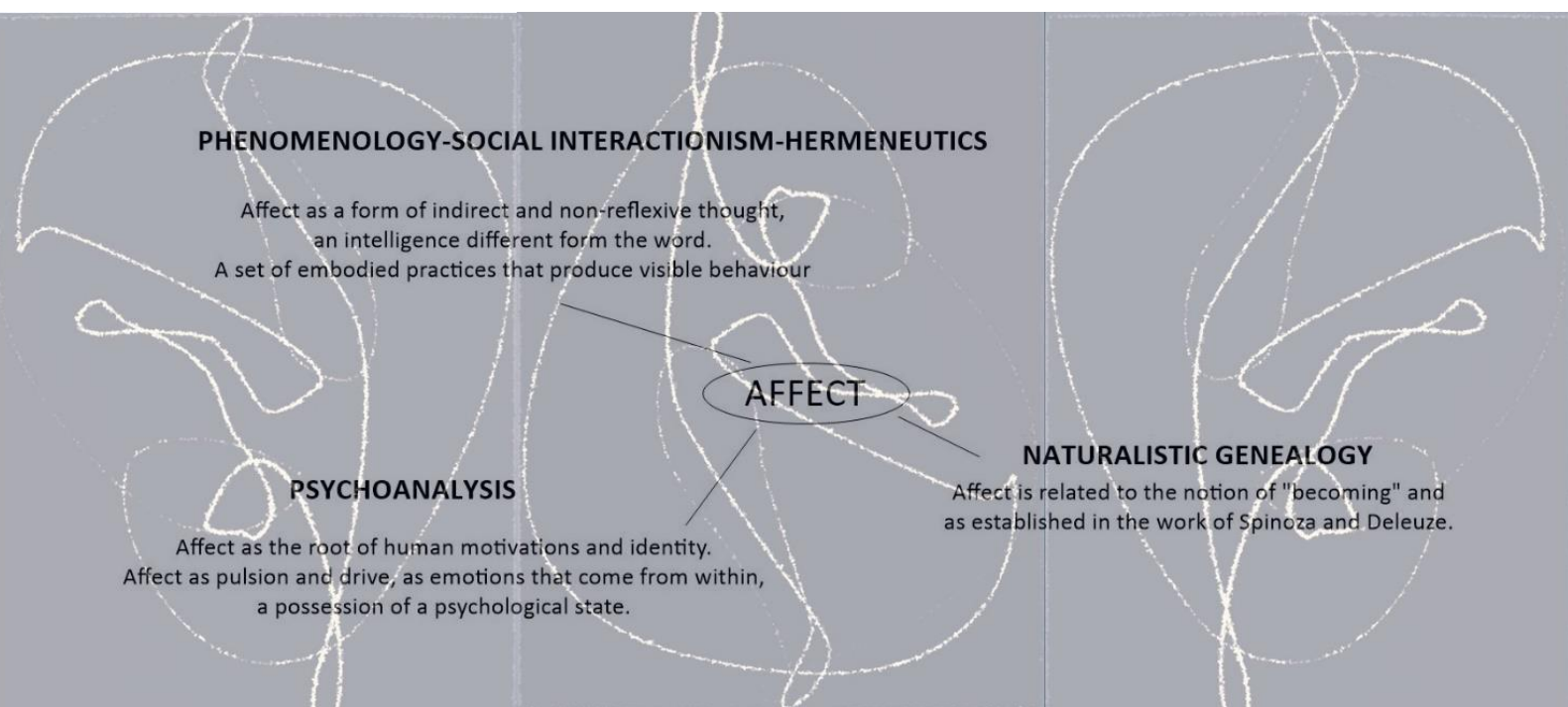
Chart 6. *Territories of affect.*

I suggest that we visualize the movement of these approaches as a vacillation, a back and forth, taking place between two axes. On one hand, debates on affect oscillate between a psychological-psychoanalytical approach and the analysis of intersubjectivity and social desire. Meanwhile, they swing back and forth, close and afar from theories of language and representation to new-materialistic orientations of the body and the everyday.

Although their list is not exhaustive, it insinuates the **emergence of affect** as a “dispositif of affect” (Angerer in Avramopoulou, 2018, p. 16).

These figures make visible **how constructions and perceptions of emotions sway between theories of language and representation and new materialistic discourses**. Likewise, they point to the **relationship between affect and language**. Since language is a system that creates ideology (Scott in Avramopoulou, 2018) the **decision of how to define and theorize the term *affect* or *emotion* is a political choice that impacts and reflects how social and cultural power relations move subjects and bodies in space and direct them towards different political visions**. It is no coincidence then that the shift in the analysis of affect as different from emotion began as a critique of theories of language and representation, as Angerer, Bossel and Ott (in Avramopoulou, 2018) have detected. This shift marked the so-called affective turn, where affect was interpreted primarily in Deleuzian and Spinozian terms (Hardt cited in Ahmed, 2004).

Chart 7. *Dispositif of affect: Movement of emotion across the disciplines.*



The cartographies in this part offer a trail across the different positionings which have emerged and puts them in relation with the political and sociocultural analysis of the everyday they put into motion. Among these positionings we can trace two currents: a tendency to differentiate between affect and emotion (Brennan, 2004; Massumi, 1995, 2002, 2015; Thrift, 2000, 2008); and the use of affect and emotion alternatively as similar notions (Ahmed, 2004; Athanasiou, Hantzaroula and Yannakopoulos, 2008; Jameson, 1993; Muñoz, 1995). Moreover, Avramopoulou (2018) has traced three wider categories where various definitions of affect and emotion circulate:

- “affect between ontology and performativity” (p. 17): emotion is seen as transmission or emergence.
- “affect as performativity” (p. 28): emotion is a sociocultural performance that affects relationships
- “affect as politics of the everyday” (p. 38): emotion is an event with a political dimension



According to Loizidou (2008) the approaches to affect as something separate from emotion depart from a criticism to language as well as theories of representation and performativity. In new-materialistic theories, specifically, emotion (primarily defined in Deleuzian and Spinozian terms) diverges from analysis of discourse, subjectivity, and representation while it becomes attached to the notion of “becoming” through which it mutates in passions that allow fluidity, tension and transgression. In these currents of thought, emotion flees discourses, grasped as different from language since it is translated into “will”, “impetus” and “vitality” (Avramopoulou, 2018, p. 26). Therefore, these approaches seem to not take into consideration that “what is regarded as a material body is articulated and constituted within language” (Loizidou, 2008, p. 26). Such a separation between affect and language can lead to a metaphysical stake where bodies and their emotions become essentialized (Loizidou, 2008). As Elisabeth Povinelli (2006) in Avramopoulou (2018) has pointed out, “neither the materiality of the body nor discourse itself should be reduced to a homogeneous and singular axis” (p. 27).

Moving towards a reconstruction of the relationship between emotion, language and reason, Ahmed (2004), Muñoz (2006) and Navaro-Yashin (2009) apply this intersection in order to theorize on class, gender, ethnicity, religion and sexuality. By examining individual and collective dynamics and encounters, they trace the relations between affect, memory, politics and history. Thus, emotion in their works re-emerges as a critical political and methodological tool which enriches research on the ways social relationships are structured as well as the mechanisms through which power is mediated in the construction of subjectivities and identities.

This study embarks from defying the distinction between affect and emotion as separate elements of experience. Not addressing earlier the relationship between affect and emotion was then a conscious decision since I was not interested in operating under this distinction and drawing attention to it. I agree with Ahmed (2004) that performing such a categorization would imply that intentionality and consciousness, sensations and cognition belong to different worlds. This perpetuates a gendered distinction where emotion is associated with the personal, the bodily, the feminine and reason with the impersonal, the objective, the masculine.

For, as I have already argued, emotions are what move us, and how we are moved involves interpretations of sensations and feelings not only in the sense that we interpret what we feel, but also in that what we feel might be dependent on past interpretations that are not necessarily made by us, but that come before us. Focusing on emotions as mediated rather than immediate reminds us that knowledge cannot be separated from the bodily world of feeling and sensation; knowledge is bound up with what makes us sweat, shudder, tremble, all those feelings that are crucially felt on the bodily surface, the skin surface where we touch and are touched by the world (Ahmed, 2004, p. 171).

Furthermore, operating under this dichotomy would lead to a separation between affect as mobile and impersonal and emotion as contained, non-conscious and personal. On one side, I understand that this exploration of different conceptions of affect and emotion embarked from efforts in rethinking and rediscovering political space as well as analyzing how bodies and subjects are shaped in modernity (Pellegrini and Puar, 2009 in Avramopoulou, 2018). However, I believe that separating affect from emotion not only alienates both of them from the social field, it further perpetuates western modes of thinking where emotion is abused as a political strategy to exclude women and the feminine from the political realm.

For this reason, I will follow in the footsteps of Ahmed (2004), Athanasiou, Hantzaroula and Yannakopoulos (2008), Muñoz (2006) and Sedgwick (2003), by using affect and emotion as one and the same and by focusing

on what emotions do. These theorists criticize neo-materialistic perceptions of emotions by reflecting on the body as performative and as a constitutive element of social relationships, movements and collectives. Perceiving it as a form of critical resistance to hegemonic models and theories of becoming, they emphasize the performative dimension of emotions. This revealing emphasizes the political significance of emotions and establishes a relationship between the affective, the political and the performative as an attempt at capturing the political effects of emotional practices, no matter how such emotional practices are defined.

For instance, Butler (1988, 2004, 2009) highlights the political significance of performativity by arguing that deconstructing social imperatives does not always lead to emancipation or agency. This is also echoed by Butler and Athanasiou (2013) where they deploy a bond between resistance and dispossession. According to them, rejection of social norms and resistance to hegemonic narratives and practices is not something simply and naively performed, as it does not occur without a cost. Instead, there is always the risk of punishment and / or the possibility of violence lurking. These issues urge Athena Athanasiou and Judith Butler to ask how we can reorganize the social and mobilize the political imagination of today's radical democracy while taking into consideration all our troubles, upheavals, uncertainties and weaknesses.

Avramopoulou (2018) observes that within the context of modernity movements of liberation and oppression circulate among bodies and subjects, on one hand pushing for domination and on the other hand mobilizing tactics and strategies of opposition, evasion and resistance: "The scene of life therefore is played between the points of inclusion and exclusion, between negativity and affirmation, between technologies of killing and strategies of survival and resistance" (Avramopoulou, 2018, p. 27). **These oppositional movements are formed by "compound forces"**, (Pérez Royo and Agulló, 2016, p. 9) which choreograph **the movement of emotions and the orientations of bodies as they survive, conform or resist. The creation of social movements and communities, therefore, may be captured as a choreography** (Pérez Royo and Agulló, 2016).

These writers then (Ahmed, 2004; Butler, 2004; Butler and Athanasiou, 2013, Pérez Royo and Agulló, 2016) invite us to think of life as a patchwork of moments of wonder, doubt and confusion; and to conceive emotion as a political and analytical tool. This analysis enables us to reflect **on how affect affects the political scene and how it constitutes or destabilizes the bodies and the cities we live in**. These considerations made me question the so-called affective turn and sharing Sara Ahmed's (2004) and Nadia Seremetakis' (1996a, 2018) reluctance in using this expression.

According to Hardt (2007) in Avramopoulou (2018), we had to direct towards affect as interpreted in Deleuzian and Spinozian terms, in order to show how mind and body are enmeshed, in what ways reason and passion are tangled. Such a conception can propel us to regard the study of emotions as something innovative, whereas in reality this subject has already been under debate across many disciplines as we have already seen. One of the disciplines which have greatly contributed in the studies of emotion and which, in my personal opinion, has been neglected and in some cases omitted by bibliography is the field of black and intersectional feminism.

As Ahmed (2004) argues while affect was implemented as a concept that challenged the mind-body and reason-passion dualisms, feminisms had already carried out that work, though not always in an explicit and direct way. She calls attention to the works of Audre Lorde (1984), Sue Campbell (1994, 1997), Marilyn Frye (1983), Alison Jaggar (1996), bell hooks (1989) and Elizabeth Spelman (1989) as significant feminist works on emotion which defied such dichotomies and inspired her in the writing of *The Cultural Politics of Emotion* (2004, 2014). I would also add important works of black, intersectional and decolonial feminism that have also been my own precious

companions all those years, such as Gloria Anzaldúa (1987, 2015), Kimberley Crenshaw (1989), bell hooks (1990, 1992, 1994, 2000a, 2000b, 2001, 2003, 2006, 2010, 2012), Fatima Mernissi (1995, 1996) and Heidi Safia Mirza (2005, 2008, 2009, 2012, 2013). These feminists also opened up critical spaces for rethinking the intersections between gender, race, body, history, emotion and identity.

Consequently, I deviate from opinions such as Hardt's (2007) that have considered the distinction between affect and emotion as a necessary step in order re-orient the scientific community towards a philosophical debate about minds and bodies. Such opinions regard emotion as a concept of the past and urge for a new concept that may bring once again the focus on experience, embodiment and relationality in research. However, I believe that such positionings only end up in perpetuating a dichotomy between emotion, affect and the sense. Instead, I follow Seremetakis' (1996a) suggestion that the emotional turn, preceding the shift in the senses in the 1990s, can be understood only if we returning to works of feminism, phenomenology, psychoanalysis and critical theory in order to re-discover them and re-interpret the emotional element found in them.

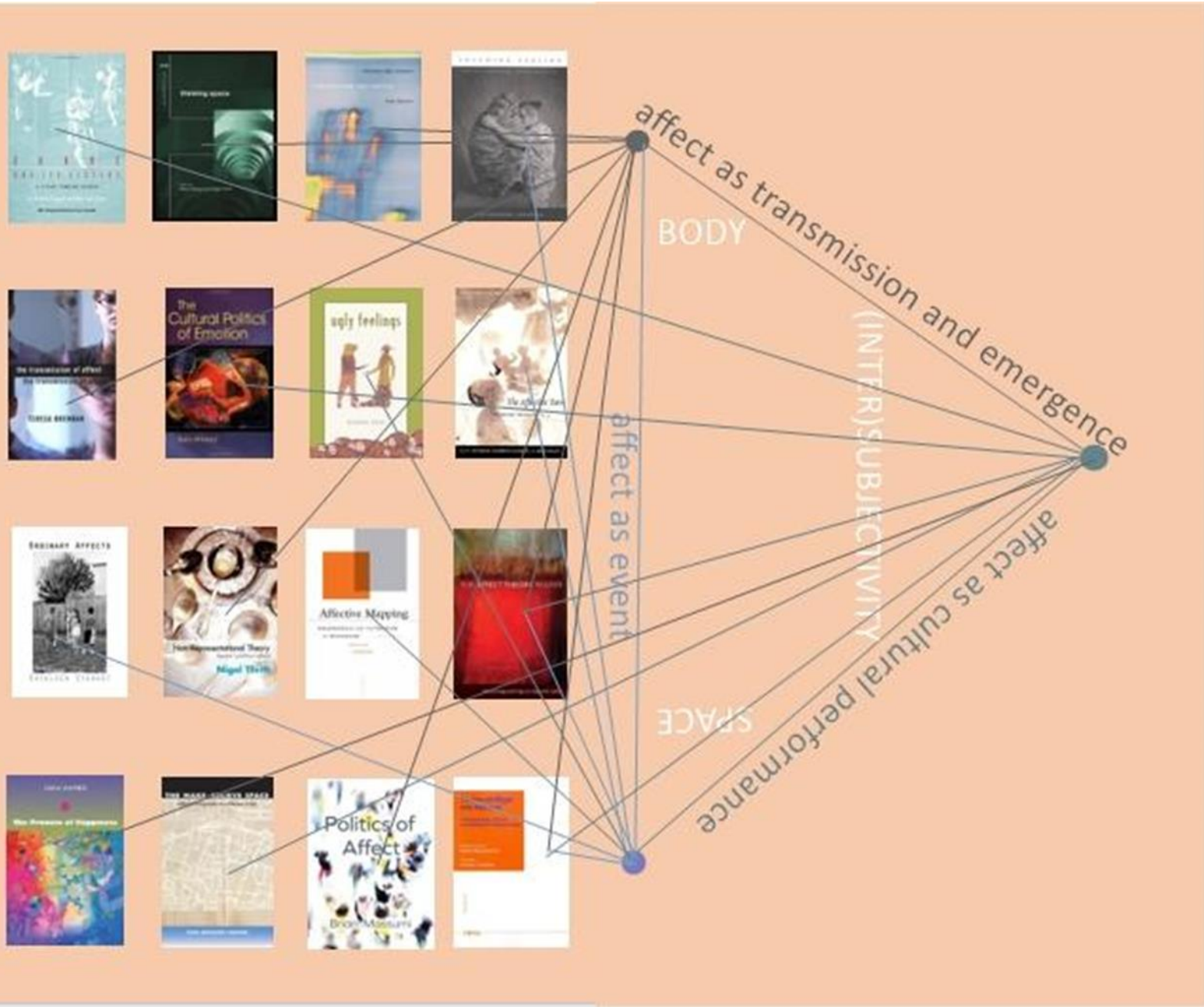


Chart 8. Encounters among affective fields

1986	Lutz and White in “The Anthropology of emotions” point out a turn in affect as a different form of emotion moving against, on one hand, theories of language and representation, and on the other hand, the perception of human as a mechanical processor of information.
1995	Eve Kosofsky Sedgwick and Adam Frank theorize affect as a physical impulse in their work, “Shame in the cybernetic fold: Reading Silvan Tomkins”.  Brian Massumi in “The <i>autonomy of affect</i> ” follows a Spinozian and Deleuzian approach on affect as possibility, multiplicity and becoming: affect as intensity, emergence and excess rooted in cognitive functions; affect as personal or subjective. Affect consists of narrative functions or impulses that belong to someone and are recognized as such. Affect is basically pre-linguistic as well as post-linguistic.
2000	Thrift in <i>Thinking Space</i> follows in the footsteps of Deleuze and theorizes affect as manifestations of becoming that transcend those who live in them so that they become an Other.
2003	Eve Kosofsky Sedgwick in <i>Touching Feeling</i> focuses on affect as impulse and claims that emotions stick to things, people and ideas, feelings, relationships and institutions.
2004	In the work of Teresa Brennan, <i>The Transmission of Affect</i> , affect is contagious and has an energetic quality that differs from thinking.  In Sara Ahmed’s <i>The Cultural Politics of Emotion</i> , emotions are performative in the sense that they do things. In Affective Economies emotions are the ways we interact with or respond to other subjects and/or objects, which in turn define the individual subject (the “I”) and the collective (the “we”).
2006	In “Feeling brown, feeling down: Latina affect, the performativity of race and the depressive position of performance” academic José Esteban Muñoz, emotion is understood and defined through social context and serves as a critique of resistance against universal and hegemonic models of becoming.
2007	Michael Hardt in “What affects are good for” adopts a Spinozian orientation and defines affect as an action provoked by interior motives or passions determined by extrinsic influences. This theory highlights the relationship between the action of affecting (agency) and the ability to be affected.
2008	According to Jonathan Flatley in <i>Affective mapping: melancholia and the politics of modernism</i> , emotions create attachments and function as the means by which social structures shape the subject.  Affect as a means for political analysis and methodology in order to study individual and collective dynamics and encounters; as well as the role of memory in history and politics (Athanasiou, Hantzaroula and Yannakopoulos in “Towards a New Epistemology: The Affective Turn”)  Kathleen Stewart in <i>Ordinary Affects</i> introduces, and analyses affect as an event, affect as a composition that penetrates into and transcends the notion of emotion as the effect of systemic influences
2009	Yael Navarro Yashin in “Affective Spaces: Melancholic Objects, Rumination and the production of Anthropological Knowledge”, follows the Deleuzian approach to affect as a force of becoming. However, at the same time she moves away from theorizing power as lines of escape by claiming that such an analysis opposes to perceiving affect as attachment.
2010	Seigworth and Gregg in <i>The affect theory reader</i> detect eight spaces on which the affective turn leaves its imprint. They observe that the analysis of affect moves away from theories of language and representation and closer to new materialistic directions of analyzing the body and the everyday in post-colonial contexts.
2011	Naisargi Dave in “Indian and lesbian and what came next: Affect, consummation and, queer emergences” reclaims the relationship of emotion with language and demonstrates how emotions oscillate between reproduction of the same and emergence of something new.

Table 1. *A genealogy of affect*

## Affect as contact

The relationship between movement and attachment is instructive. What moves us, what makes us feel, is also that which holds us in place, or gives us a dwelling place. Hence movement does not cut the body off from the 'where' of its inhabitation, but connects bodies to other bodies: attachment takes place through movement, through being moved by the proximity of others. Movement may affect different others differently: indeed, as I will suggest throughout this book, emotions may involve 'being moved' for some precisely by fixing others as 'having' certain characteristics. The circulation of objects of emotion involves the transformation of others into objects of feeling (Ahmed, 2004, pp. 10-11).

Drawing from the etymology of emotion (from the verb *emovere* which means "to move") and contact (from *contingere* which is "to touch"), Sara Ahmed (2004, 2006) offers a model of emotional intentionality together with a model of affect as contact. Within this model I want to put in the spotlight the following premises under which affect operates according to Ahmed's model. The first is that by claiming that we are affected by what we come into contact with she implies a relationship between **movement and contact**. If objects are not the cause of emotions but rather emotions are shaped by contact with objects, then this process involves movement. For instance, to feel disgust towards another is to be moved in such a way that one moves away from that Other, establishing bodily distance (Ahmed, 2004). **The encounter with an object then drenches the object with affect and implies an influence (in) on one's orientations.** Accordingly, the quality of movement and touch inherent in emotions reveals their performative dimension, for which I have already argued.

Among the countless contributions to affect and emotion I would distinguish those of Sara Ahmed (2004), Naisargi Dave (2011), Jonathan Flatley (2009) and Jose Esteban Muñoz, (2006) where affect balances between sensation and cognition, body and language. Together, though not in the same way, these approaches perceive emotion through the conceptualization it obtains within the social contexts. Therefore, emotion is performative in the sense that it participates in shaping the political and social arena (Athanasiou, Hantzaroula and Yannakopoulos, 2008).

Likewise, affect can be used as an efficient tool in the analysis of how social movements and political claims are composed, for example the mechanisms through which emotions mobilize resistance to hegemonic narratives and practices. Likewise, it can be a tactic of intervention by tracking ways in which it is possible to form a social and political imaginary composed of coalitions among divided and often competing subjects, bodies and entities (Ruddick, 2010). Affect then is not separate from a critical intersection of social, class, gender, racial and religious inequalities.

Within the context of my thesis these reconfigurations will allow me to reset, refocus, and reimagine debates on the politics of emotion in the field of education. The mappings I offered are not thorough, but I believe they guide discussions of affect by relating them to the construction of subjectivities and inequalities through critical criticism while at the same time they illustrate boundaries, opportunities and weaknesses in various political visions of transformation. These mappings push us to reflect on "questions of gender, class, race, religion, precarity, decolonization and dispossession [that] emerge, making imperative the need for a redefinition of our politics" (Avramopoulou, 2018, p. 16). As a consequence, they illustrate the need of including affect in anthropological and educational research.

Following Sedgwick (2002), Brennan (2004) and Ahmed (2006, 2014), I consider **that affects are not only about movements and orientations but also about attachments and entanglements**. Therefore, in addressing their performative quality, I am interested in what affects do in terms of how they move, what they put into motion and how they stick with objects and subjects. Although these writers provide as with a model of affect as contact, they differ from each other on how they theorize and reflect on it.

Drawing from Silvan Tomkins' work, Eve Sedgwick (2003) reflects on a model of affect as contagion by arguing that emotions can be (and are) glutinous and therefore they are able to stick on things, people, ideas, senses, relationships, activities, aspirations, institutions, and a number of other things, including other affects. The stickiness of affects helps her differentiate her position from the limitations that a theory of affects as impulse presents. According to Avramopoulou (2018), this line of thinking plays a significant part when people try to grasp and manage their feelings but also is important at an epistemological level, as an analysis that weaves together and highlights mechanisms and technologies of systemic oppression.

A similar model of affect as contagion can be found in what Teresa Brennan (2004) described as "transmission" where she reflects how affects are not simply located in an individual but also move between subjects, bodies and objects. For Brennan (2004) emotions have an energetic dimension that distinguishes them from thoughts. According to her emotional transmission is the process where emotions convey atmospheric qualities and shift the emphasis on how bodies feel when they affect each other (Avramopoulou, 2018). Emotional contagions then

would involve the affectation of each other, influences and transmissions of feelings that occur in contact and in spaces saturated with tension (Ahmed, 2014).

In her book "The Cultural Politics of Emotion", which was published at the same time as Brennan's "The Transmission of Affect", Sara Ahmed (2014) points out to the risk of viewing emotions as a property that can be transferred. Her model of affect as contagion is should not be confused with a model of affect as contagion or contamination. For her emotions are not a property that one has and can pass on. **Sharing feelings is not the same as feeling the same feeling**. In simple words, just because I feel what I feel, other people are not necessarily feeling the same way. My feeling of happiness or disgust can differ from the feelings of other people in the same space. It is not the feelings that circulate but rather the objects. Rather, affects involve a sticky connection with signs, bodies, discourses and social and cultural traditions (Ahmed, 2014). They accomplish things by tying and binding bodies together, creating surfaces and establishing boundaries (Ahmed, 2004 in Avramopoulou, 2018). For instance, they create attachments and movements, they assign meaning and evaluation to contacts and orientations. **To be affected is to be moved and touched.**

Chart 9. *Affect as contact.*

In this dissertation then I use emotion in order to explore **contacts** and **orientations that linger between the creation of an individual and collective identity**: how subjects move close to or apart from each other, the attachments they form, the ways they affect each other through their encounters, emotion is not just a symbolism of identity. By examining individual and collective dynamics and encounters and the relations between affect, memory, politics and history, emotion in their works re-emerges as a critical political and methodological tool which enriches research **on the ways social relationships are structured, the mechanisms through which power is mediated and the processes of subjectification and identification.** However, I am aware of Ruddick's (2010) remark that we must pay attention not to conceive the ability to affect and be affected through a celebratory lens, since such an approach holds the risk of a reversion of Descartes "I think therefore I exist" into "I **feel** therefore I exist".

From this point of view, the production of identity must be understood as a process of identification with everything that surrounds us and of which our world consists. The formation of cultural identity is evidently diachronic, which means that the symbolic framework is being constituted and changing over time. But, by inevitably being affected by others we orient ourselves in certain ways, which in continuance shapes our stories of who we and the others are. Nevertheless, each orientation leads only to a specific version of the story and moves us away from other possible interpretations. Each choice excludes all others. Therefore, by directing ourselves to some, we are positioning ourselves against others. Identity is in its sense exclusive (Butler in Ahmed, 2006)

Subjectivities are historical and social products and their molding is being related to social control (Foucault, 1979, 2008, 2011). However, they are of some utility: they can embody a political struggle in the aim of achieving legitimate rights. But this activist logic must confront one of the central objectives of queer theory: to dissolve the categories of identity. We have seen so far that race, social class are not magical traits attributed to us at birth, but a set of rules, images, and behaviors we follow, reproduce, and perform daily. Every attempt to "deconstruct" and understand the power mechanism hierarchies that divide subjects into unequal categories is based on an anti-essentialist approach to subjectivity (Foucault, 1988, 2008, 2011).

Identity is a major form of organizing political, social, and cultural reality and the dominant and primary means of power relations (Scott in Avramopoulou 2018). For example, according to Foucauldian theory (1979), gender is a regulative ideal of modernity and is understood as a point of intersection for body discipline and control of population (Athanasίου, 2007). Identity in modernity is simply a matter of social imposition and by no means an ontological necessity (Butler, 2006). It therefore functions as an additional and dominant organizational social principle (Pantelidou-Malouta, 2002) and technology for signifying power relations and social discipline (Athanasίου, 2006, 2007).

Of particular interest is the way in which identity is bounded with practice. As I have already shown, in Butler's philosophy, identity is an identifiable practice and a performance, based on a repetition of physical practices that give the illusion of a permanent gendered, racialized self (Butler, 1988, 1993, 2004, 2009). This identity is the result of culturally recognizable and socially established practices, that is, physical practices and dramatizations, which conceal their socially constructed genealogy and limit the possibility of alternative practices (Athanasίου, 2006).

These conceptualizations determine which performances will occupy a place in what is culturally, legally, socially, and politically recognized as human (Athanasίου, 2006, 2007). The rendering of some performances as



normative and the exclusion of others as anti-canonical is something which constitutes violence (Ahmed, 2004, 2017) but which is carried out in a symbolic way so that it is not recognized as it (Bourdieu in Ahmed, 2004). Consequently, identity is socially constructed, a visual achievement constituted through a stylized standard repetition of actions. And the body is the place where cultural conventions are being re-dramatized (Butler, 1988, 1993). Since it is a product of social construction that cannot be traced back to biological data it imitates a body that has been forced to adapt, for example, in the case of gender, to what Simone de Beauvoir perceives as a historical idea of "woman" (Beauvoir, 1975).

For political analysis, race and gender are extremely important factors of reflection and have been the central focus of much research, as they compose/form a dominant socio-cultural category of hierarchy and classification of all subjects at every stage of their lives (Athanasίου, 2006; 2007). Likewise, they often act as factors of inequality and subordination of social subjects at all stages and levels of their personal and social life (Ahmed, 2006, 2017; Athanasίου, 2006; 2007), thus creating conditions of categorical inequality in a structural context. In an age of multiple identities, gender, social class, and sexuality act as factors of oppression of social subjects (Athanasίου, 2006; 2007).

The performance of identity is unavoidably connected to the experience of emotions, since, for instance, an identity can be an obstacle to a subject's own vision of happiness and fulfillment (Ahmed, 2017). Meanwhile, any deviation from the stereotypical expressions of identity can lead to marginalization and racism; and any misalignment with the patriarchal and heteronormative conception of citizenship reinforces the exclusion of certain social groups (Ahmed, 2004, 2006, 2017). Therefore, we see how within western modernity, identities dictate which emotions should be lived and embodied and define what behaviors are accepted. Through the establishment of norms and canons modern societies achieve body discipline and population control (Foucault, 2011). Through a critical analysis of how emotion operates on identities, feminist, queer and decolonial theory aim at re-conceptualization of gender, racial, age, sexual, class boundaries and a subversive policy of what Athanasίου (2006, 2007) considers culturally, historically and emotionally intelligible conceptualizations of identities. In simple words, questioning the circulation of emotions enables perceiving identities as a social construct and reveals their "reversibility" (Butler, 1988, 2004, 2009).

## B/ “A DRAMATURGY OF THE BODY AND A CHOREOGRAPHY OF THE WORDS” I: RESEARCH AND EMOTION

One of the most important characteristics of this dissertation is that it is not a standalone project but rather it **forms part of a larger project called PI(E)CE,<sup>1</sup> the fruit of the collaboration** between the choreographer and director Constanza Brncic and the dramaturg, Albert Tola. Created in 2011, PI(E)CE began as an intercultural and intergenerational project of scenic creation carried out in the institutes of Milà i Fontanals (Raval, Ciutat Vella) and Consell de Cent (Poble Sec, Sants-Montjuic) in Barcelona. For eight months, artists, teachers, students and elder people are submerging in a process of collective creation within the school hours where they succeed in creating intersections between the school, the neighborhood and the city, learners and teachers, people with different backgrounds, cultures, languages and ages.

*El proceso consiste en ensayar en las aulas de los institutos públicos de la ciudad durante horas lectivas. Con la complicidad de algunas personas mayores del barrio, creamos una pieza escénica a partir de cada grupo concreto: desde el grupo y hecha como un guante para el mismo. En consecuencia, si se ausenta alguien del proceso, el espectáculo queda invariablemente modificado. El trabajo busca predisponer a estudiantes, profesores, artistas y voluntarios a un estado de escucha y atención. En este sentido, y como veremos más adelante, la escucha es la línea maestra que abarca todos los aspectos de nuestro proyecto, es el principio metodológico que nos guía durante los ensayos. Debido a esta metodología, resulta imposible anteponer una forma o un contenido temático al encuentro con el grupo, si bien en las últimas ediciones han emergido de manera natural temas como la identidad y la memoria. Atendemos a lo que aflora y lo hacemos crecer intuitivamente. El proceso de escucha implica a menudo una lectura entre líneas, debido a que los distintos constructos culturales, identitarios y sociales, dificultan a los participantes una expresión directa de aquello que les afecta. Por ello mismo la experiencia de estos años nos ha conducido a trabajar elementos de narración cuya dimensión política aflora de forma sutil, como los recuerdos, sus sueños de futuro o sus sueños nocturnos. La improvisación desde el cuerpo, el movimiento y la escritura automática, generan un modo indirecto de crear materiales, así como de exponerlos, que le concede al pudor una fuerza expresiva notable y que constituye un lenguaje escénico específico y raro en este tipo de espectáculos (Brncic and Tola, 2017, p. 3).*

*The process consists of rehearsing in the classrooms of the city's public institutes during school hours. With the complicity of some older people in the neighborhood, we create a stage piece from each specific group: from the group and made like a glove for the group itself. Consequently, if someone is absent from the process, the show is invariably modified. The work seeks to predispose students, teachers, artists and volunteers to a state of listening and attention. In this sense, and as we will see later, listening is the master line that covers all aspects of our project, it is the methodological principle that guides us during rehearsals. Due to this methodology, it is impossible to put a form or a thematic content before the meeting with the group, although in recent editions have emerged naturally themes such as identity and memory. We attend to what emerges and we make it grow intuitively. The listening process often implies a reading between the lines, because the different cultural and social constructs make it difficult for the participants to directly express what affects them. That is why the experience of these years has led us to work on narrative elements whose political dimension emerges in a subtle way, such as memories, their dreams of the future or their dreams while they sleep. The improvisation from the body, the movement and the automatic writing, generate an indirect way of creating materials as well as of exposing them, that constitutes a remarkable expressive force and a specific and rare scenic language in this type of spectacle (Brncic and Tola, 2017, p. 3).*

<sup>1</sup>You can find more information on PI(E)CE in: <https://constanzabrncic.net/piece-proyecte-intergeneracional-de-creacio-escenica/> and <http://tantarantana.com/piece-espectacles/>

My research project is then created within a web of relationships and a multiplicity of **pedagogical, artistic** and research encounters that challenge the established perception of the researcher (Fendler, 2015). This involved a certain degree of negotiation throughout the project, which is an important element to be taken into consideration as far as my movements and orientations in the project are concerned: I have not positioned myself only as a researcher but also as a participant and student. PI(E)CE as a project was never “mine” but after forming part of it for so long it felt as if it is also “mine”.

While the nature of this collaboration does not receive explicit scrutiny in the following pages, it is a foundational element for understanding how PI(E)CE and my thesis became tangled together as they progressed affecting and transforming each other, forming an encounter between the “I” of the researcher and the “we” of PI(E)CE. For instance, the movements and contacts created within PI(E)CE led me to challenge the narrative of the lonely researcher / ethnographer and move closer to placing encounter as a central point of the research.

Encounters are texts (Ahmed, 2004) which allow me to focus on the contingent nature of each contact: the reading of the contact, which is itself **a pedagogical contact between the reader and the text** which challenges a writer-reader response and establishes a fruitful interactive communication between us. I see my thesis then as a dialogical project (Bakhtin, 1987) and an encounter, a socially mediated site where certain meanings are produced, and others foreclosed. Seeing the project sessions as sites of encounter and contact is not a way to have access to better data but rather a way to understand how encounters can disrupt hegemonic reproduction in hegemonic spaces like schools (Fendler, 2015). In order to address the multiplicity and complexity of intersections between my research project and PI(E)CE as an intercultural pedagogical project I will be using “I” in order to refer to my own research and “we” when addressing the participants of PI(E)CE.

For a thesis that touches discourses where the affects and the senses are interconnected, it can still seem a thesis that is very orientated towards texts. But bodies can be books. They tell stories and I have grown a keen interest in what they have to tell. I look at the faces I came across in each daily journey of this research, in the comings and goings; bodies that narrate their embodied history and I wonder how those bodies were “pressed upon by other bodies” (Ahmed, 2004, p. 204), how these presses then left their mark, how they became a fusion of values, ideas and perceptions. Another product of the encounters formed in PI(E)CE then is how my research methodology has been nurtured and nourished by what Constanza and Albert call as a “dramaturgy of the body and a choreography of words” (Brncic and Tola, 2017).

*En consecuencia, decimos que nuestro trabajo pone en juego una dramaturgia del cuerpo y una coreografía de las palabras. Aunque si bien dramaturgia en su sentido etimológico ya se refiere a la acción (drama), como ya sabemos, esta acción se fue relacionando en el teatro occidental a una acción causal, y la figura del dramaturgo se fue asimilando paulatinamente a la del escritor de dramas, siempre en relación estrecha con la situación. De algún modo el dramaturgo parecería relacionarse más con la palabra que con la acción. Sin embargo, en las dramaturgias contemporáneas, se vuelve a la acepción etimológica del término, y por tanto hay un retorno a una*

*Consequently, we say that our work puts into play a dramaturgy of the body and a choreography of the words. Although dramaturgy in its etymological sense already refers to action (drama), as we already know, this action was related with western theatre to a causal action, and the figure of the playwright was gradually assimilated to that of the writer of dramas, always in close relation with the situation. Somehow the playwright seems to be more related to the word than to action. However, in contemporary dramaturgies, the etymological meaning of the term is returned, and therefore there*

*concepción más amplia de lo escénico, ganando preeminencia lo que sucede en la escena, de donde emerge la palabra, el gesto, en definitiva, la acción. Si bien continúa habiendo teatro hecho a partir del texto escrito por un autor, también coexisten otras formas de teatralidad, en las que la creación nace de la experimentación alrededor de un tema por parte de actores que se mueven, hablan, cantan y bailan en la escena. Dramaturgia del cuerpo no es más que entender la acción del cuerpo en un sentido muy amplio: acción como gesto, como movimiento abstracto, como gesto instrumental (para lograr otra cosa, por ejemplo, cambiar la silla de lugar), como estado (la respiración agitada como una acción del cuerpo) y también como palabra. Por otro lado, la coreografía de las palabras indica que la estructura del significado también tiene que ver con una ordenación espacio/temporal del gesto lingüístico, que el cuerpo, portador y receptor de palabras, las habita al mismo tiempo que las contiene. Y al mismo tiempo que las habita, sale de ellas o las expulsa*  
(Brcic and Tola, 2017, pp. 4-6).

*is a return to a broader conception of the stage, with what happens in the stage gaining prominence, from which the word, the gesture, in short, the action, emerges. Although there continues to be theatre based on the text written by an author, there are also other forms of theatricality, in which creation is born from experimentation around a theme by actors who move, speak, sing and dance on the stage. Dramaturgy of the body is nothing more than understanding the action of the body in a very broad sense: action as a gesture, as an abstract movement, as an instrumental gesture (to achieve something else, for example, to change the chair), as a state (agitated breathing as an action of the body) and also as a word. On the other hand, the choreography of words indicates that the structure of meaning also has to do with a spatial/temporal arrangement of the linguistic gesture, that the body, bearer and receiver of words, inhabits them at the same time as it contains them. And at the same time that it inhabits them, it emerges from them or expels them*  
(Brcic and Tola, 2017, pp. 4-6).

Inspired by the work of Constanza and Albert I want to make the following argument: the words have skin, they touch; they have a body, they get moved as well as they are moving others. That is precisely what Roland Barthes (1978) says when he announced that language is a skin. Therefore, words are not simply cut off from bodies rather, they involve, the sticking of signs to bodies” (Ahmed, 2004, p.13), they can “generate effects” (p. 13); they can do things (Austin, 1962 in Ahmed, 2004, p.13). Then, the relationship between body and word should not be only focused on what the body does, but also on what the word does to the body since “Neither the word can fully explain the experience of the body, nor can the body mean in the same way as the word, and yet both have their roots in a territory that is common to them: gesture” (Brcic and Tola, 2017, p. 4). And bodies become affected by words but at the same time they are the protagonists of the narrative process by producing the very speech acts that move them (Butler, 1988, 1993, 2004, 2006, 2009).

This is for me a key and perhaps controversial element: Capturing the body as discursive allows the body to exist at the same time at the physical and the sociocultural realm (Brcic and Tola, 2017). Bodies then are also political (Athanasidou and Butler, 2013; Butler, 1993, 2006; Avramopoulou, 2018). The “dramaturgy of the body and the choreography of words” enables me to reflect on the productions of bodies that write and the orientations of words that move, not only in relation to the participants’ bodies and words but also to my own ones.

*Como ya hemos dicho en la introducción, en los grupos con los que trabajamos confluyen distintas edades, diversas culturas, lenguas e idiosincrasias. La traducción cobra en este espacio una gran preeminencia, ya que lo que intentamos siempre es entendernos, entender al Otro. La traducción refleja como ninguna otra forma de comunicación la paradoja de la expresión de la que*

*As we have already said in the introduction, the groups we work with bring together different ages, different cultures, languages and idiosyncrasies. Translation takes on a great preeminence in this space, since what we always try to understand ourselves, to understand the Other. Translation, like no other form of communication, reflects the paradox of the expression*

*venimos hablando. Porque la traducción explícita siempre lo incompleto, lo inexacto de la expresión, ya sea lingüística o gestual. Pero esta inexactitud, a la que podríamos llamar distancia, tiene muchos grados y esa gradación nos interesa especialmente en el trabajo de creación del material escénico. Mi experiencia de un momento singular puede reflejarse de forma casi inmediata con una reacción de mi cuerpo e incluso de la palabra. Si nos sentimos pudorosos, quizás nos arderá el estómago y sin saberlo, cerraremos el pecho y bajaremos la mirada. Nos pondremos colorados y la voz nos temblará. Quizás se nos escapen suspiros o nos sea imposible hablar. Descubrimos así que el cuerpo revela mucho de lo que no nos es posible decir. Y, por el contrario, a veces, en el balbuceo, en el tartamudeo de alguien, está oculta una palabra que debe tener esa forma imperfecta, porque aquello que quiere reflejar es precisamente ese miedo a decir. Todo el proceso de creación es una elaboración. Y la elaboración pone en marcha los distintos grados de distanciamiento necesarios para poder sacar fuera de nosotros mismos algo que pueda ser mirado y compartido con los otros, creando un espacio intersubjetivo, un entre en el que se manifiesta el sentido* (Brncic and Tola, 2017, p. 5).

*we have been talking about. Because translation always makes explicit what is incomplete, what is inaccurate in the expression, be it linguistic or gestural. But this inaccuracy, which we could call distance, has many degrees and that gradation interests us especially in the work of creating the scenic material. My experience of a singular moment can be reflected almost immediately with a reaction of my body and even of the word. If we feel pudorous, perhaps our stomachs will burn and without knowing it, we will close our chest and lower our gaze. We will turn red and our voice will tremble. Perhaps sighs will escape us, or it will be impossible for us to speak. We discover in this way that the body reveals much of what it is not possible for us to say. And, on the contrary, sometimes, in the babbling, in the stuttering of someone, a word is hidden that must have that imperfect form, because what it wants to reflect is precisely that fear of saying. The whole process of creation is an elaboration. And the elaboration sets in motion the different degrees of distancing necessary to be able to bring out of ourselves something that can be looked at and shared with others, creating an intersubjective space, an in between where meaning is manifested* (Brncic and Tola, 2017, p. 5).

This affective methodology then has become a habit, not only in intellectual practice but also in the minuscule and imperceptible seductions and perceptions of daily life. These methodologies are released from the predetermined and conventional line of thought or from the hegemonic epistemological narrative in order to make sense of and capture the object of study through its own “vitality” (Stewart in Avramopoulou, 2018, p. 41). Research becomes a synthesis, “a composition, that does not merely examine the impact of systemic influences on an innocent world” (Stewart in Avramopoulou, 2018, p. 43) but instead, it takes the form of a poem, an ode to the desires and reveries, failures, momentums and incitements which go hand in hand with the struggle of living. Affective methodology can be seen as social and cultural “poetry” (Stewart in Avramopoulou, 2018, p. 75), which steers a critical reflection of everyday politics. Inspired by Sara Ahmed (2004), Eve Sedgwick (2003), Kathleen Stewart (2008) and Sara Pink (2000, 2014, 2015) in my research I want to reveal how emotions accumulate and circulate, putting into motion events and encounters, provoking the emergence of minuscule or gigantic political moments.

*How can I study everyday life, listen to the small changes that occur daily, consider the accumulation of things in space and time, listen to what emerges in space and time, everything that evolves into an encounter?*

*How can methodology preserve the vitality of the facts?*

Through observing palpable things in tangible spaces. By practicing a lateral perception of how things accumulate, gently taking form, gradually acquiring significance, imperceptibly reaping impact. I recognized that facts can be jittery. I pass hours paying attention to subtle details of the everyday life within PI(E)CE, only for them to arise in multiple forms and varying, conflicting significances years after, just by revisiting them. Facts

can be naughty, reminding me of how we crave hiding or being discovered, escaping or connecting. For this reason, the thinking models that slip above the surface of the attention and connection modes, looking for the elements that define the large systems located elsewhere, look more and more like roadblocks that prevent self-perception methodology (Sedgwick, 2003). The moment things turn out and they feel like something is a kind of cultural production that often gets flesh and bone in literature, poetry, folklore (Stewart, 2007, 2008).

In this thesis, then, I move towards two directions focusing on an understanding of affective investments as politics of emotion, which means approaching affects as a methodology, similar to the sensory ethnography Pink (2014, 2015) proposes. First, following Ahmed's (2004) methodology on reading the emotionality of texts and Pink's (2014, 2015) sensory ethnography, I reflect on emotions as forms of inquiry through a feminist perspective rather than psychological givens or raw data. The emotionality of texts is double directed while the memory and presence of the body is also revealed in two dimensions: a reading of how texts move bodies and how bodies move texts. On the other hand, I am interested in what emotions are performed by certain texts and narratives and how many of the activities of our bodies develop notions of identity joined to the values inscribed in others.

This double movement helps me identify the political in the affective-performative-discursive because it generates questions about how the worlds moves and according to what structures. By contrasting the peculiar body with the established body - the text of culture- we manage linking the living body with practice through integration and action, its emotions being central to make sense of the actions of embodied practices. Social relationships are approached as an emotional experience, a relational embodied process. This analysis opens new possible orientations, encounters or structures. Then, I am not interested in merely recording the artistic practices of PI(E)CE that have inspired this thesis. Instead, I want to go even beyond reflection and embrace them as "living practices" (Pérez Royo and Agulló, 2016) that create spaces for experiences of contact, movement and creative imagination.

*I dance the words; I narrate the body*

*I feel the wor(l)ds, I dance the body*

This then means that my research is a performative one, where words, bodies and actions are interconnected giving rise to texts as performances and performances as texts (Pollock, 1998). When I am writing, my body is performing the act of writing putting into motion a multitude of events (Foster, 1995). This implies that we should be careful as researchers and writers to how we attend to the bodies of our research subjects since the words we use construct images of the bodies that have political effects. The body is what happens to me when I am writing.

I find it interesting not to let go off this idea because on many occasions nothing is expected of the body in the exercise of writing itself, but rather the total passivity of the body is expected as opposed to the exercise of writing. I used to think that the body does not participate but rather remains mute while the mind is in the process of thinking. I even thought that the thought, once conceived would be effortlessly transferred to the page from my brain to these fingers that touch the keyboard. Now I understand what Susan Leigh Foster (1995) says that body theories are already deeply integrated into physical practices that any writer's body is familiar with.

Then, the writing of the stories that took place during my research, seems to me as a recreation of an improvised choreography where my body is moving along with the other bodies, as I have documented them in the past, making stories about us emerge, stories that read our identities. Choreographing my research story would imply recognizing that my story is made of bodies. Documenting and reflecting on the movements of our bodies is therefore an act of recognition of their existence and how they affected me (Foster, 1995). It also manifests that neither my body nor the other bodies of the people with whom I collaborated, nor the body of research are fixed in this choreographic process.

They are in a process of constant transformation of encounters that reveal different forms and textures of the (un)real, the imaginary, the social and the political, a juxtaposed reality. They do not serve as external evidence, but as a narrative space of interpretation, between my experience and those of the participants (Sancho, Hernández, Herraiz and Vidiella, 2009). In this sense, the encounter and contact between me and the participants is a source of knowledge which gives the research an open character, since according to Sancho, Hernández, Herraiz and Vidiella "the narration is never closed, it always leaves a space for other readers" (2009, p. 1160).



Figure 1. *Choreographing my research. Scenes from fieldwork*

The places, times, people I research in this dissertation are varied. I observe, translate, analyze, and practice cultural phenomena as (post)-representational, affective choreographies of everyday life. I explore how the individual body is synthesized or decomposed into a collective body, the boundaries between language and

movement, identity and strangeness. Each choreography is created with the use of different materials and with the participation of bodies. My choreographies are de/re-constructions and re-assemblies of fragments

If I were to follow the traditional route, this should be the place where I talk about the nature of my data, my methodological approach to this research and the decisions I made. But I will not be able to pay tribute to my constant disorientation during my research journey without disorienting you a little as well. For this I will cut the thread of this narrative at this point in order to continue it in *Part II*. (see page 144). If you are really curious you could jump directly to that page. With this I want to show that this thesis has not been written in a linear manner, but rather, following a narrative-performative approach, “a choreography of the words and a dramaturgy of the body”, it has been a work in progress, a journey of getting lost and re-emerging, being constantly disorientated and re-orientated, something which has brought me closer to narrativity and performativity than to quantification and data as a source for sustaining and arguing ideas and discourses. The texts presented here have been cooked extremely slowly during all those years, created and re-elaborated through trial and error, making them the trace on paper of ideas that were waiting a long time to mature.

Cutting the linearity of the narrative through small detours is one of my tactical-tactile movements in order to disrupt the conventionality of formal texts that we see in the academy: texts that domesticate and silence the body. I know academy says methodology and theoretical framework should be placed in a certain order, follow specific schemes but this is not how I get to tell my story. I also use a combination of other tactics: detours, deviations and boxes of thoughts that serve as personal reflections, tables and figures (images and photo essays) as tools for exploration, all created with the intention to dislocate the gaze that searches for a fixed narrative. I invite you to experience another form of reading that resembles more a choreography. Therefore, this thesis is also an invitation. An invitation to think the body through the body, thus signifying the role of the body in research and education.

Across the book you will find ideas, words and phrases to be repeated. This is another trace of an interactive non-linear dialogue I want to establish with you, and which reproduces the repetitive dynamics of ethnographic research and dialogue, simulating the unexpected challenges I encountered. In this sense any recycling observed throughout this thesis of earlier ideas is a conscious and obvious choice performed with the intention of transforming “old” material in a new context. As Deleuze points out in Seremetakis (2018): “repetition is not homogeneity, nor is it doubling itself, it is never about credibility, but rather about difference” (p. 52). Repetition itself creates new pathways or habits that resemble a path (Stewart in Avramopoulou, 2018). Through repetition in this thesis these paths are united and the textual space provokes the coming together of seemingly disparate things.

To conclude, we have seen that my subject of study faces several epistemological problems which I have tried to resolve through two points of support. The first point of support is a performative approach from a sensational-sensitive-affective prism which requires paying attention to the common and everyday experience in order to carry out a structural analysis of what is more habitual, more daily and more evident for us (Ahmed, 2004, 2014; Avramopoulou, 2018; Pink, 2013, 2014; Stewart, 2007, 2008). Another theoretical support was earlier displayed on the conceiving of the body as a site of social construction where cultural meanings and norms are inscribed but where also we can find possibilities for transformation (Butler, 1988, 2004, 2009).



## C/ SCENERIES OF AN INDOCILE PEDAGOGY I: TOUCH, CONTACT AND AFFECT

What was then being formed was a policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, its behaviour. The human body was entering a machinery of power which exploits it, breaks it down and rearranges it. A "political anatomy", which was also a "mechanics of power", was being born; it defined how one may have a hold over others' bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines. Thus, discipline produces subjected and practiced bodies, "docile bodies" (Foucault, 1979, p. 138).

These practices that Foucault (1979) describes as manipulating the subjects into submissive bodies have been a result of a new discipline that interfered with the body and which accompanied the emergence of legislative establishments. Violent forces with the form of punishment and surveillance are trying to adjust, mold and subjugate the body and its activity with the intention to increment its productivity and profit from it, since what is demanded is not only political obedience and economic control, but also ideological regulation (Bartky, 1997). School is one such foundation among others where "the micro-physics of power" are exercised on the students' bodies through a continuous constraint directed to time and space distribution and movement control (Foucault, 1979, p. 28).

This makes me think about the importance of paying attention to the embodied history of the pedagogical subjects as well as the ways in which such history has been included or excluded in pedagogical contexts. It also makes me wonder about the possibility of an indocile pedagogy. Taking into account the etymology of pedagogy<sup>2</sup>, we could say that pedagogy involves the turning of subjects, since in each act of knowledge transmission, educators and learners repeat a series of knowledge that contribute to the formation of normative identities (Planella, 2017). At the same time, they open the possibility for a series of potential changes and failures (Planella, 2017). By acknowledging the performative dimension of pedagogy, I want to propose **pedagogy as a process that involves orientation- movement, touch and imagination**. Such a perspective considers the body as a field where experiences are inscribed, history and culture are written through rules and norms, but at the same time recognizes the ability of the body-subject to rewrite their own history (Butler, 1988, 2004; Planella, 2017; Foucault, 1979).

Planella (2017) sees the fascination that we have experienced in the last few years within the scientific realm with the question of performance and performativity as an opportunity to explore the body on stage (and the bodies of the students on the stage of classroom). In this way, he creates a metaphorical connection between the school classroom and a theatre stage, which we also see in the work of McLaren (1999). In formal education, the students usually participate as an audience, while the educator occupies the centre of the stage, responsible for the production of knowledge (Planella, 2017). At this pedagogical model, knowledge is not collaboratively created, rather it is a form of enlightenment, passed from educator to students. However, through an indocile pedagogy we can imagine other possibilities in the arts education scene from a new pedagogical approach that is able to reshape the place of the body in education, where students and teachers find each other "on stage",

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<sup>2</sup> Pedagogy comes from the noun *pais* which means child and the verb *ago* which means "to guide, to drive, to orient". We could say that pedagogy involves the orientation, the guiding of the children. With the split between the rational and the affective, the body and the mind, theory and practice, pedagogy has been denigrated by what is now called educational practices (Planella, 2017). Pedagogy is then degraded to instructions, curricula and teaching processes lined to practice and education linked to theory.

leading to a deconstruction, reconstruction and transformation of dominant and hierarchical modes of relating within classroom, where learning is framed as a process of co-production (Shapiro, 1998, 1999).

A performative pedagogy (Garoian, 1999; Shapiro, 1998, 1999; Sedgwick, 2003) argues that coming from past contacts we can either move towards the well-known paths, or deviate from them as we imagine new encounters. If each contact affects us and moves us in certain directions, depending on the way we have been educated, then, in acknowledging **the potential of contact in education resides the possibility to deviate from the old routes and imagine alternate paths to navigate, different objects to touch.**

*Mumbling between my teeth:  
A body writing, a word gesturing  
Coming from past contacts and moving towards new encounters  
Deviating from the old paths to trace new roads*

In addition, the politics of touch and emotion can enable us to approach educational and collaborative projects and practices in different ways, for instance, with the intention to reflect on the affective movements they produce and the emotional encounters they put into play (Vidiella, 2012). Taking into consideration the participation of the body in the construction of knowledge and the production of understanding, then an analysis of contact practices in education is not only moving towards an examination of representations and cultural constructions of subjectivity, it also an explorations of processes of transformation (Vidiella, 2008, 2009, 2010a, 2012). According to Vidiella (2008, 2010a, 2010b, 2012) a pedagogy of contact problematizes on educational practices with the aim to disclose and, ultimately, challenge the performative dimension of education as an ideological mechanism.

Therefore, in this dissertation indocile pedagogy introduces a framework that locates **learning and pedagogy as points of contacts, movements and (dis)orientations, lines that connect past history with the present and an imagined future (imagination).** This perspective moves further from perceiving learning as an outcome and closer to considering it as an experience, an infinite project in continuous progress. **An indocile pedagogy based on touch acknowledges the power of inscription but also sees potential in the subjects to be able to disrupt the cultural “laws”, to create subversion, in other words to resist.** It does not stay on what the subject already is, but also on what the subject desires to become. **An indocile pedagogy sees in performativity not only the condemnation of repetition but also the resistance that may come with disorientation.**

I see moving, touching and imagining not as nouns, but as verbs that bring our attention to points of convergence of an indocile pedagogy which, in turn, generates practices of resistance. These points emerge from the pedagogical dimension implicit in every artistic practice and the aesthetic elements present in every pedagogical activity. This is a proposal that emerges from my theoretical orientations but mostly from my fieldwork, where the relationship between art and pedagogy, body and emotion has moved me to reflect on traditional and hegemonic approaches of pedagogy, with the intention to destabilize them.

My companions and sources of inspiration in accomplishing this have been the following fields: **a performative pedagogy of contact as proposed by feminist and queer pedagogies** (Eve Sedgwick, 2003; Judit Vidiella, 2008, 2009, 2010a, 2010b, 2012, 2014; Charles Garoian, 1999, 2008) **and black and post-colonial feminism** (hooks, 1992, 1994, 2003, 2006, 2010; Mernissi, 1995, 1996 and Mirza, 2005; 2008, 2009, 2012, 2013). I also owe a lot to Sara Ahmed and her heritage. Works such as *The Cultural Politics of Emotion* (2004), *Queer Phenomenology: Orientations, Objects and Others* (2006), *The Promise of Happiness* (2010), and *Living a Feminist Life* (2017) have greatly contributed to shaping my vision of an indocile pedagogy. Especially postcolonial and third world feminism have provided me with significant insight and pushed me into incorporating in my analysis of an indocile pedagogy the intersections of gender, race, religion and class. Meanwhile, they prompted me to pay attention to how certain embodiments are produced as “others” due to these categories. **Indocile pedagogy then is the result of a hybridization, a fusion of performative pedagogies, pedagogies of contact and feminist pedagogies that address the formation of subjects through bodily resistance in education.** Having all these approaches and theories as a compass, I detect the following axes of resistance that cross the scenery of touch in an indocile pedagogy based on contact.

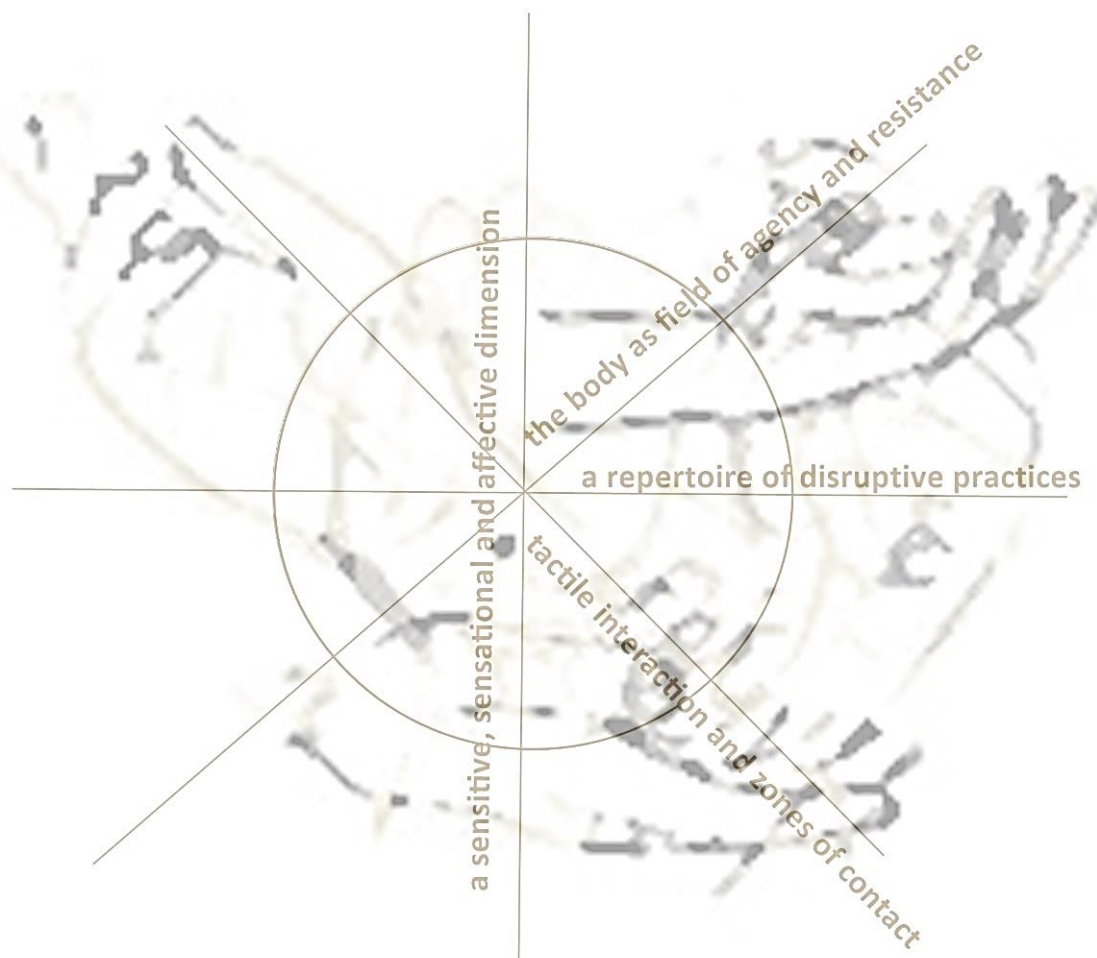


Chart 10. *Axes of resistance in a pedagogy of contact.*

## Tactile interactions and zones of contact

To survive the borderlands  
 You must live sin fronteras  
 be a crossroads  
 Gloria Anzaldúa (2016, p. 126)

In a pedagogy of touch there is a tactile and tactic interaction which works as a political affiliation by putting into play multiple embodiments (Vidiella, 2008, 2009, 2010a, 2010b, 2012). According to Vidiella (2008, 2009, 2010a, 2010b, 2012) this is achieved by a) creating horizontal encounters and contacts between educators and learners; b) Incorporating and processing all experiences in the educational process; c) Working with practices of improvisation, experimentation and exploration such as art projects and dance or theatre workshops, that reclaim the importance of the body; d) Opening oneself up to the risk of improvisation and interaction. I find that this is very important since contact, materialized as care and support, is an intrinsic element of marginalized communities, safeguarding their survival and continuity (Vidiella, 2008, 2010b).

Some of the criteria of an indocile pedagogy nourished by touch I would like to highlight for this study are those related to the indispensable sensibility the teacher manifests at the moment of acting by incorporating the element of contact. This is usually crystallized in the following attitudes: a) It includes a certain kind of sensitivity, or gut feeling, mostly related to an understanding of the adequate moment to intervene or let something go ; b) It manifests itself as receptivity to and acceptance of the experiences of others; c) It emerges as a sense of trust in unknown pedagogical situations; d) It arises in the risk of improvisation; e) It is exposed as care, support and understanding in tense situations. As we can see, the very notion of contact is unavoidably bonded with manifestations of emotion, an area that usually remains unchallenged in our classrooms (hooks, 1994).

Few professors talk about the place of emotions in the classroom. In the introductory chapter of this book I talk about my longing that the classroom be an exciting place. If we are all emotionally shut down, how can there be any excitement about ideas? When we bring our passion to the classroom our collective passions come together, and there is often an emotional response, one that can overwhelm. The restrictive, repressive classroom ritual insists that emotional responses have no place. Whenever emotional responses erupt, many of us believe our academic purpose has been diminished. To me this is really a distorted notion of intellectual practice, since the underlying assumption is that to be truly intellectual we must be cut off from our emotions (hooks, 1994, pp. 154-155).

Therefore, all contacts and encounters between educators and students are charged ideologically and emotionally; they can never be neutral, and more than often use to a tenacious game of prevail involving the creation of **territories of proximity and zones of frictions, tensions and collisions**.

to varying degrees, they either reinforce coercive relations of power or promote collaborative relations of power. In the former case, they contribute to the disempowerment of culturally diverse students and communities; in the latter case, the interactions constitute a process of empowerment that enables educators, students and communities to challenge the operation of coercive power structures Cummins and Early (2011, p. 26).

According to Mary Louise Pratt, who introduced the concept of “zone” in a keynote address to the Modern Language Association called *Arts of the Contact Zone*, zones of contact are “social spaces where cultures meet, clash and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they lived out in many parts of the world today” (Pratt, 1991, p. 33). Though the term was initially used in the realm of literary studies, it rapidly spread among other disciplines such as feminist and critical race theories, postcolonial studies and most importantly the field of education where it opened a discussion on the field of education and the territory of the classroom.

All the students in the class had the experience... of having their cultures discussed and objectified in ways that horrified them; all the students experienced face-to-face the ignorance and incomprehension, and occasionally the hostility of others... Along with rage, incomprehension, and pain, there were exhilarating moments of wonder and revelation, mutual understanding, and new wisdom—the joys of the contact zone (Pratt, 1991, p. 38).

By analyzing these zones, Pratt (1991) has observed that the marginalized communities develop tactics that reconstruct, recreate and transform hegemonic culture without losing their own identity in order to resist to processes of transculturation, an experience that often occurs in the contact zone. The precedence of the term “transculturation” is located by Pratt (1991) in the work of Fernando Ortiz, a Cuban sociologist who used it in order to substitute terms related to acculturation and assimilation. Zones of contact then have been used from Pratt (1991) to refer to and explore interactions between subjects, institutions and cultural groups with unequal powers and in which language, culture and ideas exist in tension and conflict with each other (Vidiella, 2008, 2010a, 2010b). Thus, the concept of “zone” is also sharing an interest with the theory of intersectionality in providing insight into issues of relationality (Pratt, 1991).

Furthermore, Vidiella (2008, 2015) suggests that zones of contact can be seen then as hybrid spaces where the cultural encounters expose difference, thus leading to the disruption of hegemonic narratives. She then proceeds to perform an exploration of similar contributions among and across various disciplines which offer more “enclaves” for rethinking the zones of struggle, encounter and collision between embodiments and cultures. The following zones can be captured as geopolitical places requiring a conceptual, experiential and sociocultural analysis of difference.

I would add into this repertoire of hybrid spaces, the “third space of enunciation” a concept introduced by Homi Bhabha (1994) and which addresses all those spaces where signs of ideology and cultural beliefs are being questioned, defied and reconstructed through “performances of subjectivity” (Bhabha, 1994 in Garoian and Gaudelius, 2008). These are also spaces where emotions move creating boundaries and contacts in Sara Ahmed’s theory (2004). Although she does not use a definition of these spaces she describes them as “tense” due to the emotions that circulate.

All those “enclaves of resistance” Vidiella (2008, 2015) offers can be enclosed into the pedagogical sphere through what Elizabeth Ellsworth (1997, 2005) defined as “in-between” spaces: unstable, “volatile” places of sensory learning which overlap the material and the discursive. Although Ellsworth (1997, 2005) sheds a new light on how Massumi, Grosz, Kennedy and Raichman have read Winnicott’s notion of “transitional spaces”, I find the term fit to include all those heteroclitic, precarious and hybrid spaces where cultures and identities collide, cross and blend.

Ellsworth (1997) pursues that these “in-between” spaces are “emotionally charged” (Garoian and Gaudelius, 2008, p. 37), their unstableness being provoked by fragments of culture that do not fit into the hegemonic and normative puzzle. Once again, I perceive a certain relationship between the conception of Garoian and Gaudelius (2008) of Ellsworth’s “transitional spaces” as fields charged with emotion and Sara Ahmed’s (2004) “intense spaces”, as territories “saturated with affect, sites of personal and social tension” (Ahmed, 2004, p. 11). Both “transitional spaces” and “intense spaces” are created by social experience whereas their inherent elements of contact and friction move emotions between and through subjects and objects.

The indeterminate interplay, between what is taught and how it is taught, manifests what Ellsworth, Bhabha, and Minh-ha respectively refer to as “in-between” space, a “Third Space of enunciation,” and the “third interval,” a radically democratic opening where students learn to challenge the academic assumptions of schooling and to create images and ideas based on their differing cultural perspectives, or what Barthes refers to as their “plurality of interpretations.” Hence, as students perform their subjectivities in-between the academic disciplines—the collage fragments of schooling—they learn to participate in the democratic process as critical citizens (Garoian and Gaudelius, 2008, p. 97).

In my thesis I enclose a synthesis of those sites of resistance into what I call **hybrid territories of affect**. This notion is elaborated on contributions drawing from terms such as “hybridization”, “situated knowledge” (Haraway, 1988) “nomadic thinking” (Braidotti, 1994), “diasporas” (Hall, 1996) “mestizo consciousness” (Anzaldúa, 2015), “third space” (Bhabha, 1994), “communitas” and “liminality” (Turner, 1969); and “disorientation” (Ahmed, 2004, 2006). Inspired by these notions I have been able to map “topographical interventions” which encourage a disruption of hierarchical structures ((Vidiella, 2008, 2010b, 2015).

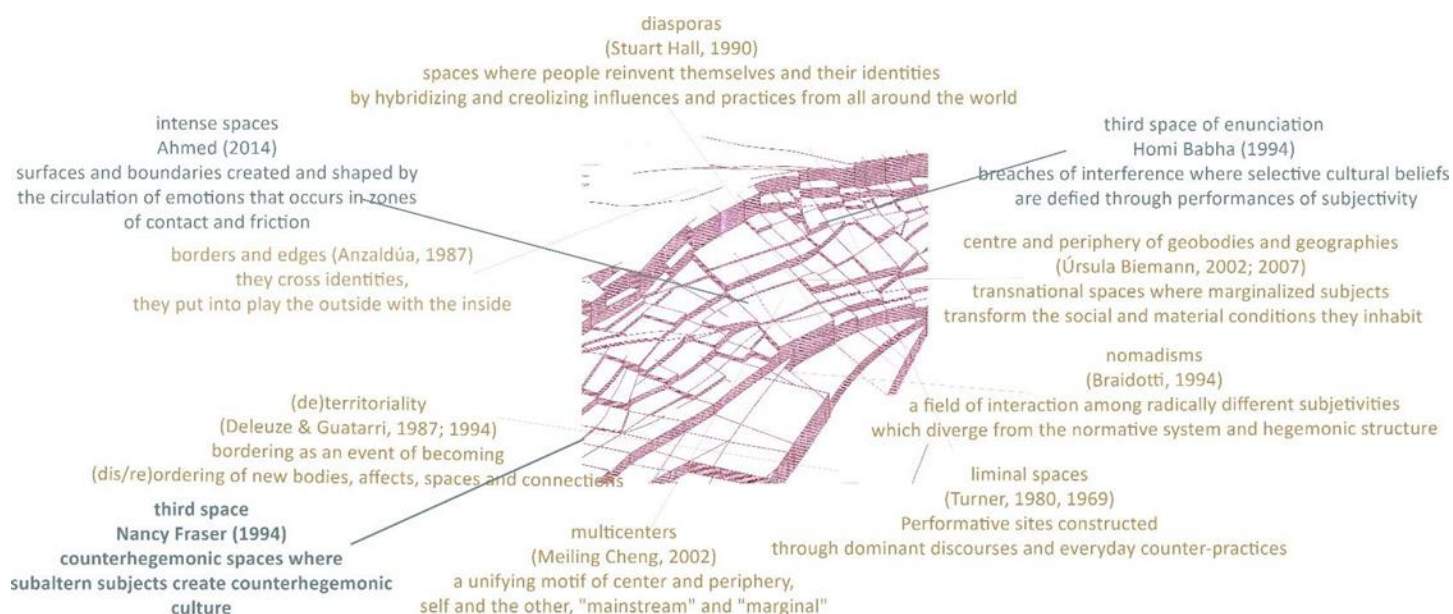
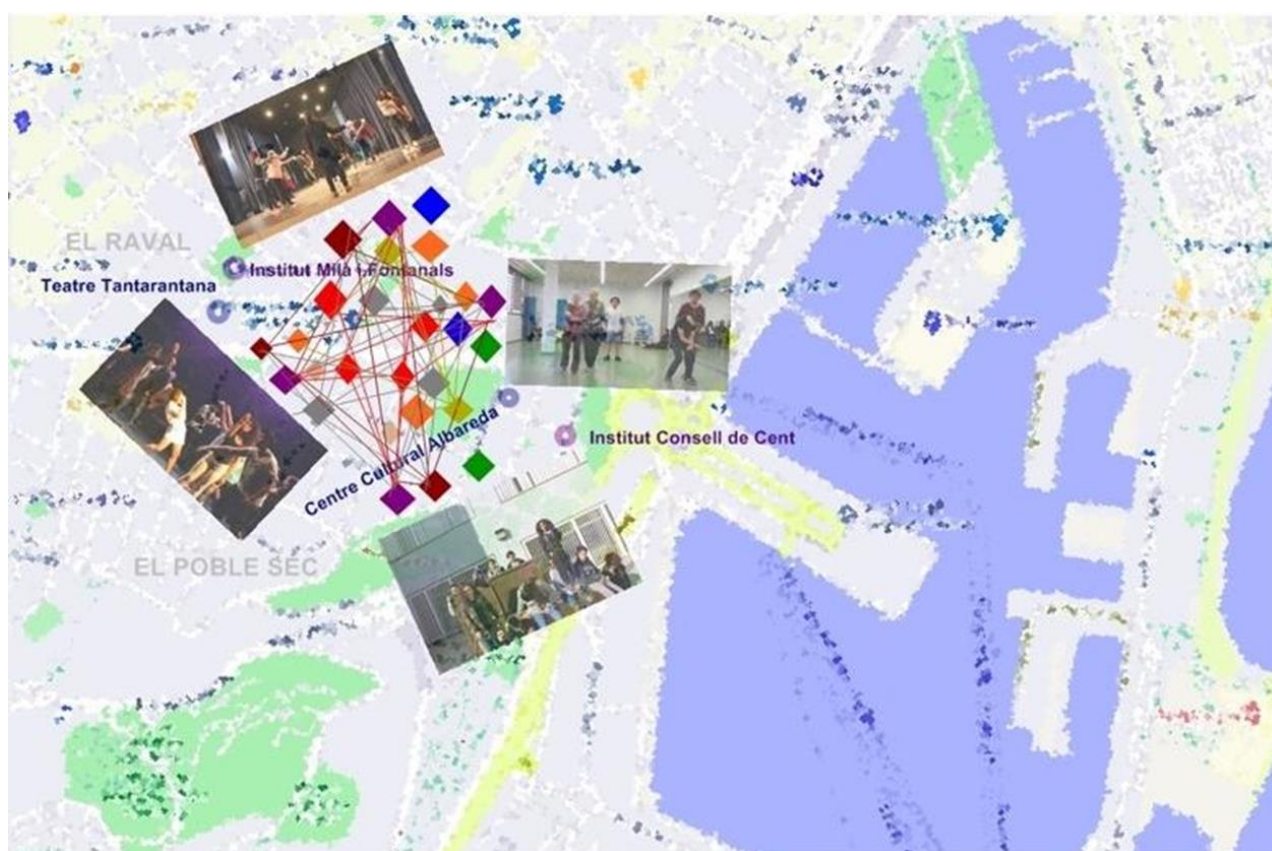


Chart 11. *Hybrid territories of affect in the work of Vidiella (2015)*

In this part I have explored the axis of tactile interactions and zones of contact and how they enabled the conceptualization of **hybrid territories of affect** in order to refer to educational spaces across my research which through sensory and affective education become **erratic territories**. **In these emotionally charged fields contacts and (counter) movements among unadjusted objects and subjects of ideology take place, therefore resulting in cultures (of authority) and hierarchy being constantly debated.** Hybrid territories of affect can lead to various orientations within the pedagogical realm. As affective spaces, communities within them can get together or torn apart. These spaces are not only to be found within the institution. Instead, hybrid territories of affect can exist in the borders of communities, creating liaisons and ties among them, for example, the school and the neighborhood. Vidiella's work (2008, 2009, 2010b, 2012, 2014, 2015, 2016) on disruptive educational practices based on contact draws four lines of movement of a pedagogy of, further enabling the imagination of an indocile pedagogy based on touch:

- a) Horizontal practices of resistance within the traditional educational contexts.
- b) Intersections between embodied pedagogical practices, every-day politics and politics of experimentation.
- c) Reconstructions of teaching practices through community models based on care and support
- d) Junctions between formal and non-formal spaces of education.

Chart 12. *Hybrid territories of affect in PI(E)CE.*



These orientations enabled me to address questions around the ways of relating to the “Other” in an indocile pedagogy. As Pratt (1991) and Ahmed (2010) argue, the imagination of a community as an entity relates with a problematic nationalism and can be used in the creation of “outsiders” based on what they lack in order to be included (Spivak, 1999). To divert from such lines of thought, I use the concept of *hybrid territories of affect* in order to “contrast with ideas of community that underlie much of the thinking about language, communication and culture that gets done in the academy” (Pratt, 1991, p.35). Meanwhile, as hooks (1994, 2000a, 2001, 2003, 2006, 2010) pursues, an affective pedagogical practice is a practice of resistance in the ways it breaks with mind-body dualisms and it obliges all the participants to position themselves politically. In an emotional classroom there is no room for neutrality (hooks, 1994). Educators and students understand how emotions are shaped by culture and how they create ideology. They understand the ways in which hate, pain or even love can work as mechanism of exclusion. (hooks, 1994)

I argue then that an indocile pedagogy takes into account the production of hybrid territories and contact zones. Such a pedagogy acknowledges that emotional work should move along with the unpredictable and the uncertain (Vidiella, 2008, 2012, 2015). It also opposes the hegemony of pre-scribed curriculum by not focusing on evaluations and results, rather, it approaches learning as a work in progress where identities and roles are continuously debated. As a consequence, an indocile pedagogy moves towards reconfiguring the relationship between art, education, culture, emotion and politics.

In a similar way, I remember reading Ellsworth’s work (2005) on a pedagogy of transitional spaces as a work-in progress. It is a pedagogy pointing to emotions -not in order to close them down or control them- but rather so that they can be put into creative use, exposing the ways in which emotions mobilize either reproduction or reconstruction; and move between closure and possibility, liberation and oppression (Dave, 2011, Pérez Royo and Agulló, 2016)

#### Pause I: Glue

Contact is not seen as the magic recipe that glues people and communities together. Contact can also make visible unbridged differences and result in separations. But too much contact can make people sensible in the face of injustice. Caring means reacting, caring means defending but it can also mean attacking. Inspired by Ahmed’s (2004) analysis of affect as contact (but, pay attention, I am not talking about affect as contagion), my own reflections on contact have also shifted. Being in contact does not necessarily mean sticking together or starting to like each other. It is not the magic recipe for bringing people together or resolving issues of discrimination and oppression. It can even have the contrary effect at times. Instead of seeing contact as a tool to forge positive relationships, I now suggest contact as a tool to explore different experiences of relating.



## The body as a field of agency and resistance

The second axis of resistance, the body as a field of agency and resistance, enables a perception of the body in the school curriculum as a means of experience. A sensitive and sensational form of learning generates possibilities of emancipation and change, where "the body is part of the curriculum because it is capable of carrying out experiential learning and at the same time being an agent of change" (Shapiro, 1998, pp. 141-142). In an indocile pedagogy the body is not relegated to a state of silence, rather, the desires, fears and all kinds of emotions manifested in the body are fundamental (Planella, 2017). Therefore, an indocile pedagogy resituates the subject at the center of the education action. For instance, the educators are not dictating how students should live or experience their bodies. Instead, the students are moved from their own desires and experiences, thus choosing what needs they will cover and what learning they will construct (Vidiella, 2008, 2009, 2010a). We see that an indocile pedagogy parts from the premise that **the learner is not an object that must be fabricated through a complex mechanism of anticipated projections**. Contrary to this, learners are capable of making sense of their own experience and able to invent and reinvent themselves. This perception of learners as subjects with agency also highlights their capacity to resist.

Resistance is a taboo for many pedagogical currents which perpetuate the production of normalized bodies (Planella, 2017). Nevertheless, in an indocile pedagogy resistance and body are in constant interaction: resistance inhabits the body, implies the inclusion of tactics and practices that encourage representation and interpretation (O, 2008). This element allows us to work from the concept of corporal resistance to make visible and elaborate the relationship between education and the bodies that have been silenced or excluded due to their queerness (Planella, 2017; O, 2008, 2009, 2010a, 2010b, 2012).

A pedagogy of touch is an embodied pedagogy that becomes a practice of resistance by considering that the Other can be devised corporeally, so there is not a unique and exclusive form of embodiment (Planella, 2017; Shapiro, 1998; Vidiella, 2008, 2009, 2012). It becomes a practice of rebelliousness since it questions the production of hegemonic bodies and identities in order to create alternative counter-hegemonic narratives (Garoian, 1999; Vidiella, 2008, 2009, 2012), where education is thought "as strategies that slip the institutional, that leak an irregular course of things, attitudes and experiences of making that are nourished by the heterogeneous and the unstable" (Farina, 2005, p. 364).

These practices become a critical site of power and politics, an act of doing and an act of resistance, connecting the biographical, the pedagogical and the political (Conquergood, 2002; Vidiella, 2008, 2009, 2020a, 201b, 2012). While they help to visualize school rituals of normalization inside and outside the classroom, they also generate experimental practices, which through performative and performatic strategies reclaim the significance of the corporeal element, lost due to intellectual training (Planella, 2017, Vidiella, 2008, 2010a, 2010b, 2012). This kind of pedagogy, then, enables the creation of spaces within the school which cross the border that separates body from mind, theory from practice, the individual from the collective. Such a pedagogy transforms art into a form of activism, a praxis that inspires and empowers people to represent their impulses, their dreams, their aspirations, their fears and their stories (Vidiella, 2008, 2010a, 2010b, 2012).

### Pause II: A touch of resistance

Although there has always been talk of resistance, it has been done mainly to refer to the opposition of a small group against its domination imposed by forces of occupation. But if the personal is political we can also interpret resistance as the will to exist against the disintegrating forces of an oppressive reality. Butler (2007), often uses the word 'disruption' to refer to resistance, as well as Trend utilizes "insurgency"— I am not stating that all these categories are synonyms at all, but I understand them as two dimensions of the same willing force "to go against", "to keep moving", "to stay still", "to preserve", "to fight back", to re-invent ways of living and even to silence. "Resistance means opposition to being invaded, occupied, assaulted, and destroyed by the system" (Thich Nhat Hanh in hooks, 1990, p. 43). Resistance is to try among different tactics within, without or against the institutions. Resistance resides in the realm of existence and experience. The body (our body or ourselves as embodied subjects) emerges in contemporary society as a space of resistance, struggle or subjectivation. Resistance moves from the individual body (the inner processes of agency) towards the collective, with the creation of communities that overflow the individual body. Resistance, then, is moving and touching. It inspires the invention of lines of escape against the status quo, the reinvention of the "we" and the creation of communities of care, of spaces-shelters that accommodate different ways of existing, and for it, resistance is imaginative. Resistance is directly related to living.

### A repertoire of disruptive practices

The third axis of resistance enables an imagining of an indocile pedagogy based on touch which on one hand questions practices that reproduce normative discourses, while it also pays attention to processes of institutionalization and neutralization such practices perpetuate (Vidiella, 2008, 2010a, 2010b). On the other hand, an indocile pedagogy introduces and includes practices of disruption. More specifically, the practices in an indocile pedagogy are not imposed, forced or standardized in educational formulas, but rather, they arise organically. Vidiella (2008) proposes at least three practices of disruption: 1) perversion as a form of questioning the hegemonic; 2) practices of contact that focus on embodiment and representation; 3) Practices of experimentation with representation, identification and dis-identification.

Precisely, and although it may seem paradoxical, in order to reach the space of intelligibility and existence of difference, it is necessary to explore the question of how normative identities are shaped, established and reproduced. Examples of such practices are what Vidiella (2008, 2010a, 2012) calls as "perverse reading practices" that disrupt universal certainties. The same author also explores the hyperbole and the parody as practices, which through exaggeration and irony, problematize the experience of self as a fixed entity. She also proposes experimentations with contact improvisation and drag workshops as important element of a pedagogical structure based on senses, sensations and emotions; care, support and embodied

Specifically, practices such as contact improvisation (CI)<sup>3</sup> by Steve Paxton, non-dance<sup>4</sup> by Yvonne Rainer, butoh<sup>5</sup> by Tatsumi Hijikata and body weather<sup>6</sup> by Min Takana have challenged the formality, linear narrative seen in the repetition of mechanical movements (for example the repetition of a choreography in front of a mirror or the reproduction of a choreographer's instructions) found in ballet and other rigid styles of Western modern dance. CI, non-dance, butoh and body weather are based on working with and through bodily sensations without requiring previous training or professional skills, they are addressed to all types of different. At the same time, they retrieve the everyday from the realm of the mundane and banal by using casual and ordinary gestures without the only aim to interact with the landscape and the Other. Their structure, then, can be translated into tactics of re / de/ construction of subjectivity in terms of destabilizing discourses that construct the queer, non-normative body as a body to be excluded and reclaim the extraordinariness of the ordinary.

Drawing from these forms of dance, a pedagogy of touch is located on the physical body while at the same time it overflows it playing with the intersections of contact as a social and affective form of interaction. Contact, therefore, in these practices becomes a political strategy based on the materiality of different bodies and

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<sup>3</sup>(CI) is a practice that developed in the 1970s (although its roots can be traced back to movements of performance during the '60s) in the United States by Steve Paxton. It attempts to create a "receptive body" based on the questions of weight and gravity of the bodies in contact with other bodies, objects and surfaces that become articulations and points of support. The movement of the bodies starts as a whole, from the gesture of one or another and is composed of maneuvers that include loss of balance of the axes in the body. Listening to one's body and the recognition of the Other's serves as a canvas colored by surfaces of surrender, support, confidence and attentive sensibility. The creation of collective spaces of improvisation is a shelter of diverse bodies that operates as a metaphor of the rupture of the centered and stable subject, by following a performative and post-structuralist framework (Canalias, 2013; Novak, 1999; Vidiella, 2008; 2010).

<sup>4</sup>Yvonne Rainer's practice has been vacillating between incorporating mundane movement as a choreography and a choreography enriched with the everyday. In both situations she pursued reclaiming the "everydayness" by incorporating simple and recognizable gestures and movements drawn from ordinary scenes, as well as experiences and materials, all in the form of play. This permitted the participation of both professional dancers and non-dancers. Lifting, stacking, rolling, bending were included in her repertoire creating sensual and affective relationships between objects, subjects and space. Her making evident and visible the repositories of everyday actions and the mundanity of them was confusing as to whether it was reproducing society's emptiness and constraints or exercising a sort of criticism (Archias, 2010).

<sup>5</sup>Butoh is a Japanese avant-garde dance of the margins created by Tatsumi Hijikata during the late 60s. A provocative, peculiar and aggressive form of un-dance in the sense that it diverges from what is a dance in the ordinary sense. Rather, it resembles more to a figurative story-telling that has much to do with a personal exploration of our digged within and repressed (dark) side, though the story is not always narrated and performed at a conscious level. This element turns Butoh into a "body archaeology" aiming to reveal something hidden in our bodies. The eccentric and intense facial expressions, which can also be encountered in butoh, are partly a consequence of this attempt to unveil significant body memories. Likewise, it is a game of mutual and interdependent exploration, experimentations and collaboration as each participant must be open to recognize and experiment with what is happening within them as well as pay attention to how they interact with the outside: space, objects and others. Butoh is based in the integration of dichotomized in western culture elements such as consciousness and unconsciousness, subject and object, body and mind, physical and mental, emotional and cognitive (Kasai, 1999, 2000; Marshall, 2006).

<sup>6</sup> Following the footsteps of the previous forms of dance, body weather was conceived and developed by Min Tanaka in the 60s, as counter-choreography. Though lacking structure and shape it consists of a distinctive methodology which moves between the limits of choreographic research and performance: the body is not fixed, it is in a process of continuous transformation, as the weather; the body is not dancing in space, the body is dancing the space. What is interesting is that the focus is taken away from interpretation and is placed on what cannot be said and defined on a linguistic level. Similar to other forms of practice body-weather is bi-directional: it consists of a tunneling within and an expansion outward. While in both directions the body is moving with the aim to respond to internal and external stimuli. The body then is sensitive, affective and "omni-central"; it moves against hierarchy and structure (Marshall, 2006).

subjectivities (Novak, 1997; Vidiella, 2008, 2010a, 2010b, 2012). Within this framework, the body is perceived as a story, shaped by ideology and culture, materialized into "a site for cultural resistance" (Garoian, 1999, p. 48).

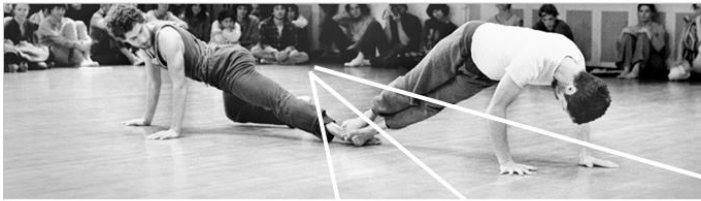
Although I was already familiar with contact improvisation and Yvonne Rainer's non-dance, it was Constanza's practice, irrigated by butoh and body weather, that provoked my curiosity towards these forms of expression which I found so eccentric. These bodily adventures have impacted me with how they tested experimental forms of decision making, endeavored to suspend norms and questioned the hierarchies of the dance world by challenging the limits between professional and amateur, the extraordinary and the every-day, dancer and choreographer; and student and teacher.

The methodology proposed by PI(E)CE reminds me of certain elements of these practices, especially of how it interferes and negotiates with the participants' experiences. The bodies improvise "living and ephemeral architectures" moved by the encounters provoked" (Farina, 2005, p. 232). Experiences and sensations as well as the flow of movement between bodies, are more important than the generation of forms or specific postures. Consequently, it succeeds in disrupting the idea of an idealized and romanticized body and breaking away from traditional gender roles, so well defined in classical dance and characterized by an excessive sexualization of bodies.

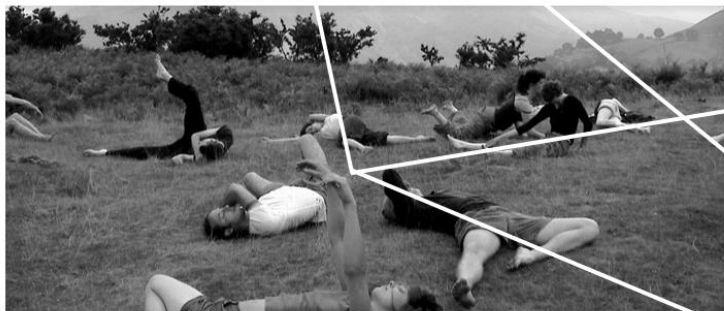
Meanwhile, when most academic practices ignore the significance of the students' personal and cultural baggage. In PI(E)CE, personal memories and cultural histories are considered to play an important role in researching how the participants assign meaning to experiences of contact, in what ways alternate readings and interpretations can be performed due to different encounters and the mechanisms through which a collective body can be composed.

Relationships in PI(E)CE arise from creative action, from open work premises, since the participants adapt the bodily material proposed by Constanza and Albert and invent new uses for it according to their corporeality. This results in a (con)fusion of the roles between participant / teacher, audience / performer and opens a path for a re-interpretation of traditional pedagogical discourses that have initially failed to integrate the sensitive, the experiential and the relational and transformative dimension of the body. **PI(E)CE becomes a laboratory of political art and education.**

*Steve Paxton and Danieel Lepkoff performing at the Merce Cunningham Centre, New York, October 1977*



*Butoh performed by Sankai Juku Ensemble. Festival Internacional Cervantino. Guanajuato, 1980.*



*Body weather workshop imparted by Body Weather Amsterdam. Killarney national Park, 10-16 September, 2006.*



*"We Shall Run". Choreography by Yvonne Rainer. Museum of Modern Art, 1963*

Chart 13. *Creative practices inspiring an indocile pedagogy*

## A sensitive, sensational and affective pedagogy

The final axis of resistance synthesizes all the axis in the imaginary of a sensitive, sensational and affective pedagogy. As I have analyzed in the previous section, touch and contact relate to senses and emotions. Therefore, they do not only refer to physical contact, but they also have the ambiguous sense of a non-physical influence or affect. Then a pedagogy of touch is a pedagogy of the senses and a pedagogy of affects; it is sensitive, sensational and affective, it is felt by the skin. It is affective when it gives us inspirations, when it has an impact, when it moves us to directions, we have not tried before.

The word sensational relates both to the faculty of sensation and to the arousal of strong curiosity, interest, or excitement. If a sensation is how a body is in contact with a world, then something becomes sensational when contact becomes even more intense. Perhaps then to feel is to feel this even more... Something is sensational when it provokes excitement and interest (Ahmed, 2017, p. 27).

Both sensational and affective experiences are related to strong reactions (Ahmed, 2017). Then, to be committed to a pedagogy of touch might require being willing to elicit those strong reactions, to be willing to have an impact, to affect, to touch and move. It means being sensible to injustice and speaking out or speaking against, it means reacting and resisting. A pedagogy of touch recognizes the body and the touch as a tactical framework for a critical reflection on how affects can evade the bodies, destabilize them and recompose them and how identities can be de/re/constructed. This brings emotion work within the classroom which implies "living at the edge of our skin" (Boler in Ahmed, 2004, p. 181).

The unwillingness to approach teaching from a standpoint that includes awareness of race, sex, and class is often rooted in the fear that classrooms will be uncontrollable, that emotions and passions will not be contained. To some extent, we all know that whenever we address in the classroom subjects that students are passionate about there is always a possibility of confrontation, forceful expression of ideas, or even conflict (2003, p. 39).

Ellsworth (2005) pursues that "sensations" are the premises according to which experiences emerge and can be understood. They become "a force for thinking as experimentation" (2005, p. 27). Under this condition knowledge is turned into something tangible and can be reached through and from our embodied experience. Then, a pedagogy based on touch conceives the body a space for inscription and a field of resistance at the same time which, in turn, leads to the problematization of established identity categories, and at the same time inspires new movements and orientations; provokes diverse contacts and encounters. **This is accomplished through the creation of spaces of negotiation which mobilize multiple versions of reconstructed desires.**

These spaces are embodied, allowing for new experiences to emerge which produce collective and collaborative identities through a "situated knowledge" (Haraway, 1988) **based on solidarity, critical reflection and the inclusion of the experiences of all the "actors" involved** (Vidiella, 2008, 2009, 2020a, 2020b, 2012). Then a sensitive, sensational and affective pedagogy does not pursue absolute truths, results or grand narratives. Instead, institutional cultural production may fail and power mechanisms and structures may be defied. A sensitive, sensational and affective pedagogy is a pedagogy of care, wonder and desire as we find in the pedagogies proposed by bell hooks (1994, 2003, 2006, 2010) and Elizabeth Ellsworth (2005).

The consequences of refiguring pedagogy in this way are far reaching. They encourage us to ask what pedagogy does rather than what it means or how it means. Pedagogy as “sensation construction” is no longer merely “representational.” It is no longer a model that teachers use to set the terms in which already-known ideas, curriculums, or knowledges are put into relation; rather, to the extent that sensations are “conditions of possible experience,” pedagogy as sensation construction is a condition of possible experiences of thinking (Ellsworth, 2005, p. 27).

In constructing an indocile pedagogy, I am not interested in establishing pedagogical models or morals of behavior, neither teaching guidelines nor curriculum designs. Rather, what moves me is the possibility of provoking alternative orientations of pedagogy, intervention and participation that are nourished by the unstable, the unpredictable, the heterogeneous and the affective. I do not attempt to regulate a model of pedagogy but offer a toolkit of reflecting on the pedagogical practices from the perspective of bodily resistance. It is a pedagogy that comes from the pre-verbal body, the body in creation and in movement and becomes itself a body of thought.

A pedagogy of contact, as explored above, can offer a critical reflection through the politics of affect on how bodies with a diversity of identities and subjectivities are touched and moved; the ways that bodily encounters break down individual symbolic frontiers. It is worth mentioning that Vidiella (2008) asks whether this is really applicable in formal contexts where the official curriculum requires a specific and divided space and time, but in the end this constitutes the real challenge of any transformative project (including PI(E)CE): to constantly ask, doubt and reconsider how institutional education is related to projects and pedagogies that attempt to go beyond the dominant discourses of the body and expression.



Chart 14. Practices and spaces of encounter.



## D/ QUEER ENCOUNTERS I: SCENES OF TOUCHING THE OTHER

The title of this section was inspired by Sara Ahmed's book *Strange Encounters: Embodied Others in Postcoloniality*, where she explores the relationship between what are considered to be strange bodies and the community. She gives insight in how we understand ourselves in context to otherness, how by centering on ourselves we create a hierarchy of otherness. A stranger for her is not somebody we do not recognize, rather, the stranger is constructed as somebody we already know and predicated on recognizable (usually gendered or racialized) attributes. In this book, Sara Ahmed posits that before the self and the Other exists the encounter. The self for Ahmed is nothing more than its embodied interactions and the Other is our counter-image, our double.

Drawing from the above mentioned, in this chapter I want to explore the ways in which touch provokes certain types of affects and how these affects give birth to tensions and negotiations and variations of encounters (contacts), which in some cases may result in the deconstruction of what we consider to be weird, abnormal and divergent. I am exploring the emotional processes and relationalities that occur in spaces of contact aiming to reinterpret these contacts as possibilities for resistance (Vidiella, 2015). I am particularly oriented towards the experience of touch as a basis for "ethical encounters" (Ahmed, 2000, p. 155) and fragile contacts, as well as the implementation of politics of care through an affective and sensational pedagogy.

For me, this section moves far beyond from being a mere written text. It is a choreography of different significant moments, a mosaic of diverse bodies and their varied encounters that occupy the stage of education. I invite you to look at it as a fusion of sceneries, as if you were in a theater, watching a play, exploring the micro-choreographies that take place in each corner of the stage. In this stage I am positioning myself in a space in between, sometimes leaving the central stage, glimpsing as part of an audience, a timid and hesitant spectator; other times, I join the stage, the bodies drift me away in a tornado of emotions and sensations.

### Pause III. On choreography and improvisation

Maybe at this point it is useful to articulate the relationships between choreography and improvisation in order to better frame the complexity of the dynamics and the relationships that have emerged during PI(E)CE. In modernity choreography is a notion that suggests the fixation of movement, the translation of a body and its movement into words and symbols, something which implies a separation of the body from its movement (Vujanovic and Cvecic in Pérez Royo and Agulló, 2016). In this case instead of defining movement in relation to the bodies involved in it, it is defined in terms of a sign that pre-exists and becomes the parameter of establishing the accuracy and effectiveness of its execution (Pérez Royo and Agulló, 2016). Therefore, the importance that contemporary western societies place on technique, efficacy and accuracy reflects a political stance correlative to the current political order (Pérez Royo and Agulló, 2016). The question that Ana Vujanovic and Bojana Cvecic (in Pérez Royo and Agulló, 2016) pose is what occurs in contexts where such protocols lack. For instance, if we teach our students to follow instructions, how do we expect them to respond to unexpected situations?

In such context, improvisation emerges as a counter-option that moves against the subordination of the body, the fixation on the efficiency of movement and the obsession with the outcome instead of the process (Pérez

Royo and Agulló, 2016). However, improvisation is not a magic recipe, as with most things, it is dependent on the context through which it is applied and the people who participate in it (Pérez Royo and Agulló, 2016)

I propose, then, to conceive the places and moments where the pedagogical actions I explore took place **as diasporic scenes which move within and across various locations of dense sceneries (*Imagining, Touching, Moving*)**. This technique allows me overlap scenes and sceneries and weave them with other parts of the text across the dissertation. The nature of the pedagogical actions proposed in PI(E)CE prompts me then to explore scenes of destabilization, displacement and transversality as they occurred within its sceneries, particularly drawing on the tension between choreography and improvisation (Pérez Royo and Agulló, 2016)

Through the composition of scenes and sceneris this thesis becomes **a body that gestures** (Anzaldúa, 2015), **an omni-central body**, a body whose parts constantly move forming each time a new centre as in the choreographies of Min Tanaka (Marshal, 2006). The reader becomes a spectator in motion. Thus, I hope to **put on stage and create a web of scenes, tactics and practices of resistance within heteronormative frameworks and trace their ambivalent interpretations**: for example, a) scenes which, depending on the context we locate them, can be considered to reproduce or challenge the status quo; b) or / and how non-normative, rebellious arrangements of affect (desire, will, pain, melancholia) converge towards or diverge from hegemonic culture (in education).

The testimonies of that gathering in the form of document involve more than one story: many stories, placed alongside each other, weave the document together. Each story is readable, as the story of this Other, a singular other, as a singularity that is irreducible to “the one”. This other is touched by other others, and other stories of pain and suffering (Ahmed, 2004, p. 36).



Chart 15. Scenes, sceneries and practices in PI(E)CE.

### Scene I: Affective (dis)encounters

[Participants: Constanza, Albert, students of Consell de Cent and Milà i Fontanals]

*And I observe these bodies, so similar in their difference, they raise their hands to make a gesture in the air. They almost reach the other's face, hesitantly, looking deep within the eyes. I examine this movement, their hands rising and falling, the bodies touching each other molding the other's presence, leaving their trace in the other's existence. I observe a sudden inhalation, as if they haven't breathed for what seems a long time but is only a few seconds. They shatter their members on the other's body, sculpting the other's stature. They roll their hands on the other's body leaving a touch of emotion in their hands, in their eyes, in their embrace.* [Seeing is touching. Field note observation, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 06-12-2017]

In this corner of the stage we find the spontaneous gestures that take place in various pedagogical actions that Constanza negotiated during the sessions. **These gestures represent the containment, complicity, care and confidence that are cultivated during the project and they reflect the trust that grows in bodies they (re)unite.** All those elements are necessary in order to act with pedagogical contact and with care. **We can see how the students deploy a varied repertoire of responses when faced with the experience of alterity, that is the experience of the Other,** as provoked by these pedagogical actions. I have observed reactions that vary from the form of response, to a desire of understanding or a hesitation to participate, even, a rejection of the possibility of the encounter with the other.

Personally, as a participant in the project, I have moved across all those ranges of reactions myself. I remember playing with Rahas but resisting the connection my body was gesturing against any encounter. And I could see it in her movement that she was also avoiding me: not looking directly, rushing the exercise. I remember asking myself, what does she see when she looks into my eyes? Is she looking at my crooked nose or is she trying to search for a sign that I like her? But then I have the image of our embrace in the end, and after so many stressful moments I finally felt being accepted. She was holding my head; I was grabbing her back. We stayed there for a long moment. It was comfortable and cozy. It felt like home after walking a long and bumpy road.

Having experienced all those emotions, myself I believe that most of these interactions show how vulnerability can be linked to a potential danger. This is something that some of the participants have agreed with me, they felt a kind of shame looking into the other's eyes, they hastily approached the other, at times eager to escape the contact. Other participants talked about the fear of being discovered, something which I have also experienced myself. All these signs were also manifested by how we, the fearful and shameful ones, occupied space. How I observed our bodies shrink in the experience of proximity with the Other, how we took as less space as possible. But what also amazed me is how fast and deep this changed during the next sessions and how it has been utterly transformed by the end of the project. I could see the girl that could barely look into my eyes, who normally remained in the corner of the room and almost never touched my hand, dancing alone with other participants on the centre of the stage during the final performance in the theatre. Embracing the Other was not seen as a menace.

This scene consists of various and diverse moments and places. Most of the activities included in this scene have been recurrent throughout the project, since Constanza proposed working at them frequently but also at random times. In the end, though these proposals appeared consistently due to Constanza's vast repertoire it seemed that we were doing something totally different each day. Moreover, some of the activities, that

Constanza proposed throughout the project and which emerged in this context I have to say that during PI(E)CE there were no forced encounters. Even though Constanza, Albert and I proposed and created situations where we all experimented with varied positions, in the end, it was crucial that each member approached whoever they felt comfortable with. This can be seen in the final performance, *The Invisible Choreographers*. Although someone might have said that it was structured on the basis of a heteronormative model, most of the pairs that performed were of the same gender and in many cases of the same ethnicity. I believe this happened because the participants were motivated to participate in situations and interact with people who they felt comfort, trust and security with, even if this meant choosing someone of the same gender or ethnic group.

I assume that Constanza and Albert's intention was not to leave the perception of otherness unchallenged but rather to allow the participants to choose for themselves and say no when and if they felt safer in not establishing a certain type of contact. As I said, contact is not the magic recipe for inclusion and should not be forced, as this would mean implicating contact in a dangerous multicultural agenda where we force marginalized students to come into contact just for the sake of proving that they are included. We have to recognize that structures exist and maybe denying contact can be as resistant as accepting it.



Constanza: Y ahora nos dirigimos a la cabeza, usando las yemas de los dedos para formar pequeños círculos en la cabeza de la otra persona. Tratamos de imaginar cómo se siente lo que le estamos haciendo a la otra persona, cuando nos alejamos de la experiencia siempre es mucho más fácil. Y poco a poco, con las manos encontramos la manera de despedirnos de la otra persona, de nuestro compañero, le damos las gracias. [“El tacto”. Fragmento de video, clase de PI(E)CE con Milà i Fontanals, 31-01-2017]

Constanza: And now we move to the head, using our fingertips shaping small circles on the other person’s head. We try to imagine how it feels what we are doing to the other person, when we depart from experience it is always much easier. And slowly, using our hands we find a way to say goodbye to the other person, our companion, we thank our companion. [“El tacto”. Video fragment, PI(E)CE class in Milà i Fontanals, 31-01-2017]



Figures 2a and 2b. *Touching encounters. Scenes from PI(E)CE class in Milà i Fontanals, 31-01-2017.*

Constanza: Miramos a la otra persona a los ojos. Nos acercamos a ella. Podemos apresurarnos o tomarnos nuestro tiempo. Es importante mantener el contacto visual. Queremos conocer a esta persona, esta persona provoca nuestra curiosidad, queremos establecer un tipo de contacto particular. Establecemos diferentes ritmos. Podemos movernos lentamente hacia ella y luego, de repente, apresurarnos para alcanzarla. También podemos elegir volver a donde estábamos. Depende de cómo nos sintamos. Nos tomamos nuestro tiempo, escuchamos a nuestro cuerpo. Tal vez nos sentimos cómodos para llegar a la otra persona, tal vez no nos sentimos lo suficientemente íntimos y queremos regresar. Quiero ver el encuentro que establezco. ¿Qué cualidades existen en tu encuentro? ¿Es un momento de unión? ¿Sorpresa? ¿Reacción? Establecemos diferentes tipos de encuentro con el otro antes de volver a nuestras posiciones iniciales. Una vez que finalmente llegamos a la otra persona, le damos un abrazo. Siempre mirando a los ojos de la otra persona. Una vez más, les invito a explorar diferentes cualidades. Un abrazo rápido, o uno profundo e íntimo, o uno inquieto, uno confuso. [“El abrazo”. Fragmento de video, clase de PI(E)CE con Milà i Fontanals, 10-02-2017]

Constanza: We look into the other person in the eyes. We move towards them. We can rush or we may want to take our time. It is important to maintain the eye contact. We want to get to know this person, this person provokes our curiosity, we want to establish a particular type of contact. We establish different rhythms. We may move slowly towards them and then, suddenly, we may rush to reach them. We can also choose to go back to where we were. It depends on how we feel. We take our time; we listen to our body. Maybe we feel comfortable to reach the other person, maybe we don't feel intimate enough and we want to go back. I want to see the encounter you establish. What qualities exist in your encounter? Is it a moment of union? Surprise? Reaction? We establish different types of encounter with the other before going back to our initial positions. Once we finally reach the other person, we give them a hug. Always looking at the other person's eyes. Here again, I invite you to explore different qualities. A quick hug, or a deep, intimate one, or a troubled, a confused one. [“The Embrace”. Video fragment, PI(E)CE class in Milà i Fontanals, 10-02-2017]

### *(Des)encuentros afectivos II*

*I see people touching the other slowly before ending up in a mutual embrace. They take their time to feel each part of the other person's skin. Then, there are others. They are in a hurry. They rush the embrace, they run to their initial positions. I am one of those. I think, intimacy can be scary. I remember looking into her eyes. I couldn't stop wondering: What does she think of me? How does she feel? Is she feeling comfortable? Does she like me? How should I move to make her feel comfortable? Can she see inside me? [“The embrace”. Field note, PI(E)CE class in Milà i Fontanals, 10-02-2017]*

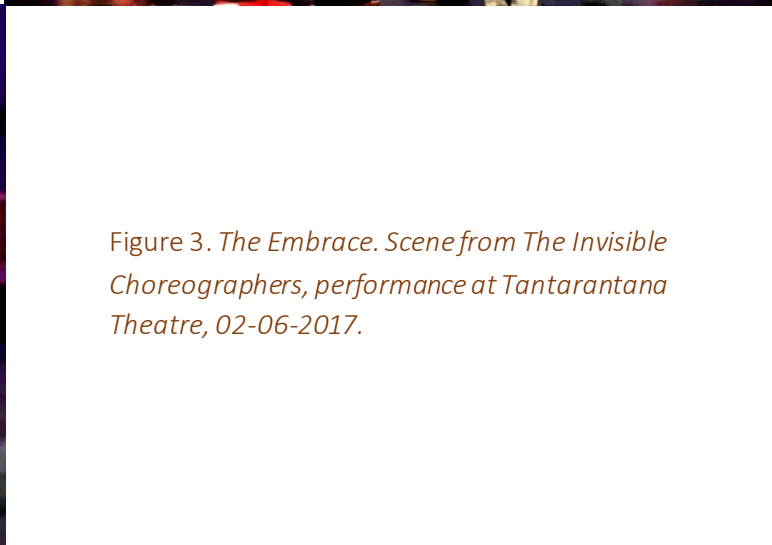


Figure 3. *The Embrace*. Scene from *The Invisible Choreographers*, performance at Tantarantana Theatre, 02-06-2017.



Constanza: Imaginamos que la otra persona es de plastilina, yo muevo a la otra persona, pero no la muevo sólo con el fin de moverla, si no que quiero crear un baile, una figura que me gustaría ver, la hago bailar. Tocamos a la otra persona, trazamos y exploramos todas las pequeñas articulaciones de su cuerpo, los dedos, los pies, los hombros. Imaginamos la sensación que queremos darle. Imaginamos cómo se siente la otra persona con nuestro toque. Escuchamos cómo responde a nuestro toque; prestamos atención a cómo responden. [“Esculturas sociales”. Video fragmento, clase de PI(E)CE con Consell de Cent, 10-02-2017]

Constanza: We imagine that the other person is from plasticine, I move the other person, but I don't move her just for the aim of moving, if not I want to create a dance, a figure I would like to see, I make them dance. We touch the other person, we trace and explore all the small articulations in their body, the fingers, the feet, the shoulders. We imagine the sensation we want to give them. We imagine how the other person feels with our touch. We listen to how they respond to our touch; we pay careful attention to how they respond. [“Social sculptures”. Video fragment, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 10-02-2017]



Figure 4. *Social Sculptures*. Scenes from class PI(E)CE class in Milà i Fontanals, 10-02-2017.

Paying attention to the scenes which have preceded, I want to reclaim the experience of seeing as an experience of touch, based on the following points.

- 1) The experience of seeing encompasses an oxymoron (Esquirol, 2006). The act of “looking” does not necessarily involve attention, in a way that, what enters our view is accidental. But “seeing” instead of “looking” does imply effort, it suggests intention instead of randomness. It implies that first the “seen” captured our attention, and secondly, that an act of concentration held it into our field of vision (Esquirol, 2006).
- 2) The act of some of the participants to lower the gaze in the above pedagogical actions points out to the experience of seeing as a powerful bodily sense, something which supports my previous arguments of seeing as touching because of how it affects us.
- 3) Learning to see means recognizing the mundane as something outstanding, paying attention to what is many times perceived as invisible, detecting the extraordinary in the ordinary, an experience of wonder (Ahmed, 2004; Ellsworth, 2005; Garoian and Gaudelius, 2008).

The art of attending to someone requires practice, self-awareness and a mindset that is open in absorbing the Other, in sucking whatever the encounter between subjects provokes. It requires abandoning our boundaries and swimming out of focus (Taussig, 1993 in Seremetakis, 2018). I have mentioned that in the pedagogical actions there are no hierarchies or protagonisms, each body takes into consideration the Other, pays careful attention to how the other body responds. **They are based on the premise that the Other can be conceived bodily and that one way to do it is through the senses.** Therefore, these pedagogical actions include paying attention to the Other’s body and how it responds. They are based on cultivating bidirectional relationships between the participants and the artist and finally they are adapted to and inclusive of all different bodies.

This type of body recognition in PI(E)CE is based on reciprocity, on the shared essence, on the senses as a means of accessing each other. According to Seremetakis (1996a, 1996b, 2018), Planella (2005, 2006, 2008, 2017) and Vidiella (2008, 2009, 2010a, 2010b, 2012), the corporeal dimension of the subject is privileged through the experience of touching, since it brings forward the question of sharing a certain sensoriality with the Other, constructed on a basis of trust and proximity and developed from occupying, adopting and mediating from different bodily positions. In this way our imaginary fantasies of who the other is, or how dangerous they can be, are deconstructed through the risk that a tactile relationship with the other can imply (Planella, 2017).

**But these actions include the risk of encounter with the Other; an encounter which can end as a confrontation or the creation of a connection.** In this sense, the pedagogical actions that Constanza proposes are also **political practices of resistance** since they depart from experimenting with the (un)known, the (un)stable and the (extra)ordinary (Vidiella, 2008, 2010a, 2010b, 2012, 2015). They also show that it is more important to pay attention to the flow of experiences, sensations and movements between bodies, instead of producing specific embodiments (Pérez Royo and Agulló, 2016).

Responsibility and freedom. Attention, brought to life by listening, is born of desire, of consent, as Simone Weil would say. Attention is a kind of retreat: "To retreat before the object being pursued. Only the indirect is effective. Nothing is achieved if it has not been withdrawn before" (Weil, 2001: 154). Attention appears because the participants in the process want to hear what happens, what is real. But

instead of cornering the real as if it were a wild beast to be hunted and killed and then dissected, we withdraw and look at the beast from afar. The beast of the real. We move through dreams, memory, everyday gestures to which we never pay attention. We often look into each other's eyes for a long time. Because it is in the eyes of the other that we can make that retreat that opens our attention. Because there, in the eyes of the other, listening, gaze, attention, desire and consent, communion and mirror, are being refined. As if our encounter through the gaze constituted the tuning fork that gives the tone and the reference of how we are, of what we need. Of what we hear (Brncic and Tola, 2017, p. 8).

But how does the effect of touch move between bodies? How do these changes take place? I am not fond of providing a certain mechanism, I believe reality is much more complex. But if I were to approach the functioning of this experience, I believe it has to do with the importance that resides in the manipulation of bodies (and what they represent) in pedagogical praxis (Seremetakis, 1996a, 1996b, 2018). The points of the bodies, as soon as they are awakened, stop being mere signs on the surface and acquire an energetic capacity. The awakening of these signs as sensors is the opening of the body to a process of signification. The senses, the points of the body, are locations where matter is signified, something which is an inseparable quality of interpersonal exchanges. For example, the touch that one leaves on the Other is accompanied by certain sensations and physical changes, maybe a wrinkle on the skin, or a shivering sensation. This implies a transcription of one over the other (Leigh Foster, 1995; Seremetakis, 1996a, 1996b, 2018). Or as Sedgwick (2003), stroking involves the moulding of the other.

**Therefore, this practice of exchange which is mediated by the senses seals the beginning of a social relationship that puts the senses into synchronization and intersection with each other and with the Other.** According to Seremetakis (1996a) the experience of touch puts into motion a process where the witnessed scene is inscribed into the subject's body in the form of memory. This practice of exchange is sealed as a social relation. The senses then synchronize and intersect with each other and with the Other. In simple words, **touching the other person involves the recognition of the Other's presence, the Other is there, visible, tangible and so I touch her.** It means recognizing her physical, emotional and intellectual dimension, it means allowing myself to see and be seen, to hear and be heard.

Scene II. A dance of words [Participants: Students of Consell de Cent and Milà i Fontanals]

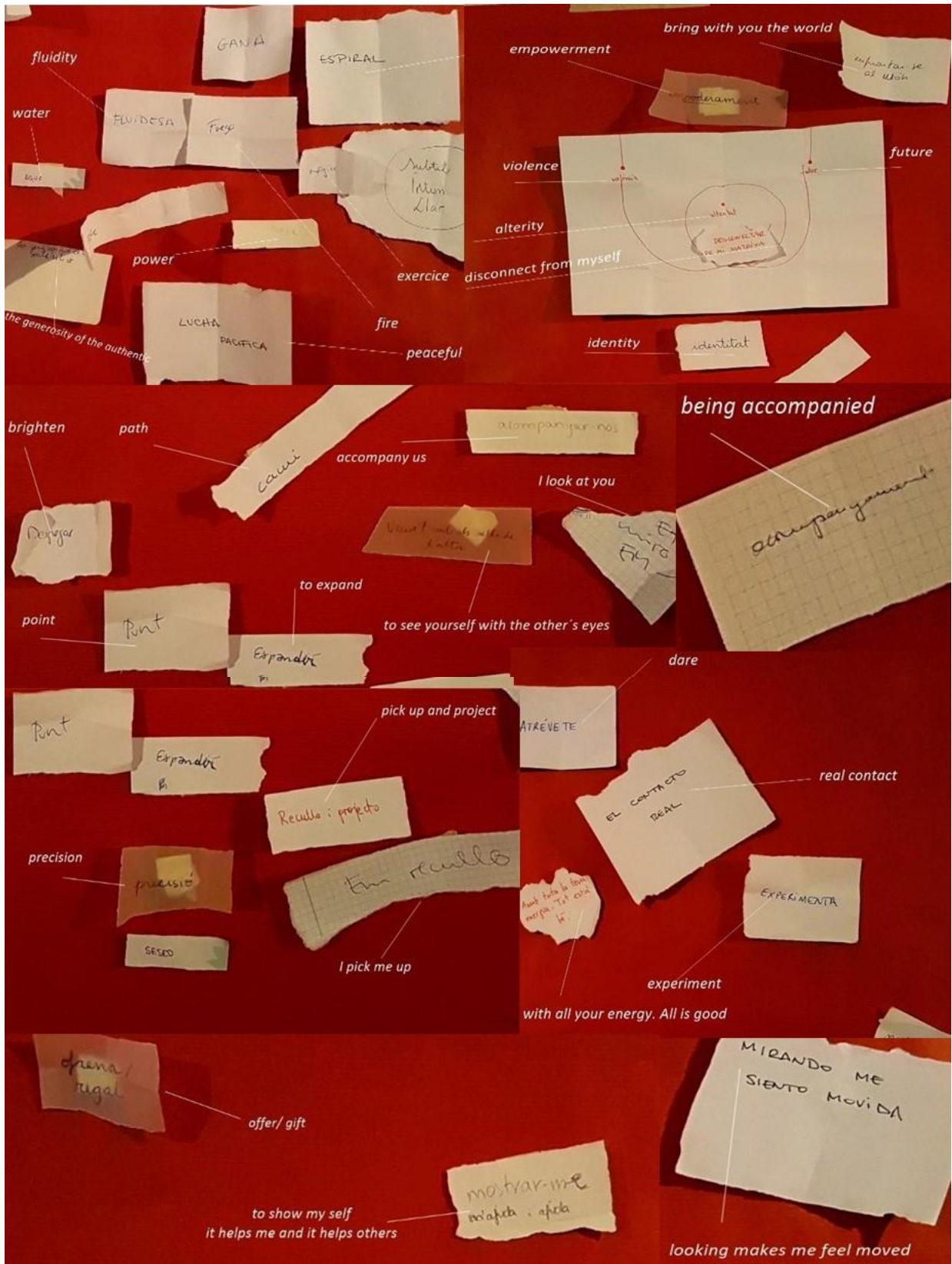


Chart 16. Dancing words I.

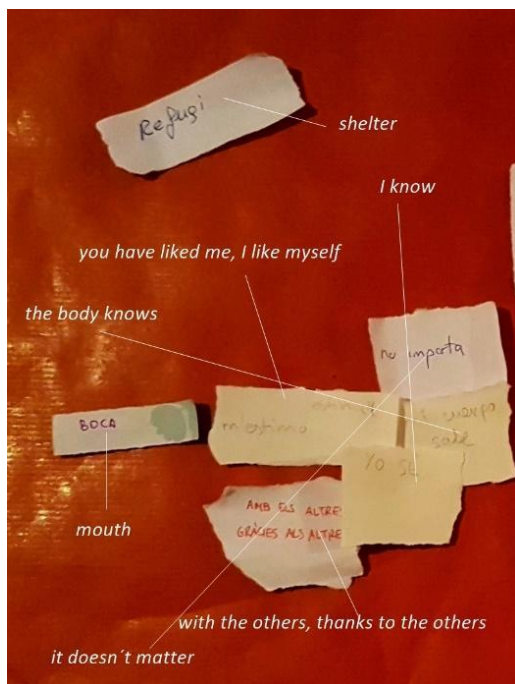


Chart 17. *Dancing words II.*

As the project was approaching its end, I had the idea of a last encounter with the aim to have a talk with the other participants and reflect on what we learned. I talked to Constanza and Albert about it and they confided to me that they also shared the same desire, as a sort of a ritual to close the circle. Constanza trusted me to guide the session, since I was also hoping that, if the participants agreed, we could also discuss what we learned from the project, how it affected them. Although throughout the project I held discussions with some of them, I rarely had the opportunity, if never, to talk to them altogether, to sit around a table and talk, teachers, artists me-the researcher and the students. I also have to admit that after so many sessions and classes where I saw them moving, dancing, telling their stories, sharing dreams and fears I felt that I knew them well. I had the necessity to sit down with them and ask them: “hey, I have this idea of you, I have this impression of that moment, is there any basis for it or am I just seeing what is most convenient for me?” I needed some kind of confirmation that what happened was not just my idea, I needed them to confirm with their words whether their experience was transformative or not.

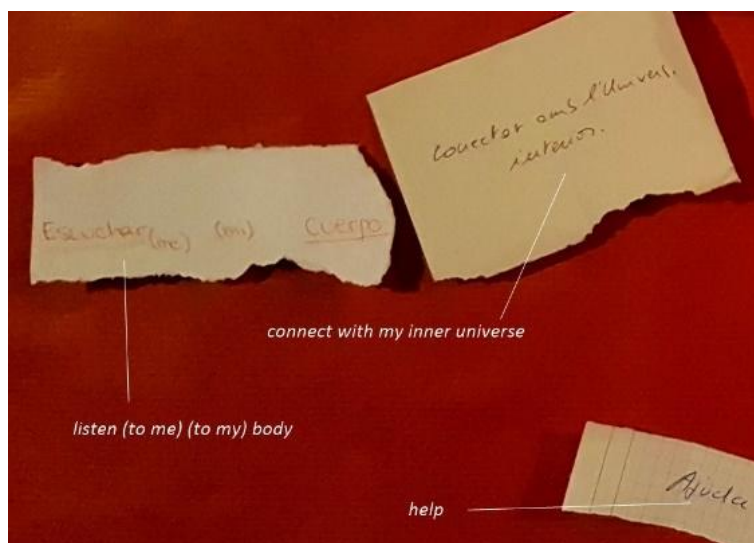


Chart 18. *Dancing words III.*

Writing on this page now and looking back at that moment I think this was my first mistake. I remember sharing my doubts with Montse about this and her advising me not to look in their words for confirmation, I was after all trying to make the difference or my research to differ from all the other investigations where the discursive prevailed. I also remember a conversation I had with Constanza, who argued that it takes time to put your experience in order and make something out of it.

Nevertheless, I woke up that particular morning, one week after the final performance took place. It was the 18<sup>th</sup> of June, only days before the schools closed their gates for summer. We decided it was easier to hold different sessions with each school as it was nearly impossible to find a space for all of us inside the school schedule. I remember it was another sunny, humid day of June. I woke up feeling I had a hole in my stomach: anxiety packed with a duty of responsibility. I obliged myself to be mature, I had to do it no matter what. I stood up from my bed rapidly because if I sat another minute, I would have probably found an excuse not to go. It was my resistance bottling up again. I took my notes and the questions I had been preparing all year long, I pushed gently the camera over my shoulder, combed my messy hair in the mirror and rushed out of the door.

Arriving at Consell de Cent I saw the hordes of teenagers running wildly up and down the stairs. When I arrived at the classroom where the meeting was to be held, I was kind of disappointed. I did not like it! I instantly thought of inviting everyone outside, but I skipped the idea. I set the camera and tried to start the conversation. All my attempts however were useless. The students were shy; they did not feel like talking.

After all the time I had passed reflecting on the meeting and beating myself up for it, one of my conclusions was that I should have prepared a workshop or something more artistic: playing with images, with cartographies, taking photos, or maybe organizing a walk around the places we had left our footprints and moved our bodies, talking about our experiences. That was my first mistake. Secondly, I should have kept up with the idea of having the meeting in the yard or somewhere outside. The traditional context of the classroom was not inspiring a deep and, most importantly, intimate conversation. Finally, I think I was too obsessed with the young students at that time and I neglected the role and the contribution of the elder ones: how they were inspiring the younger ones, helping them release themselves from restraints.

Back to the scene of the encounter, while I was contemplating routes of escape, I remembered that Miguel, the teacher, had brought with him a red wallpaper. I asked for pieces of paper and invited the students to write anonymously any thoughts they had on the red wallpaper while it hanged from the wall. Meanwhile, while they were writing, Cram started asking questions. What we did in our lives, how we ended up doing the project, things we had not shared before. One by one, the rest of the students started talking with us and between them. This generated a lot of movement in class. The students were standing up to stick a paper on the wall and would start (talking between them,) having discussions with others, then they would sit at the table and we would continue the conversation. It felt as if we were finally escaping the restraints of the classroom and were moving towards creating something different.

I believe that in order to explore the events of the project, it is necessary to also include the words of the participants as they remained imprinted in that last session. In their pieces of paper and towards the end of the session many of them talked about feeling accepted, about learning how to love, how they made friends they never thought they would make. It is no accident that after the completion of the project, when I asked the participants what they will remember from the project and take with them, most of the answers moved around

the experience of opening up to each other, of gaining confidence, of not feeling shame for who they were nor fear for interacting with each other.

When I look again at the words written by the participants I see that the experience of alterity, the relationship between one and another, emerge constantly as recurrent themes, something which makes me think that we cannot define ourselves outside from this Other, just as Sara Ahmed argues in *Strange Encounters*. This is a theme that also emerges in most of the fictitious texts written by the participants, which show how we are affected by the Other's call and how this affect transforms into responsibility and care for the Other and ourselves. Most of the pedagogical actions that Constanza negotiated throughout the project consisted of invitations to listen to ourselves as well as the Other and to assume their situation as ours. This provokes a new orientation towards the Other so that we can meet them. It implies jumping into a stage of affective discernment. It cultivates a philosophy of proximity that focuses attention on the Other as well as on the articulations of oneself.

One of the words that has captured my attention is the word "shelter". This word makes me think about the warmth of feeling welcome. Esquirol in his book *La Resistencia Íntima. Ensayo de una filosofía de la proximidad*, bounds the notion of shelter with the experience of care. The shelter draws a space of security, comfort and coziness. It is bounded with the experience of accommodating otherness, that is making space inside us for the Other to reside. Esquirol (2019) pictures this act of housing difference as an embrace, a point of contact which weaves intimacy with resistance.

What has amazed me is how, for many participants (myself included), the experience of these pedagogical actions has shifted from an experience of shrinkage and avoidance to an experience of pleasure, an opening towards others. How our past histories, bearers of shame and fear have now been transformed into new histories, shaped by new contacts that instead of tearing us apart, have now brought us together. Most of the students when asked about the project mentioned explicitly or implicitly the word change. How the project has changed them, how it offered them something new. They were talking about how their bodies were reshaped, enjoying experimentation, new encounters, different contacts, signaling this experience of accommodating, and at the same time opening up to, otherness as a meaningful encounter leading to transformation. Esquirol (2019) claims that such affective interactions define the beginning of a new process of identification.

I am deeply moved when I remember the words of one of the boys, when I asked him how the project impacted him: "This year we have had many stories of love and I can now say what is more important than love. I thought it was weakness but now I can say it, the most important thing is love" [Trebsor, fragment from the video-recorded assembly with the participants of the project on 10-06-2017, Consell de Cent]. This phrase has a great impact on me feeling impressed by the way that a boy managed to imprint the complex relationship between weakness, vulnerability and love in such simple words. Without a doubt, this phrase synthesizes the primordial sensation that is present in the relationships that are established in the project, which would be meaningless if they lacked the responsibility of appreciating what makes us different from the other.

However, I want to point out that as a white female migrant researcher I found it crucial to reflect on the desire of the white subject for establishing contact with the Other and its implications for research and education. As bell hooks (2012) claims the desire of establishing an encounter with the Other in a white supremacist patriarchy can also hide the danger of commodifying the Other, leading to their instrumentalization. Then, I propose that as researchers and educators we should constantly question our motives when we are talking

about the encounter with excluded others. Does this desire for contact hide in effect the desire to present ourselves as rebels, as non-conventional and as saviors in an act to reconcile with our past or is it oriented towards the marginalized subjects with the aim to create spaces where they can challenge the hegemonic culture? Are we longing for an experience with subalternity in order to know how to treat it in future situations? Are they our experiments or do we honestly care for them? And what happens when this Other refuses to engage in an encounter with us? Do we accept that they also and mostly get to decide the nature and the rhythm of the encounter or do we blame them for perpetuating hate and division?

Certainly, from the standpoint of white supremacist capitalist patriarchy, hope is that desires for the “primitive” or fantasies about the Other can be continually exploited, and that such exploitation will occur in a manner that reinscribes and maintains the status quo. Whether or not desire for contact with the Other, for connection rooted in the longing for pleasure, can act as a critical intervention challenging and subverting racist domination, inviting and enabling critical resistance, is an unrealized political possibility. Exploring how desire for the Other is expressed, manipulated, and transformed by encounters with difference and the different is a critical terrain that can indicate whether these potentially revolutionary longings are ever fulfilled (hooks, 2012, p. 367).





Figure 5. *Encountering the Other. Scene from The Invisible Choreographers, Tantarantana, 02-06-2017.*

#### Pause IV: The politics of care in education

The pedagogical actions in PI(E)CE make me think about the implications of the interaction between giving, receiving and creating together and how they can make us rethink and include the politics of care in educational contexts. Although I have read a lot about care in the work of bell hooks, Audrey Lorde and more recently in the moral philosophy of Josep Maria Esquirol I am preoccupied with why care has not found its way into the lexicon of political theory. I note my irritation in how care is presented in philosophical contexts because I observe a tendency to leave aside the sociopolitical dimensions that trespass care and which have turned care into an exclusively feminine occupation for the last years. That's why we feminists have been talking about the practice of care as unpaid labour.

Although I have not studied extensively the matter of care and its sociopolitical dimension (I believe this happens because in most of the bibliography there has been placed excessive focus on the ethics of care in expense of the corporeality of relationships of care and there has not been established a connection between care and economy.) I have been moved by third world feminism's rethinking of the tension between the personal, the political and the institutional as it emerges in the field of care and how they address the potential of care as a site of political struggle that moves against neoliberal states.

This reminds me of the relationship between the personal, the political and the institutional and the ways it reveals care as a mode of relationality that trespasses the personal field and reaches the political territory (Ahmed, 2017). Care then is not only a personal choice but a political stance. This has been apparent in communities which have survived through networks of support and the creation of safe spaces (Vidiella, 2008). This model of care contrasts the capitalistic narrative which grasp it as an individual responsibility, separated from the responsibilities of a community (Vidiella, 2008).

The approaches to care adopted during my participation in PI(E)CE have moved me into rethinking care as a practice entangled with social relationships instead of an individual transaction. A practice that recognizes the connections between the personal, the structural and the collective, as well as the power relations that govern those realms. As PI(E)CE has shown to me care is not a one-way practice restricted to caring for some-one or some-thing; it involves mutuality, and it happens in relationships. It's not just one person's responsibility. That's important because not everyone is in the same position to take up shared responsibilities for caring in terms of their gender, sexuality, ethnic identity, class and abilities; in other words, it is vital that we recognize the intersectional nature of any care practice.

However, I have two preoccupations. First, even in places like PI(E)CE care can become a burden if it falls on the shoulders of a few individuals. Also, we should pay attention to how the need of self-care might be appropriated by capitalism and be turned into an individualized practice excluded from the collective, thus reproducing the kinds of economies that we are trying to fight. I propose then that we ask who is being cared for and to whose benefit?

### Scene III. (In)visible bodies, (in)visible encounters

[Participants: Armin, Ocir, Amur, Acinom, Awram, Ainalem, Niwde, Yaj, Axia, Reviló, Sirch, Truk]

#### Disneyland

El lugar más grande de la tierra es Disneyland. Nunca he experimentado un día pensando en "Disneyland" que no ponga suficiente alegría en mi corazón. Nunca he ido a "Disneyland", pero me encantaría. Y coger de la mano a Goofy y dar un abrazo a Mickey Mouse. Me gustaría ir con mis primas. Con ellas puedo comprar cualquier cosa, ellas siempre me ayudan y eligen cosas para mí. Con ellas puedo subir a todas las atracciones que hay, porque si tengo miedo ellas estarán conmigo.

Armin

#### Disneyland

The biggest place on earth is Disneyland. I have never experienced a day thinking about "Disneyland" that doesn't put enough joy in my heart. I've never been to Disneyland, but I'd love to. And hold Goofy's hand and give Mickey Mouse a hug. I'd like to go with my cousins. With them I can buy anything, they always help me and choose things for me. With them I can go to all the attractions there are, because if I'm afraid they'll be with me.

Armin

#### El lugar que he llegado

Llego a Filipinas y veo a mis primos. Les digo: necesito ayuda

Ocir

#### The place I've come to

I arrive in the Philippines and see my cousins. I tell them: I need help

Ocir

#### El vestido

Me fijé en el vestido. Era muy largo y precioso y muy caro. Mi amiga me dijo: te lo regalo. ¿Por qué no viene nunca mi amiga a verme? Tenía la cabeza tan llena de pensamientos que me fui a relajar a casa, porque no había nadie en ella.

Amur

#### The dress

I noticed the dress. It was very long and precious and very expensive. My friend said: "I'll give it to you". Why doesn't my friend ever come to see me? My head was so full of thoughts that I went home to relax, because there was no one in it.

Amur

#### La cama

La encontré acostada. "Levántate que tenemos que salir", le dije. La cama estaba muy bien arreglada. Me preguntó que qué miraba. Era tan bonita que yo le dije que miraba la cama y me acosté. Me acordé de cuando dormimos juntas en colonias. Hacía mucho que no pensaba en esos momentos. Sí, es una cabrona.

Acinom

#### The bed

I found her lying down. "Get up, we have to go out," I said. The bed was very well arranged. She asked me what I was looking at. It was so pretty that I told her I was looking at the bed and I went to bed. I remembered when we slept together in colonies. I hadn't thought about those moments in a long time. Yes, she's a bastard.

Acinom

#### El WC

"¿Qué haces aquí?" "Pues estar en el baño." "Te puedes ir." "¿Y a dónde?" "¿Estáis saliendo?" "No pensé que me fuese a traicionar..."

Awram

#### The WC

"What are you doing here?" "Well, be in the bathroom." "You can go." "And where?" "Are you going out?" "I didn't think she was going to betray me..."

Awram

## El petó

Aleshores em va abraçar i em va dir que m'estimava. Ho vaig veure tot... ell li feia un petó a un altra noia i jo vaig sentir de debò ganes de plorar. L'estimo. Després de tot aquest temps, realment l'estimo.

Ainalem

## The kiss

Then he hugged me and told me he loved me. I saw everything ... he kissed the girl and I really wanted to cry. I love him. After all this time, I really love him.

Ainalem

## ¿La perdono?

Perdona'm, siusplau, va dir la meva ex. Vols que tornem?, va dir. Si la perdono, tornaré a ser feliç amb ella?

Niwde

## Do I forgive her?

Excuse me, please, I'll tell my ex. Do you want to get back with me? She will say. If I forgive her, will I go back to being happy with her?

Niwde

## Castigadas juntas

Después de un año mi amiga llegó. Sus ojos, muy tristes, parecían querer decirme algo. Ella era tan dulce que le pedí que hablara y entonces me dijo que me echaba de menos. Cuando no hacíamos los deberes, los profesores nos castigaban juntas. "Tú eres la mejor amiga que he tenido nunca. Te echo mucho de menos."

Amur

## Punished together

After a year my friend arrived. Her eyes, very sad, seemed as if she wanted to tell me something. She was so sweet that I asked her to talk and then she said she missed me. When we didn't do our homework, the teachers punished us together. "You're the best friend I've ever had. I miss you so much."

Amur

## La puerta

I. En obrir la porta em vaig trobar l'amic que em va traïr. Semblava tan frustrat. Em va robar la noia i ara m'agafava de la mà molt fort i em demanava perdó. Jo ja sé la resposta. Trobo a faltar el meu amic.

Yaj

## The door

I. When I opened the door, I saw the friend who betrayed me. He looked so frustrated. He stole my girlfriend and now he held my hand and asked me to forgive him. I already know the answer. I miss my friend.

Yaj

II. Abrí la puerta y me encontré a mi vecino Carlos. Estaba esperando a su amor. ¿Por qué me miras tanto?, preguntó.

Axia

II. I opened the door and found my neighbor Carlos. I was waiting for his love. Why do you look at me so much? He asked.

Axia

## Córdoba

Me acordé de cuando tenía cuatro años y salíamos al patio a jugar. Hacía mucho que no pensaba en ella, ni en Córdoba. ¿Era real? ¿De verdad la tenía delante?

Reviló

## Córdoba

I remembered when I was four years old and we used to go out in the yard to play. I hadn't thought about her in a long time, nor about Córdoba. Was it real? Was she really in front of me?

Reviló

**Amic seu**

Vaig obrir la porta i vaig veure una noia bonica. Ella va marxar als Estats Units amb la seva família i feia molt que no la veia. Era tan dolça que vaig pensar que primer volia ser amic seu.

Sirhc

**Her friend**

I opened the door and I saw a pretty girl. She went to the United States with her family and had not seen her for a long time. She was so sweet that I thought I wanted to be her friend first.

Sirhc

**Basket**

De petit la veia jugar davant de casa meva i sempre l'he estimada. Tinc el cap tan ple de pensaments que potser hauria de pensar alguna cosa perquè sigui meva... La portaré a jugar a basket!

Truk

**Basket**

As a child I saw her play in front of my house and I always loved her. I have the head full of thoughts that maybe I should think something so that she can be mine ... I'll take her to play basket!

Truk

[Textos de participantes de PI(E)CE 2016-2017, producidos a lo largo del curso]

[Texts written by the participants of PI(E)CE 2016-2017, produced throughout the course]

I previously reflected on how touch creates new affections and opens new orientations. I now want to take another path, similar to the one before, but instead of focusing on the emotionality of the bodies I want to explore the emotionality of some of the participants' texts. Instead of talking about how touch moves their bodies towards new possibilities, I want to talk about how their bodies have been shaped by previous contacts as shown in their texts. For this, I call again on-stage Sara Ahmed and her work on the emotionality of texts and how texts perform emotions (2014).

The texts I am presenting here are imagined, created and performed by some of the participants in PI(E)CE and show the pedagogical value of emotion and the rebellion hidden in fragility. The students become interchangeably writers and then choreographers. I believe that these texts perform certain emotions that mark the relationship with the self and with the Other and manifest the will to be part of a community. Their texts open up new perspectives on the concept of fragility and how they can create new possibilities of rebuilding relationships on different terms. They taught me to think about brokenness in a different way, correlating the experience between grief and the ability to relate to breakage without rushing to restore what has been broken.

The 'doing' of emotions is bound up with the sticky relation between signs and bodies: emotions work by working through signs and on bodies to materialize the surfaces and boundaries that are lived as worlds... I want to consider the relation between emotions and (in)justice, as a way of rethinking what it is that emotions do. We can ask: How are emotions bound up with stories of justice and injustice? How do emotions work through texts not only to 'show' the effects of injustice, in the form of wounds and injury, but also to open up the possibility of restoration, repair, healing and recovery? (Ahmed, 2004, p. 191).

All those moments shown in the photo collections were ones of great intimacy and intensity for the participants who performed as well as for those who witnessed the scenes. Those actions are based on the experience of creating something together, the enthusiasm of experimenting with different versions and playing with possibilities, but also on the premise of attention, care and respect. There is something mystical in the

witnessing of those stories in the sense that I felt affected by the interactions that took place without, however, being able to put them into coherent words. I believe that those are experiences that escape the limits of discourse and any attempt to explain them would end in an oversimplification. Passing through these texts makes me reminisce each time why the final work was named *The Invisible Choreographers*.

Hearing my mouth whispering these words, mumbling the stories of the students, trying to make sense of their fears and aspirations, I imagine a transparent thread that ties together each one of them: Truk with the girl he fell in love with, Amur with her friend who she always shared the punishments with, Sirh with the person who betrayed him. These are *The Invisible Choreographers*, elusive, absent in their presence, a metaphor of all those who affect us and pull our strings. Stories of love, betrayal and pain. Unfolded desires: a sister who inspires the daily struggle, friends who embrace instead of judging, the controversy of loving the person who betrayed you. Those narratives show what Judith Butler (2006) named as precariousness in order to describe the social nature of life: we need the others; we depend on them to live but at the same time we face losses or suffer violence.

Precariousness implies living socially, that is, the fact that our life is always, in a certain sense, in the hands of another; and it also implies being exposed to those we know as well as to those we do not know, that is, the dependence on people we know, or hardly know, or know nothing about. Reciprocally, it implies seeing ourselves affected by this exposure to and dependence on others, most of whom remain anonymous (Butler, 2006, pp. 30-31).

At the same time these texts expose how the bodies of the students (and of each one of us evidently) are politically constituted places of desire and vulnerability, sites of affirmation and exposure where “loss and vulnerability seem to be the consequence of our socially constituted bodies, subject to others, threatened by loss, exposed to others and susceptible to violence because of this exposure” (Butler, 2006, p. 46). The narratives are made in a fictitious way through the body, turning it into a place of consciousness, symbolic meaning and experience. They open our eyes to a repertoire of relationships and tensions: struggle, negotiation, reconciliation, dispute, contradiction, dialogue. In their texts the participants make visible how they have been shaped by encounters and relationships, experiences that have left them vulnerable thus emphasizing the fragility of human nature.

What makes these experiences memorable is the fact that **they are stories about others witnessed by others**. They demonstrate the adolescents’ need for belonging to a community, to be accompanied, to be witnessed and they demonstrate how the students are moved and affected by others in their lives, either present or absent. The power, then, of contact consists of precisely this act of sharing vulnerability (stories, bodies, emotions) through seeing and listening. Contact generates an emotional and sensational relationality (Vidiella, 2008). This directs our attention towards two conceptual cores that Butler (2006) related with vulnerability: the association of fragility with the body; and the influence of the Other.

We cannot understand bodily vulnerability outside this conception of its constitutive relationships with other human beings, living processes, and inorganic conditions and vehicles for living. Before elaborating this sense of relationality, I would like to anticipate the idea that vulnerability is not just an attribute or a disposition of a discrete body, but rather a mode of relationality that time and again calls into question some aspect of that discretion (Butler, 2006, p. 130).

In the students' texts we see a wide range of emotions that vary from melancholy and nostalgia, to the pain of betrayal, the fear of being alone, the longing for companionship. All those emotions, even the ones deemed to be considered as negative such as melancholy, are useful. Espósito (in Sánchez, 2018) reconstructs melancholy as "as a positive state of the community since melancholy makes individuals aware of radical immanence and therefore prevents them against any essentializing attempt" (Sánchez, 2018, p. 41). hooks (1990) states that "our struggle is also a struggle of memory against forgetting" (p. 147) emphasizing the significance of a memory with political effects: remembering the past prompts us to learn from history and enables a transformation of the present. Muñoz (2006) influenced by Sedgwick (2003) claims that analyzing emotions can lead to a reparative recognition through a political reconstruction of knowledge that criticized the essentialization of identities. Instead of a pathology, melancholia is seen in his work as a state of liberation, a critical attitude which searches routes of escape from dominant narratives of normalization or better said as "a position of dis-identification or a social performance that escapes epistemological definitions and limitations of a racialized, emotional integration" (Avramopoulou, 2018, pp. 32-33). Ahmed (2017) following Muñoz (1999) includes sadness and depression into a repertoire of choices through which marginalized subjects disrupt and reconstruct the naturalized canons imposed on them. We see then how, for various thinkers, depression, and emotions in general, hold within them the potential of rebellion and liberation. In Ahmed's words:

Sadness can be an inheritance, a feminist inheritance. I think of all the books that caught my attention not just because of the sadness they expressed, but because of the rebellion they enacted in this expression. It can be rebellious not to be made happy by what should make you happy (Ahmed, 2017, p. 66).

These texts, therefore, show the importance to work with emotions in classroom and that when we give central role to the students, they want to talk about their precarious and vulnerable lives. It highlights the necessity to analyze loss and mourning in order to create premises for a communal life (Butler, 2006). Then the question that emerges is what we should do with this fragility. I believe that the answer to this question depends on how we conceive fragility. If we perceive fragility as weakness, as precarious life, or as a pathology, then it can be used to either annihilate vulnerable subjects or to protect them in a paternalistic way.

However, such a theorization of vulnerability leads to two pathways: it either accuses vulnerable populations as responsible for their oppression, marginalization and therefore their "precarity" (Butler, 2004, 2006) or, it marks them as incapable of political struggle and, thus, stripping them off of the possibility for social transformation. If, however, we start viewing our human vulnerability -what Butler (2004, 2006) calls "precariousness"- as a force of strength and resistance, (Butler, 2006), or a possible premise for willfulness (Ahmed, 2004), then we understand that vulnerable subjects are able to differentiate between precarity and precariousness making sense of precarity not as a consequence of their unworthiness (based in a biological defect attributed to race, gender, class, sexuality). Instead, their precarity is the result of unfair and unequal distribution of attributes (Butler, 2006), and therefore they are able to mobilize themselves. As Athanasiou and Butler claim (2013), it is the feeling of despair and pain that emerges from dispossession that can push us towards performing the action of breaking with dispossession and therefore towards the possibility of transformation.

What I want us to remain with is that the pedagogical actions and the narratives laid out here show that the body and the emotions do not only exist within the realm of the private or the intimate, but they also extend to the sphere of the political (Ahmed, 2017; Butler, 2006; Pérez Royo y Agulló, 2016). This collection of

experiences is a manifestation of desires that move from the individual towards the collective and in a dance of interdependence go against the massification and solitude of contemporary societies. The moment of sharing the narratives becomes a place for learning and of radical opposition where people from different ages, races, cultural background and socioeconomical classes meet; and which shows that the desire to form a collective is not only guided by rationality but also by emotion (Pérez Royo and Agulló, 2016). Bodies do not only move because of reason and they “do not only respond to causes” (Pérez Royo and Agulló, 2016, p. 11).

**The encounters between the people of the neighborhood and the people of the school created hybrid territories of affect between “the inside” and “the outside” of the school community, where it was possible to thrive, even momentarily.** This contact “contaminates” traditional education with the everyday stories of the participants, which are stories that pass ignored, and **reclaims their significance.** This contact also forms **cores of coalition** (Butler, 1990) **between vulnerable forces of the neighborhood** (teachers, school directors, students, parents, artists, residents of elder houses) **which, by producing education and culture that welcome all bodies and create counter-stories, fight against the destructive forces of neoliberalism and its subsequent precarity. I suggest that the bodies of the participants then should be considered as a counter device of power.**

When the bodies of those who are considered "disposable" or "impossible to cry," meet in the public space, they are saying: "we did not hide silently in the shades of the public life; we did not become the evident absence that structures their public life. In a way, the collective assembly of bodies is an exercise of the popular will, a demand, or a takeover, of a street that seems to belong to another public; a picking up the pavement for the purposes of action and discourse that press against the limits of social recognition (Butler, 2006, pp. 152-153).

Analyzing the methodology in PI(E)CE from Judith Butler’s perspective of performativity, the process of the project as well as the final performance can be read as a performative gesture **of bodies that recover their significance. They are bodies screaming that they matter.** The pedagogical actions of PI(E)CE, then, fall into the realm of politics. The final performance as co-created by the participants and the artists approaches an external reality and revives it by introducing new and different meanings into social experiences which have been considered meaningless therefore recuperating the significance of the simple and the everyday. This introduces in pedagogy the element of wonder as the force that recognizes the extraordinariness within the ordinary. **This force allows us to perform varied readings of what is shared and created in a group, to articulate divergent positions in relation to what is being created and to reconsider our ways of practicing the pedagogical.**

The capacity for wonder is the space of opening up to the surprise of each combination; each body, which turns this way or that, impresses upon others, affecting what they can do. Wonder opens up a collective space, by allowing the surfaces of the world to make an impression, as they become see-able or feel-able as surfaces... the very orientation of wonder, with its open faces and open bodies, involves reorientation of one’s relation to the world. Wonder keeps bodies and spaces open to the surprise of others. But we do not know, with such bodies, what we can do (Ahmed, 2004, p. 183)



### Scene IV. Between the individual and the collective body

[Participants: students of Consell de Cent and Milà I Fontanals]

The previous scene explored the students in PI(E)CE who were moved and touched by the presence or absence of others, turning it into an act of recognizing their vulnerability and precariousness, their need to be included and create communities. If inequalities can no longer be dealt with as an ontological negotiation, then we should ask ourselves about the elements of a community that determine the differences between subjects. According to Dave and Mahmoud (in Avramopoulou, 2018) the differentiation of subjectivities can be understood as “assymetrical positions, discourses and emotions” (p. 33).

Drawing the thread from the previous scene, I want to shed light in another shadowy corner of the stage, the dynamics by which collectives and communities are shaped and defined by the encounter of multiple and diverse subjectivities. This scene revolves around the creation of communities as the effect of contacts, tensions and negotiations between subjects which, on one hand share common struggles, on the other may have conflicted interests (Pérez Royo and Agulló). In order to explore this question, I will approach this scene as a choreography nourished by Victoria Perez Royo and Diego Agullo’s concept of “choreography of ourselves” [coreografía de nosotros], which reflects the movements of a collective as its members negotiate their identities through the construction of relationships. The “choreography of ourselves” has proven a useful notion in my effort to explore the ways that emotions in PI(E)CE have triggered resistance to hegemonic narratives, as well as trace the relationship between the “vital potential” (Mazarella in Avramopoulou, 2018, p. 36) of the participants and the interactions between the members of the community of PI(E)CE which have encouraged or limited certain dynamics.

I suggest that one way to make this dynamic visible is following Braidotti’s cue by positioning the bodies of the participants within a “web of forces, intensities and encounters” (Braidotti, 2006 in Safia Mirza, 1997, p. 41). Through this perspective, the creation of a community forms as a point in-between “two compound forces” (Pérez Royo and Agulló, 2016, p. 9), where one of them coerces an encounter, “a reunion” (p. 9), while the other encourages “dissolution” (p. 9). These two forces create an in-between space where the collective resides in a “mobile, changing, processual and dynamic situation” (p. 9).

The contact involved in the pedagogical actions and the significant moments we have explored make visible that technical or instrumental activities do not promote processes of relationality and the construction of communities (Pérez Royo and Agulló, 2016). Rather, collectivity is an experience trespassed by emotion, that includes “the creation of an identity, however ephemeral and precarious it may be” (Pérez Royo and Agulló, 2016, p. 10).

In addition, Pérez Royo and Agulló (2016) argue that each dance language departs from a specific embodiment and moves implicitly or explicitly towards the construction of a particular body ideal. The construction of the ideal embodiment is perpetuated and achieved through processes of “imitation of other bodies considered as models, for example the body of the teacher” (p. 14). In order to continue then with this narrative, it is necessary to ask what bodies make up the project? What kind of embodiment is promoted though it? If there is a common denominator among the participants of PI(E)CE, it is **the diversity of embodiments**. The project is attended by people with or without experience in dance, from different cultural origins, belonging to different age groups, with different sexual identities, different cultures and languages. Through “the choreography of the words and

the dramaturgy of the body”, Constanza and Albert do not intend to build an identity, lasting or without exclusion, but rather they aim to create a community based on respect for other people and their bodies by generating places that potentialize encounters.

Working at PI(E)CE means constantly breaking with our stereotypes, at levels much less aware of what one would say. Seeing girls from Pakistan wearing a veil, girls from the Dominican Republic with a marked neckline, or even girls from the same country who, depending on whether their parents are *Muslim* or not, are dressed in Western dress or covered up, together with Moroccan, Bangladeshi or Latin American boys, is a training in respect. In a classroom, on the same stage, issues of gender, social class, race, relation with the masculine and with the feminine, relation with the body and with language collide. Let us not forget that some of our students are part of welcoming classrooms, they are newcomers and they do not always speak Catalan or Spanish (Brcic, Tola and Giannoutsou, 2017, p. 8).

Experimenting with diversity is one of the principles that those of us who participate in the project assume as important, because there is no established technique or preconceived formula that can be used in the work with different bodies. Diversity is the primordial value because it is constituted as the common denominator of the participants, from which stories are performed, micro-choreographies that break the logics of silencing and body normativity. These processes provide alternative readings that transform one's conception of the body into contemporary dance. Therefore, the methodology of PI(E)CE recognizes other ways of being which are respected at all times. Such a methodology is an aesthetic-pedagogical experience that provokes variations in the normative forms of the ideation of embodiment, inserting elements of rupture of meaning that set in motion different forms through which we move, see, touch and are touched by images, things and people. For this reason, I want to focus on two pedagogical actions that involve the experience of imitating. The first is “The garden” as Constanza calls it. In “The garden” each participant enters on stage focusing on imitating the movement of another participant. The premise here is to imitate the movement not as myself but as if I were the other person.



Figure 6. *Assemblages of The Invisible Choreographers.*

Figure 7. Practicing “The garden” for *The Invisible Choreographers*. PI(E)CE Class with Consell de Cent in Albareda Cultural Centre, 17-05-2017 and 24-05-2017.



*Andaira entra y sigue las instrucciones de Constanza, para moverse por el espacio ocupándolo de diferentes formas. Todos nosotros estamos prestando atención a Andaira y a cómo se mueve. Me centro en sus dedos, sus piernas. Intentamos memorizar la forma en que habita cada rincón del escenario. Luego, cuando un movimiento nos impacta, nos dice algo, lo grabamos en nuestra memoria. Lentamente, uno por uno los participantes entran en el escenario. Empiezan a repetir el gesto de Andaira que grabaron en su memoria. El escenario se convierte en un jardín, como lo llama Constanza, un caleidoscopio de diferentes figuras que se asemejan ligeramente a fragmentos de cada uno. Es como si todas ellas se convirtieran en las de Andaira por un tiempo, pero al mismo tiempo son tan diferentes.*

[“El Jardín”. Nota de campo, clase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 17-05-2017]

*Andaira enters and she follows the instruction of Constanza, to move around space occupying it in different forms. All of us are paying attention to Andaira and how she moves. I center on her fingers, her legs. We are trying to memorize the way she inhabits each corner of the stage. Then, when a movement impacts us, says something to us, we impress it on our memory. Slowly, one by one the participants enter the stage. They start repeating Andaira’s gesture they recorded in their memory. The stage becomes a garden, as Constanza calls it, a kaleidoscope of differing figures who slightly resemble to fragments of each other. It is as all of them become Andaira for a while, but at the same time they are so different.*

[“The garden”. Field-note, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 17-05-2017]



Figure 8. "The garden". Scene from *The Invisible Choreographers*, Tantarantana Theatre, 03-06-2017.

The second pedagogical action arises from "The mirror", an improvisational activity in which each person acts as a mirror for the other imitating her movements. Both exercises are an invitation to pay attention to the Other's body, the Other's way of being, each unique way of moving and being present in the world, small articulations, fingers, or the grimace in her face. Obviously, we can never be the other person, but it is interesting how we can interact through other positions. As a participant in this action I feel my eyes tensed, my articulations struggling to experience space the way the other body is experiencing it. As an observer I get deeply moved by observing how each body enters the realm of the Other. I remember looking at Yoyaj and the way she imitated Andaira, for a moment I was confused, I couldn't distinguish who was who.



Figure 9. "The mirror". PI(E)CE class in Milà i Fontanals, 29-11-2016.

From my perspective all these actions are a metaphor of the relationships and tensions that are formed between the individual's body and the body of the collective. The action of imitating allows gives birth to a disruption of the canons of body normativity since the participants embody the movements of the others. As Stoller pointed out (cited in Seremetakis 1996a), the very imitation of something creates a point of contact. Through imitation we inscribe the world in our body and we make sense of it. Therefore, the experience of imitating may generate an embodied and non-normative reading of how we perform hegemonic canons by provoking what Stoller (in Seremetakis, 1996a,) calls: "a shocking breakup of the clear and in-class categories of European conceptual hegemony" (p. 209). Finally, imitation as an act makes visible the ways in which the community in PI(E)CE has been composed by heteroclitic elements, without assimilating difference (Pérez Royo and Agulló, 2016, Sánchez, 2016).

Through repetition the scene of this dissertation becomes a poetic composition of multiple impulses, dreams, encounters and failures (Stewart in Avramopoulou, 2018). Thus, these two pedagogical actions suggest that the creation of the community of PI(E)CE is not the byproduct of an engulfed merging of its participants where their unique identities get lost. Rather, the sceneries of PI(E)CE point to processes of recognition of the participants' differences (Pérez Royo and Agulló, 2016). They also show that the composition of a collective piece is based on the premises of experimentation, improvisation and therefore, movement (Pérez Royo and Agulló, 2016; Vidiella, 2008, 2009, 2010a, 2010b, 2012). This suggests that the creation of a collective is not a fixed state but rather a work in progress, which inevitably implies orientations, encounters, complex positionalities, collisions and tensions (Pérez Royo and Agulló, 2016).

From the above we can see how in a pedagogy of touch the body is conceived as "a discursive, political, ideological and pedagogical product, but also material, somatic, experiential, desiring" (Vidiella, 2012, p. 92). The words and texts of the students and the moments unfolded in the pedagogical actions mentioned before reveal the trust, the vulnerabilities and the physical, emotional and symbolic dialogues that arose between the diverse embodiments that participated in the project. The community, or better said, the collective, formed by the participants, uses these aesthetic and pedagogical experiences to experiment with assigning new meanings, new contact zones and the production of knowledge. Through the project, word and movement have crossed paths and have motivated us to create a reflection on these spaces of (dis)encounter with the Other who will always affect our way of being.

When I am talking about the creation of a collective, I am not referring to assimilating the differences if not recognizing them (Pérez Royo and Agulló, 2016). I am not talking about inclusion, but about proposing activities that fight to transform structures instead of trying to be included within them. This is visible in the case of the creation of coalitions that produce counter-stories (Butler, 1990). Many of the students have confessed to me that many parents react enrolling their children in schools with smaller percentages of migration. During one of our many conversations, Upa confided in me how many of his friends felt excluded from schools, supposedly because there were no positions left, when there was news circulating that many parents asked the schools not to accept students of "color". Likewise, Miguel, one of the teachers in Consell de Cent who was participating in PI(E)CE, told me that both schools were trying to come up with initiatives that go against the marginalization of those students and the ghettoization of Raval.

The creation then of the coalitions of bodies (Butler, 2013), of the spaces of encounters and of the collective is not performed through a prism of alignment of the students deemed different to the prototype of the white subject. Also, the sharing of common activities, the interaction through touch, is not performed with an implied

obligation of integration or getting on well. Getting in touch is not a condition for creating attachments, nor should it be, otherwise it can end up falling under the trap of multiculturalism. The intention is to fight to transform the structure instead of simply trying to be included within it through identification with a norm. Through these coalitions, the people involved are trying to make schools more accommodating not make the people accommodating of the institutions. They are trying to create “wobble rooms” within the school and the neighborhood (Ahmed, 2017). This means telling the stories from the point of view of those who are considered misaligned, queer, different, abnormal, divergent, of those excluded; appropriating the space usually occupied by normal bodies; producing a counter-culture of resistance.

## Scene V. Diversity of Embodiments

[Participants: Itram, Divad, Cram, Julio]

### “Friends in hell”

Albert: Entonces invita al compañero con el cual quieres compartir.	Albert: Then invite the partner with whom you want to share.
Trebsor: El Upa.	Trebsor: Upa.
Acinom: Sí, que venga el Upa.	Acinom: Yes, let Upa come.
[Divad señala Upa y le invita. Parece tímido.]	[Divad points to Upa and invites him. He looks shy.]
Albert: ¿Quién es Upa?	Albert: who's Upa?
Yonaj: Su amigo.	Yonaj: His friend.
[Divad entra en el escenario de la clase.]	[Divad enters the classroom stage.]
Divad: El título es “Amigos en el infierno”. Y los protagonistas son A. un alemán con dudas y el B. es su amigo judío. El tiempo es la Alemania Nazi en 1940, en Berlin.	Divad: The title is “Friends in hell”. And the protagonists are A. a German with doubts, and B. his Jewish friend. The era is Nazi Germany in 1940, in Berlin.
[La escena empieza.]	[The scene begins.]
Divad: Nuestra amistad ha acabado.	Divad: Our friendship is over.
Upa: ¿Pero cómo me dices esto?	Upa: But how can you tell me this?
[Enitsuj interrumpe: Tú siempre vas por ahí hijo, eh!]	[Enitsuj interrupts: You always go there, man, eh!]
[La obra continúa.]	[The play continues.]
Divad: Pero tengo que hacerlo, por principios.	Divad: But I have to, on principle.
Upa: Es de locos.	Upa: It is crazy.
Divad: No me busques. No preguntes.	Divad: Don't look for me. Don't ask.
Upa: Pues a mi esta movida no me va para nada. Para nada tío. Esto no mola.	Upa: Well, this movement doesn't suit me at all. Not at all, man. This is not cool.
Divad: Lo siento tío. No lo entenderías.	Divad: I'm sorry, man. You wouldn't understand.
Upa: Yo estoy flipando contigo.	Upa: I'm freaking out about you.
Divad: Pronto nos dejaremos de ver.	Divad: We'll stop seeing each other soon.
Upa: ¿Y tú que crees qué puede que me cojan?	Upa: What do you think, I might get caught?
Divad: No estoy seguro.	Divad: I'm not sure.
Upa: Madre del amor hermoso. Tengo miedo	Upa: Mother of beautiful love. I'm scared.

Divad: Yo también. Puede que después de esto nos volvamos a ver. ¿Recuerdas donde nos escondíamos de pequeños?

Upa: Sí, me acuerdo ¿Por qué?

Divad: Necesito que te vayas ahí a esconder.

Upa: Vale, de acuerdo.

Divad: Cuando vengán seguro que no se lo pensarán dos veces.

Upa: A lo mejor tú también te podrías venir conmigo

Divad: ¿Yo? ¿Entre judíos?

Upa: A mí me parece que nuestra amistad sí que es más importante que la situación que vive esta nación. La gente no entiende, no tenéis la culpa vosotros. Por favor, quédate, quédate conmigo.

Divad: No puedo.

Upa: ¿Por? ¿Qué te piden?

Divad: Si me quedo, moriremos los dos

Upa: ¿Al final qué pasa con nuestro a..?

Divad: Con interrogante, sería amor. Y antes de marcharse acaban besándose.

[Un silencio mortal cae en la clase. Algunas miradas se mueven de un extremo de la clase hacia la otra esquina. Todos los ojos se encienden mientras la pareja empieza a salir de la escena y se sienta. Lo que se trata de segundos parece una eternidad. La gente comienza lentamente a hacer comentarios. Me imagino hacia dónde se desplazará la conversación. Las respuestas que provocará esta pequeña narrativa. Parece que frente a nuestros ojos se despliegan (in)sensibilidades colectivas ¿cambiarán las trayectorias de las vidas de estos niños? ¿Se desencadenará una búsqueda de lecciones sutiles?]

Upa: ¡Qué dices tío!

Noraa: A, que son dos tíos.

Trebsor: Ajajajaja.

Awram: Qué asco, qué asqueroso.

Albert: Muy bien, bravo, estupendo.

Yanoj: Muy bueno, felicidades.

[Improvisando diálogos. Fragmento de video. Iase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 19-12-2016]

Divad: Me too. Maybe we'll meet again after this. Do you remember where we used to hide when we were little?

Upa: Yes, I remember. Why?

Divad: I need you to go there and hide.

Upa: Okay, all right.

Divad: Once they are here, I sure that they won't think twice.

Upa: Maybe you could come with me too.

Divad: Me? Among Jews?

Upa: It seems to me that our friendship is more important than the situation this nation is going through. People understand, it's not your fault. Please stay, stay with me.

Divad: I can't.

Upa: Why? What are they asking you for?

Divad: If I stay, we both die.

Upa: What about our l... at the end?

Divad: With questionmark, it would be love. And before they leave, they end up kissing.

[A deadly silence falls over the class. Some looks move from one end of the class to the other corner. All eyes light up as the couple begins to leave the scene and sit down. What is about seconds seems like an eternity. People slowly start making comments. I can imagine where the conversation will move to. The responses that this little narrative will provoke. It seems that in front of our eyes collective (in)sensitivities will unfold, will they change the trajectories of these children's lives? Will a search for subtle lessons be triggered?]

Upa: What do you say man!

Noraa: A, it's about two guys.

Trebsor: Ajajajaja.

Awram: That's disgusting, that's disgusting.

Albert: All right, bravo, great.

Yanoj: Very good, congratulations.

[Improvising with dialogues. Video fragment, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 19-12-2016]





Figure 10. *Upa and Divad performing "Friends in hell" for the first time. PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 19-12-2017.*

### “My father’s supposed friend”

Abro la puerta y me encuentro a un señor sospechosamente feliz. Le tiemblan las manos, sus ojos son saltones y tiene una mancha blanca en la nariz. Es tan “creepy” que cierro la puerta en sus narices. Me acuerdo del supuesto amigo de mi padre que quería entrar en casa. La cantidad de chusma que hay en mi barrio. ¿Estoy en un ghetto o en el bronx? No hay duda de que me traumatizan las personas que pisan el felpudo de mi casa

Cram

I open the door and find a suspiciously happy man. His hands are shaking, his eyes are bulging, and he has a white spot on his nose. He is so "creepy" that I shut the door at his face. I remember the supposed friend of my father who wanted to enter the house. The amount of rabble in my neighborhood. Am I in a ghetto or in Bronx? There is no doubt that I am traumatized by those people who step on the doormat of my house.

Cram



Figure 11. Rehearsing “My father’s supposed friend” for *The Invisible Choreographers*, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 10-05-2017.

Both the titles of “Friends in hell” and “My father’s supposed friend” are inspired by the texts of Divad and Cram and are the same titles they gave to their stories. In addition, both of these stories have inspired scenes in *The Invisible Choreographers*, elaborating on how the Other is created by the circulation of (collective) feelings. On one hand, these scenes suggest an illustration of how emotions operate as possible forces of oppression and resistance by provoking (mis)alignments and (dis)encounters. In other words, our alignment with a community or our divergence from it is affected by how we choose to feel about others (Ahmed, 2004). On the other hand, they are scenes of “everyday poetry” (Stewart, 2018, p. 75) which open up multiple lines of possibilities.

Scenes that trigger a quest for lessons, unearth conflicts, tensions and meanings which are hidden, persistent and irregular, densities and textures that move between bodies and dramas. The moment of contact insinuated by Divad enables different repertoires of responses and therefore organizes the bodies in the space of the class in two opposed collectives which collide with each other: Those who read the contact as disgusting and the subjects that participate in it as threatening; and those who interpret it as daring and progressive.

Particularly, as far as “Friends in hell” are concerned, to call something disgusting is a performative act which is based on the existence of norms and stereotypes that prevail but at the same time reproduce those exact laws (Ahmed, 2004). When certain participants call the implied kiss between Divad and Upa disgusting, they designate as disgusting not only the contact but also the subjects included in it. Being a speech act, calling them disgusting is addressed to the other participants of the class, consequently inviting the expulsion of Upa and Divad.

However, the speech act is never simply an address the subject makes to itself. The speech act is always spoken to others, whose shared witnessing of the disgusting thing is required for the affect to have an effect. In other words, the subject asks others to repeat the condemnation implicit in the speech act itself. Such a shared witnessing is required for speech acts to be generative, that is, for the attribution of disgust to an object or other to stick to others. In addition, the demand for a witness shows us that the speech act, ‘That’s disgusting!’ generates more than simply a subject and an object; it also generates a community of those who are bound together through the shared condemnation of a disgusting object or event. A community of witnesses is generated, whose apparent shared distance from an event or object that has been named as disgusting is achieved through the repetition of the word ‘disgust’ (Ahmed, 2004, p. 94).

Talking with Divad I was surprised by the maturity of a 13-year-old. In acknowledging that he was treating a controversial matter and in explaining his intentions in such a clear-cut way, as he appeared completely conscious of what he was doing. He felt no fear, neither shame, in sharing this narrative partly because, as he confided in me, he felt safe in the presence of his companions and his teachers. According to him and from what I have seen throughout the project, Miguel, the teacher of Consell de Cent, was a vivid inspiration to all of the students and was using theatre and narratives to educate his students on issues of sexism, racism and homophobia. So, even when a small portion of the class reacted by calling the contact disgusting, Divad made visible that racism and sexism still exist, and it is valid to call them out. What Divad created then was a “queer moment” (Ahmed, 2004) by choosing to deviate. At the same time, though he did not turn shame into pride, he seemed to be enjoying challenging normative culture.

Moreover, Divad's narrative managed to unveil the relationship between disgust and power by making visible how the speech act of calling the kiss disgusting, is related to spatial organization and the creation of boundaries (Ahmed, 2000, 2004). The proximity of Divad and Upa is dangerous so, the students who find the encounter disgusting should get closer and form a community that expels otherness (Ahmed, 2000, 2004). We witness then how compulsory heterosexuality dictates which contacts are allowed and which ones not, therefore affecting what Divad implies in his narrative, how social space is lived differently by different subjects (Ahmed, 2000, 2004). For instance, not complying to the norms as he suggests holds the risk of damage (Ahmed, 2004, 2017).

*As Enituj implied when she interrupted the scene, it appeared to me that Divad was interested in making visible issues of discrimination. Remembering one of our out-of-the-record conversations, he confided in me that although his story was located in Germany in 1940, it was an allegory to talk about purity in class. He told me that he was very interested in how the nation of Germany demanded not only purity of race but also heterosexuality as necessary conditions in order to reproduce its ideals and imagine its subject. Not very far from Germany, contemporary society according to Divad was also viewing homosexuality and race as menaces to what is considered a good civilian subject. His story then wanted to tackle such issues elaborate upon the intersections of race, gender and sexuality as an implicit allegory of how discrimination and oppression operate even in what are considered to be progressive societies. When I asked him whether he imagined the reactions his story would encounter, he answered that in Albert's proposal of creating a narrative he found an opportunity to expose contemporary problems. Although he wanted to achieve this in a subtle way, he was not afraid of creating tension since this would in turn create polarization and would force people to assume other positions instead of being neutral. [Improvising with dialogues. Field note, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 19-12-2016]*

Sexuality and race in Divad's text do not function as autonomous narratives, rather they are tangled and weaved into multiple discourses. By encapsulating layered oppressions, Divad's narrative evokes the nation (not only the fascist one) and implicitly, the space of school as a site of conformity, oppression and violence, but also, at the same time it leaves the possibility of reclaiming it as a place of what is considered as a controversial desire and misaligned pleasure. It is in the tension that emerges between competing discourses that queer pleasure and desire emerge. Under this premise, Divad's text becomes a queer diasporic story in the sense that it uses a fictional story that supposedly occurred in another time and space in order to criticize heteronormativity in modernity and unveil the ongoing battle between the forces of oppression and those of resistance. As we see then the readings of the students are not only the result of emotions, rather emotions also put into motion pre-existent representations and associations. The participants' reactions and interpretations ultimately point to **the collective as a field created by a constant negotiation between the forces of affect.**

*This scene for me elicited a web of metaphors multiplied into a web of vulnerable possibilities. Constanza remembers Upa's text from the previous week. In her eyes I see the spark of a blooming prospect. She invites Upa to whisper his text before Divad voicing each sentence out loud. [Improvising with dialogues. Field note. PI(E)CE class with Consell de Cent in Albareda Cultural Centre 19-12-2016]*



Figure 12. Rehearsing "Friends in hell" for *The Invisible Choreographers*, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 10-05-2017.

Encuentro a mi padre, frío como siempre. Me mira con rabia e impotencia. Miro a mi alrededor: los muebles de mi madre, su piano ... ella nunca volverá a estar aquí. Me pregunta si me quedaré allí. Con la boca abierta todo el día. Me doy la vuelta y me pierdo en la oscuridad del corredor. Mi cabeza está tan llena de pensamientos que voy a la colina. Respiro hondo y paso horas mirando el mar

Upa

I find my father, cold as always. He looks at me in anger and helplessness. I look around me: my mother's furniture, her piano... she will never be here again. He asks me if I'll just stand there gawking all day. I turn around and get lost in the blackness of the corridor. My head is so full of thoughts that I go to the hill. I take a deep breath and spend hours looking at the sea

Upa

*With this act Constanza triggers a performance which illustrates the weavings of Divad's and Upa's narratives and interactions throughout the project. The performance that occurs in front of my (our) eyes is a symbolic figure of the vulnerable connection which arises and slowly takes shape across the project. Witnessing their constant negotiations and spontaneous metamorphosis with each class made me think of how their interconnections stirred the blooming of fragile microcosms of alternative masculinity [Rehearsing for *The Invisible Choreographers*. Field note. PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 19-12-2016]*



Figure 13. "Friends in hell" as a scene from *The Invisible Choreographers*, Tantarantana, 02-06-2017.

Likewise, as I showed in Scene II, pain, similar to melancholy and sadness is a marker of social protocols, boundaries and scriptures and in an equal way it prompts us to wonder about the subjects that experiences it and how they are politically shaped (Avramopoulou, 2018). We may ask in what ways our students are shaped by experiences of pain and melancholy, especially the subaltern ones? Or, we may wonder about our reactions in the presence of the wound. We may even reflect on the possibilities around living and experiencing pain?

Pain involves the sociality of bodily surfaces (including the surfaces of objects) that 'surface' in relationship to each other. Some of these encounters involve moments of collision. Here, the surface comes to be felt as an intense 'impression' of objects and others. Not all pain involves injuries of this sort. Even in instances of pain that is lived without an external injury (such as psychic pain), pain 'surfaces' in relationship to others, who bear witness to pain, and authenticate its existence (Ahmed 2004, p.31).

I see the depiction of a relationship of care, tenderness and vulnerability between boys as an act that sets into motion a feminist education. Contrary to patriarchal conceptions of masculinity, Divad and Upa do not appear

as dominating and they are not afraid to show their weakness. In particular, Upa's narrative is about the pain inflicted by the loss of a loved person. While in patriarchy we educate boys to bury their pain and devalue their feelings (hooks, 2000a, 2000b, 2004), Upa's narrative puts into motion allegories of alternative masculinities. Writing about experiences of pain and sadness has been particularly difficult for me since the gathering together all different experiences of pain can be problematic and lead to either viewing pain as a new form of social universalism, or deprive all those diverse experiences of their differences (Ahmed, 2004).

A careless presentation of these experiences would endanger a fetishizing the wound and I felt I had to pay attention to how "The differentiation between forms of pain and suffering in stories that are told, and between those that are told and those that are not, is a crucial mechanism for the distribution of power" (Ahmed, 2004, p. 32). The sensational representation of some affective stories either on stage or on paper could turn emotions and especially, pain, despair and sadness into a form of spectacle, in which the Others' emotions can be seen as entertaining and amusing, even resulting in satisfaction of the viewer / reader in expense of the protagonists. At the same time, I also recognize that this positioning should not also lead to a refusal of listening to painful, sad or unjust stories as obscuring these stories may also lead to a fetishization of the wound or even worse to a repetition of the injustice (Ahmed, 2014). Therefore, I felt responsible in how to make a delicate use of those experiences the students have entrusted me with and avoid "pornographic use" of the students' traumas (Brncic and Tola, 2017, p.10).

*Durante el proceso de creación de una pieza a menudo entramos en conocimiento de historias que elegimos no contar. Un pudor nos frena: no queremos convertir a los participantes en casos ejemplares. Para que puedan mostrarse de manera sincera y así reflejar en escena el estado de perplejidad que genera la formación de la identidad, los participantes no pueden ser víctimas sobre un escenario. Hay que estar muy atentos para no caer en un uso pornográfico de su intimidad. La línea es frágil, pero en cuanto es cruzada, y ni que sea un ápice de condescendencia se cuelga en el escenario, hemos dejado de poner en escena a una persona, con toda su complejidad, y lo que se tiene enfrente es una visión de la persona bidimensional, digerible, abaricable y estereotipada en función de sus circunstancias, de su país de origen y de su clase social (Brncic and Tola, 2017, p. 10).*

*During the process of creating a piece we often become aware of stories we choose not to tell. A modesty stops us: we do not want to turn the participants into exemplary cases. In order for them to show themselves sincerely and thus reflect on stage the state of perplexity generated by identity formation, the participants cannot be victims on stage. We must be very careful not to fall into a pornographic use of their privacy. The line is fragile, but as soon as it is crossed, and not even a hint of condescension slips onto the stage, we have stopped staging a person, with all its complexity, and what is in front of us is a vision of the two-dimensional person, digestible, comprehensible and stereotyped according to his circumstances, his country of origin and his social class (Brncic and Tola, 2017, p. 10).*

Constanza and Albert have used various tactics while trying to avoid fetishizing the stories of the participants, many of which share similarities with Brecht's distancing techniques. For instance, they may opt for a participant to tell the story of another participant, as we see in the scene of Upa and Divad. Or, alternatively, they prompted some of the participants to tell their stories in their language with no attempt to make the script comprehensible to the spectators. Tactics like these create some distance from the literal narration of the tale.

Following Constanza's and Albert's example I also adopted my own tactics in an effort to avoid the reproduction of troublesome representations of identity in the telling of my research story. For one thing, I tried to be

transparent in how I positioned myself in the telling of each story. This positioning was guided by a stance of self-reflection which provides the necessary Brechtian distance, thus becoming a spectator of myself. Moreover, it was important for me to place emphasis on the experiences of the participants, something which is evident in how I situated them in the text. Consequently, each scene begins with a compilation of words and actions followed by my own analysis. It was also crucial for me to bring forward the original words of the participants, rather than simply providing the reader with translations of them.



## Scene VI. The skin of language and the symbolic body

[Participants: Aerdna, Constanza, Albert, Julio]

Constanza: Imaginamos un espacio que nos gustaría estar, con mucho detalle, lo realista o lo imaginario que queréis, pensad en disfrutar y saborear vuestro lugar. [Espacios de tránsito. Video fragmento, clase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 28-11-2016]

Constanza: We imagine a space that we would like to be, in great detail, how realistic or imaginary you want, to think about enjoying tasting your place. Spaces of transit. Video fragment, class with Consell de Cent, 28-11-2016]

Constanza: Rellenamos el espacio vacío del otro. [Conversaciones corporales. Fragmento de video, clase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 28-11-2016]

Constanza: We fill the empty space of the other. [Body conversations. Video fragment, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 28-11-2016]

*Constanza: Ahora caminamos por el espacio vacío con gravedad cero, como si estuviéramos en el espacio...nos movemos con máxima velocidad, súper rápido, un movimiento muy grande, nos expandimos por el espacio... de pronto paramos. Velocidad cero. Nos quedamos quietos pero todavía hay un movimiento que sale desde nosotros, muy discreto, un movimiento casi imperceptible, una palpación que surge de nuestro cuerpo. Los otros no la pueden ver pero nosotras la sentimos como una energía que quiere escapar de nuestro cuerpo y nosotras la contenemos.* [Espacios de tensión. Nota de diarios de campo, clase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 28-11-2016]

*Constanza: Now we walk through empty space with zero gravity, as if we were in space...we are going to move with maximum speed, super-fast, a very big movement, we are expanding through space... suddenly we stop. Zero speed. we stay still but there is still a movement coming out of us, very discreet, an almost imperceptible movement, a palpitation that arises from our body. Others cannot see it, but we feel it as an energy that wants to escape from our body. Nevertheless, we manage to contain it.* [Intense spaces. Field-note, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 28-11-2016]

Constanza: Nos imaginamos que la otra persona es de plastilina, yo muevo a la otra persona, pero no la muevo sólo con el fin de moverme, si no quiero crear una danza, una figura que me gustaría ver, la hago bailar. Tocamos a la otra persona, trazamos y exploramos todas las pequeñas articulaciones de su cuerpo, los dedos, los pies, los hombros. Nos imaginamos la sensación que queremos darles. Nos imaginamos cómo se siente la otra persona con nuestro toque. Escuchamos cómo responden a nuestro toque, prestamos mucha atención a cómo responden. [Esculturas sociales, fragmento de video, clase de PI(E)CE con Milà i Fontanals, 10-02-2017]

Constanza: We imagine that the other person is from plasticine, I move the other person, but I don't move her just for the aim of moving, if not I want to create a dance, a figure I would like to see, I make them dance. We touch the other person, we trace and explore all the small articulations in their body, the fingers, the feet, the shoulders. We imagine the sensation we want to give them. We imagine how the other person feels with our touch. We listen to how they respond to our touch; we pay careful attention to how they respond. [Social sculptures. Video fragment, PI(E)CE class with Milà i Fontanals, 10-02-2017]

*Constanza: Imaginad que estáis viajando por un paisaje, con un movimiento lento, como si no hubiera gravedad. Ahora vamos a mirar en qué espacio vamos viendo...y siempre caminar de una manera, que estamos en un espacio costoso, con mucho viento. De repente, nos encontramos con alguien al cual conocemos...Pues a lo mejor llegamos a una bifurcación y paramos ahí, o vamos hacia el mismo lugar. Y ahora estamos en un sitio desconocido, perdido y buscamos por dónde tengo que seguir. Me está entrando mucho miedo porque no sé por dónde tengo que seguir. ¡Miedo! Pero busco, busco, busco. Está de noche y no veo, no veo por dónde tengo que ir...Describo las sensaciones que tengo, lo que me pasa. Estaba muy seguro, pero ya no tanto. Reiniciamos el camino. Y poco a poco voy reconociendo de poquito el paisaje de ese lugar en el que yo quiero llegar. Pero quizás no es muy parecido de lo que yo esperaba. Pero hay señales que me indican que ese es el lugar. Me empiezo a poner contento, tranquilo porque estoy llegando. Imaginad el sitio que habéis llegado, de dónde venís, os acordáis de él, de las personas que hay. Y cuando lo tengáis claro, váis a describir a ese lugar. [Transitando espacios afectivos. Notas de campo, clase de PI(E)CE con Milà i Fontanals, 17-01-2017]*

*Constanza: Ella va a explicar una historia, lo que quiera, pero con el cuerpo y tú lo miras y lo explicas. Lo traduces y con mucha convicción porque tú eres traductor especial en su lengua. Nos preguntamos: ¿qué historia les voy a contar, y cómo se las voy a contar?" [Traducciones corporales. Fragmento de video, clase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 28-11-2016]*

*Julio: Muy bien, un primer ensayo. Calma y lo dices. Ahora nos estás haciendo una confesión, lo que tú dices es importante. Imagínate que hay un comité que quiere tomar decisiones para tu barrio y quiere escuchar a la gente y tú eres el representante. Cuando tú quieras, tienes algo muy importante que decirnos)*

*Constanza: Imagine that you are travelling through a landscape, with a slow movement, as if there were no gravity. Now we are going to look at what space we are seeing...and always walk in a way, that we are in a costly space, with a lot of wind. Suddenly, we meet someone we know... Well, maybe we arrive at a fork and stop there, or we go to the same place. And now we're in an unknown place, lost and we're looking for where I have to go. I'm getting really scared because I don't know where I have to go. Fear! But I'm looking, I'm looking, I'm looking. It is night and I do not see; I don't see where I have to go... I describe the sensations I have, what happens to me. I was very sure but not so much anymore. We restarted the road. And little by little I recognize the landscape of that place where I want to arrive. But maybe it is not very similar to what I expected. But there are signs that indicate to me that this is the place. I start to get happy, calm because I'm arriving. Imagine the place you have arrived, where you come from, you remember it, the people there. And when you are clear about it, you are going to describe that place. ([Transiting affective spaces. Field notes. PI(E)CE class with Milà i Fontanals, 17-01-2017]*

*Constanza: She is going to explain a story, whatever she wants but with the body and you look at it and explain it. You translate it and with a lot of conviction because you are a special translator in her language. We ask ourselves: what story am I going to tell them, and how am I going to tell them?" [Body translations. Video fragment, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 28-11-2016]*

*Julio: Very good, a first rehearsal. Now calm and say it. Now you are making a confession, what you say is important. Imagine there is a committee that wants to make decisions for your ward and wants to listen to the people and you are the representative. Whenever you want, you have something very important to say to us.*

*Julio: Dilo lentamente. Así podemos ver las imágenes que tú estás representando. Pero primero tú tienes que imaginar estas imágenes. Desde la inmovilidad, desde la respiración, las fotos no son cualquieras ¿qué son estas fotos para ti?*

*Julio: Say it slowly. So, we can see the images that you are representing. But first you have to imagine these images. From the immobility, from the breath, the photos are not just any photos - what are these photos for you?*

*Aerdna: Son fotos que han hecho mi vida una aventura.* [Cuerpos frágiles. Conversación entre Julio y Aerdna grabada en nota de campo. Clase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 06-03-2017]

*Aerdna: They are photos that have made my life an adventure.* [Fragile Bodies. Conversation between Julio and Aerdna registered on a field-note. PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 06-03-2017]

*Albert: Es como interpretar a vosotros mismos, podéis intentar mirar vuestras palabras desde la distancia. Mi idea es despertar situaciones y sensaciones. Es como un espejo en el que se reflejan cosas distintas. Nos contaminamos de la imaginación de los demás.* [Lo pedagógico en los sentidos y las sensaciones. Nota de campo, clase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 19-12-2016]

*Albert: It is like interpreting yourselves, you can try to look at your words from a distance. My idea is to awaken situations and sensations. It is like a mirror in which different things are reflected. We get infected by each other's imaginations.* [The pedagogical in the senses and sensations. Field-note, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 19-12-2016]

Although I consider that not all premises are metaphorical, I detect a level of interpretation which goes beyond imitation (contrary to the previous chapter). The meanings arising from the figures of speech are plurivocal and trigger interpretations which are not only inspired by how affects circulate but they also prompt interpretations that stimulate the ideation of one's own body and those of the others. The aesthetic experience in PI (E)CE provokes variations in the normative forms of production of subjectivity, disrupting how its meaning is produced and performed. This sets in motion alternative ways of seeing and being seen, affecting and being affected.

The final performance of PI(E)CE, *The Invisible Choreographers*, emerges through the new social conditions of international and inter-linguistic relations and pictures wider social changes in the history of European societies. The polyphonic orchestration of the narratives, performances and choreographies that have been produced during PI(E)CE presupposes the formation of a new socio-cultural consciousness and the transition to a new age characterized by diversity, fluidity, linguistic diversity. According to Bakhtin (1995) "our era is distinguished by the exceptional complexity and depth of our perception of the world" (p. 88). Those are precisely the traits that determine the evolution of PI(E)CE as a "flexible" form of dance-theatre, which searches for itself, analyzes itself and parodies the obsolete or fossilized earlier theatrical forms.

The structure of *The Invisible Choreographers* is characterized by a satirical disposition or a tendency to undermine the dominant ideologies, without resort to verbal utterances (e.g., derogatory words), merging with familiar topics or taboo issues in an iconoclastic way. Through a bold and creative use of language, choreography and image marking, *The Invisible Choreographers* expose the questioning of dominant forms or structures in the adult world, as elaborated by the participants: parents, teachers, schools, tales of the city, political and religious institutions or some of the traditional ones, men's or women's values of society, such as love, connection and intimacy.

The storyline of *The Invisible Choreographers* is not fixed and stable, it does not define permanently the images of the protagonists. So, the question "who is that?" cannot be set for them. The only questions we can pose as spectators are 'who am I?' and "who are you?" And these again sound inside a relentless and endless interior dialogue. The discourse of the protagonists and the discourse for the protagonist can only be defined through an infinite interactive relationship with oneself and with the Other (Bakhtin, 1981, 1984).

Finally, altering between the presentation of a spectacle and the encounter between diverse subjectivities, PI(E)CE is channeling artistic work into an agenda of pedagogical, social and political transformation. Sometimes this agenda may be considered minuscule and implicit, its steps being imperceptible to the public as it is manifested through small acts, such as encouraging commitment and participation. Other times the agenda seems ambitious and gains lots of attention, as it happened with the creation of a performance for the Festival *Grec* at a time where coalitions between education and art are being discouraged due to limited budgets. Either way, what remains at the heart of this project is that transformation is possible through such alliances. Nevertheless, we should pay attention for art is not transformative per se, rather it is always dependent on context and intentions (Vidiella, 2008).

I quote here some words of a text we wrote together, which shed light on how the relationship between body and language that Constanza and Albert propose serves as a powerful tool to explore the construction of identity and the dynamics that shape the formation of the group. From my perspective, the point where poetry becomes embodied movement, as in their work, invites me to rethink the discourses of body normativity.

*Sin embargo, nosotros intentamos que nuestros espectáculos hablen de la identidad como un espacio misterioso del ser que escapa a cualquiera de esas categorías. Por ello, nuestro trabajo consiste en que los viajes externos se conviertan en viajes internos. Preferimos trabajar creando paisajes asociativos, analógicos tanto a nivel de movimiento, como a nivel textual, en los que lo político, lo social o lo biográfico, aparecen de manera indirecta, velada, poniendo la imaginación como sustrato denominador común y motor de la identidad. Trabajar la imaginación desde el cuerpo y desde la palabra permite que salgan a la luz de manera lúdica los miedos, experiencias, realidades y alegrías que alimentan el inconsciente colectivo del grupo, y que exploramos durante el proceso y ponemos en escena en el espectáculo* (Brncic and Tola, 2017, p. 11).

*However, we try to make our shows speak of identity as a mysterious space of being that escapes any of those categories. Therefore, our job is that external trips become internal trips. We prefer to work creating associative, analogical landscapes both at the level of movement, and at the textual level, in which the political, the social or the biographical appear indirectly, veiled, putting the imagination as a substrate, common denominator and motor of identity. Working the imagination through the body and through the word allows the fears, experiences, realities and joys that feed the group's unconscious to come to light in a playful way, and that is something we explore during the process and put on stage* (Brncic and Tola, 2017, p. 11).

The scenes mentioned in the parts above also serve to explain a common pedagogical action in the methodology of PI(E)CE: the use of symbolic language through metaphorical statements and visual quotations applied with the intention to evoke sensations that affect the quality of touch and movement. As a result, they are creating an environment where the body becomes affected by other bodies. Returning to the work of Sara Ahmed (2004) in the emotionality of language and the use of the metaphor, the figures of speech used during PI(E)CE affect not only the emotionality of texts but also the emotionality of bodies, the way they move those bodies inspiring the performance of different emotions. The language deployed by Constanza and Albert is a

language that touches and moves the other bodies, creating figures of speech which provoke effects and affects as they circulate among bodies.

The value of poetic language in PI(E)CE makes it possible for the participants to create a sense of the lived experience that moves beyond what, in other cases, would be reached with the use of the conventional technical language in dance. The symbolic language that Constanza and Albert use in class serves to describe and promote the premises of their work and involves not only concrete physical actions but also the writing of narratives. The participants inspired by this language feel free to modify the guidelines proposed by Constanza according to their needs and potentials.

*Por otro lado, la coreografía de las palabras indica que la “estructura del significado también tiene que ver con una ordenación espacio/temporal del gesto lingüístico, que el cuerpo, portador y receptor de palabras, las habita al mismo tiempo que las contiene. Y al mismo tiempo que la habita, sale de ellas o las expulsa. Durante nuestro trabajo en el aula siempre estamos atentos a este quiasma, por hacernos eco de la poderosa metáfora merleau-pontyana: el entrelazarse de la palabra y del cuerpo, el entrecruzarse de uno y de otro sin llegar nunca a confundirse uno en otro. Palabra y cuerpo adoptan diversas distancias y llegan a ser, por breves instantes, el reverso la una del otro. El trabajo se realiza en un espacio y en un tiempo, donde palabra y cuerpo aparecen, se alejan, se aproximan y se vuelven a alejar. Se hacen sombra el uno a la otra, se iluminan. Se precisan y se vuelven ambiguos, en la niebla y en la claridad. Esta apertura nos permite a todos los participantes poder estar desde lugares distintos. Y todos los lugares se vuelven singulares e importantes para la pieza y para el grupo. Si de lo que se trata es de expresar la experiencia de las cosas, y aquí coincidiríamos con la perspectiva fenomenológica que Husserl inaugura y de la que bebe Merleau-Ponty, en un escenario que incluye una gran diversidad de perspectivas y de experiencias, nos encontramos siempre en ese lugar paradójico, en el que nada de lo que se diga o se baile podrá nunca expresar con precisión la experiencia vivida (Brcic and Tola, 2017, p. 6).*

*On the other hand, the choreography of the words indicates that the structure of meaning also has to do with a spatial/temporal arrangement of the linguistic gesture, that the body, carrier and receiver of words, inhabits them at the same time as it contains them. And at the same time that it inhabits them, it also expels them. During our work in the classroom we are always attentive to this chiasm, to echo the powerful Merleau-Pontyana metaphor: the intertwining of the word and the body, the intertwining of one and the other without ever becoming confused with each other. Word and body take on different distances and become, for brief moments, the reverse of each other. The work is carried out in a space and time, where word and body appear, move away, approach and move away again. They shadow each other, they illuminate each other. They are precise and ambiguous, in the fog and in the clarity. This openness allows all participants to be in different places “. And all the places become singular and important for the piece and for the group. If it is a question of expressing the experience of things, and here we would coincide with the phenomenological perspective that Husserl inaugurates and from which Merleau-Ponty drinks, on a stage that includes a great diversity of perspectives and experiences, we are always in that paradoxical place, in which nothing that is said or danced can ever express with precision the lived experience (Brcic and Tola, 2017, p. 6).*

From my point of view, the relationship between bodies and words that Constanza and Albert establish is a form of performative writing. This can be seen not only in their use of language during the project but also in the way they created and staged the final performance based on the writings and the choreographies of the participants. Their use of language reminds me of Judit Vidiella’s (2014) explorations of “performative writing” (Pollock, 1998). Performative writing can be captured as a disobedient and disruptive form of speech which resists typical and traditional standards of communicating. Founded on the premises of critical thinking and reflexivity it emboldens the retelling of an experience through a process of continuous deconstruction and

recomposition (Pollock, 1998). This procedure establishes a certain distance with the significant lived experience which, in turn, enables the junction of personal and collective readings. In other words, it contrasts and composes individual and collective versions of the lived experience molding them into a new synthesis which transforms the perceptions that each one has of oneself and of the world (Vidiella, 2008, 2014). Merging performative writing (Pollock, 1998) particularly as it is analyzed in Vidiella's work (2014) and Judith Butler's (1997) *Excitable Speech* I suggest that speech and methodology of Constanza and Albert in PI(E)CE are:

a) "Evocative" (Vidiella, 2014, p. 20), that is, nourished by the senses and emotions; it establishes a relationship based on risk and experimentation instead of "causality" (Vidiella, 2014, p. 20); It is a language that moves the participants to write, perform and narrate affective landscapes. They recognize and apply the wild force of what has not been said but can still be touched, the power of the invisible. Therefore, the writing process is nurtured by imagination, turning their creations into symbolic landscapes, lightly stroked by magic realism.

b) Fragmentary and fragmented, in the sense that they reveal events, while also reaching a depth in their reflections (Vidiella, 2014); exposing with care and respect the fragility of the participants' history, identity and culture, keeping some of their angles in the obscure in order to respect the boundaries set by intimate encounters; they **discreetly plant seeds of resistance** which interrupt dominant discourses and **provoke discontinuities in linear (and deterministic) narratives of culture and subjectivity**

c) Unstable, confusing or "nervous" (Vidiella, 2014) and "excitable" (Butler, 1997) in the sense that "it crosses diverse histories, theories, texts and practices" (Vidiella, 2014, p. 20). They experiment with repetition, difference and re-encounters. They recognize how past contacts and histories have shaped the bodies of the participants, but they also **insinuate the (dis)orientations and the contradictions of the participants**. Although this type of language, writing and methodology is nervous it still reminds me of Sedgwick's (2003) reparative writing (which is supposedly not a neurotic writing) in the way that **it is not searching for fixed meanings and rigid conclusions**. Instead it recognizes the countless possible versions of truths and subjective realities and how they unfold under constant questioning. It is, therefore, fluid and provisional.

## Scene VII. Choreographing identities in PI(E)CE

[Participants: Constanza and Albert]

*Así, durante las sesiones de trabajo, intentamos proponer un espacio en el que gesto corporal y gesto lingüístico nazcan de la experiencia vivida por los participantes sin que haya una jerarquía entre palabra y movimiento del cuerpo* (Brncic, Tola and Giannoutsou, 2017, p. 4)

*Thus, during the working sessions, we try to propose a space in which corporal gesture and linguistic gesture are born from the experience lived by the participants without there being a hierarchy between word and movement of the body* (Brncic, Tola and Giannoutsou, 2017, p. 4)

*Todas las formas en que enfocamos el trabajo, desde el desarrollo de acciones que evocan lo cotidiano, a la exploración de la percepción del otro en su ausencia y en su presencia, pasando por la escritura de los recuerdos, de los sueños, de los espacios que deseamos o de los que venimos, hasta la investigación sobre la gestualidad, el movimiento y las tensiones corporales, son modos de abordar el problema del aprendizaje, de la construcción de la identidad y de la subjetividad indirectamente y siempre en retirada. Al final, lo que queda es la pieza que estrenamos en el teatro, que como el rastro de la bestia, al verla y al recordarla, nos hace temblar* (Brncic and Tola, 2017, p. 8).

*All the ways in which we approach our work, from the development of actions that evoke the everyday, to the exploration of the perception of others in their absence and presence, through the writing of memories, dreams, the spaces we desire or those we come from, to research into gestures, movement and bodily tensions, are ways of tackling the problem of learning, the construction of identity and subjectivity indirectly and always in retreat. In the end, what remains is the piece we premiered in the theatre, which, like the trace of the beast, when we see it and remember it, makes us tremble* (Brncic and Tola, 2017, p. 8).

*Todo el proceso de creación es una elaboración. Y la elaboración pone en marcha los distintos grados de distanciamiento necesarios para poder sacar fuera de nosotros mismos algo que pueda ser mirado y compartido con los otros, creando un espacio intersubjetivo, un entre en el que se manifiesta el sentido* (Brncic, Tola and Giannoutsou, 2017, p. 4).

*The whole process of creation is an elaboration. And the elaboration sets in motion the different degrees of distancing necessary to be able to take out of ourselves something that can be looked at and shared with others, creating an intersubjective space, an between in which the sense is manifested* (Brncic, Tola and Giannoutsou, 2017, p. 4).

The structure of PI(E)CE is not predetermined and does not respond to a sequence of actions ordered rationally or logically, but rather it is nourished by the different bodies that participate in it through the research of their gestures and bodily tensions as well as their memories, dreams and desires. To speak of a fixed structure in the workshop is to deny one of its most important characteristics, the improvisation and spontaneity that appear as the production of possibilities. In that sense the dramaturgy of the body and the choreography of the words that Constanza and Albert propose reminds me of other aesthetic-pedagogical experiences such as contact improvisation of Steve Paxton, Butoh dance and the improvisation work based on sensory actions of Ligya Clark. Improvisation in PI(E)CE is a premise for creativity manifested in the embodied narratives of the students which include spontaneous improvisations, choreographies, performances and narratives.

Recognizing the importance of improvisation as a key dimension of PI(E)CE, I do not dare to propose a categorization of its structure and activities. Something like this would deprive the practices found in PI(E)CE from their fluid character, their element of wonder and surprise. Instead of categorizing, I rather suggest that

the pedagogical actions proposed in PI(E)CE are based on the premise of tending to the body as a whole: they are activities that simultaneously cater to the physical body in order to warm it up and refine it, elevate its symbolic dimension revealing affects and desires and put identity and alterity into negotiation by composing a collective and diverse body.

The following compilation of photos shows such activities which although involve concrete physical actions (rotating the joints of the hand, relaxing the torso, stretch the muscles of legs and arms, move through space), they are not destined for a mechanical training of the body. Instead they involve looking at, listening to and moving with each other. Thus, something which under other circumstances would function as part of a technical repertoire, in this case is transformed by the action of paying attention to and recognizing one's own body as well as the others. This results from the act of touching and being touched, moving and being moved, and therefore affecting and being affected. Creativity here depends on the presence of each other. Being able to pay attention to another person requires the ability to listen and therefore, to form part of a relationship based on interaction and communication, a mutual exchange.



Figure 14. *Improvised encounters and points of contact in PI(E)CE.*



Before starting the body contact work, Constanza, Albert, and occasionally Julio, cater to create a safe and trusting environment that contains and recognizes the body of each of the participants. The participation of the students and their creations would not be possible without creating this welcoming environment. The metaphorical statements (that I have explored in the previous section and which are used in the project to frame the pedagogical actions) on one hand work as a means that fires imagination and inspires creation through the use of poetic language. On the other hand, this very poetic language opens spaces for non-normative and embodied interpretations of what the artists propose to the participants. In addition, in most of the actions Constanza and Albert participate in the activities and integrate themselves into them proposing a relationship of creation and inventive action guided mostly by the participants.

This makes space for an unfolding of different relationships all of which arise from experiments and improvisations between the bodies. The constant dialogical relation between the participants and with them are creative inputs that Constanza and Albert use in order to propose further pedagogical actions that indulge the needs and the desires of participants. The creation of those joint micro-choreographies is the result of the incorporation of various elements that appeared in class. Constanza and Albert build the class and the final performance (*The Invisible Choreographers*) from what happens during PI(E)CE, relying on the relationships, dialogues and affects that are shared among the participants, as well as on the recognition of the diverse bodies that join the project. In other words, Constanza, Albert and Julio are attentive to the relations that ensue during the project and on that basis, they develop the work in their class. Their methodology is based on improvisation and makes for “a pedagogy of the event”, creating with what is there, from what emerges (Atkinson, 2014). I remember a moment where **two of the students created a performance where gender roles were subverted**. The story goes as follows:

*The last act represents a typical familiar situation at home. The mother of the family is in the living room. Her daughter and son ask her for money. She decides to give money only to the daughter and nothing to the boy. Meanwhile, the father is in the kitchen cooking and cleaning. Once he finishes the chores, he asks his wife if he can rest, but she tells him he has more household chores to do and she hits him. The father says: “no it’s ok, I finished everything”. At this point Ymeraj who plays the father, implies that the story is finished. Airam, who plays the mother, shouts at him: “No, you have to explode, you have to make a boom, you didn’t explode”. Ymeraj replies to her with complete calmness: “A ok, I want to divorce you”. We were amazed by how calm Ymeraj was, to the point of being indifferent. Constanza commented that Ymeraj and Ainash were playing their roles with a complete naturalness and calmness because there was no shock for them. Ainash was hitting Ymeraj and he couldn’t care less because he knew it was a game, that there were no real consequences. Then she went on saying that he needed a shock and she made a gesture of pushing someone, she stumps her feet and raises her hand in defense, all of which could have been possible reactions of Ymeraj in shock. Leaving the class and reflecting on the scenes Constanza thinks to take the thread from those stories and propose moments of shock and explosion. Her aim is not to interfere but pay attention to what will emerge, to the invisible that will become visible. [Performances of Gender. Field-note, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 14-11-2016]*

Although it is very interesting to explore how the students constructed the scene and what their decisions and reactions might tell us about their perceptions of gender roles, it is not the aim of this part but an issue I will address in the following chapters. Instead I want to talk about how Constanza and Albert used this scene in order to reflect on the nature of the activities they should propose in the following classes.

*We were amazed by how calm Ymerek was, to the point of being indifferent. Constanza commented that Ymerek and Ainash were playing their roles with a complete naturality, a calmness because there was no shock for them. Ainash was hitting Ymerek and he couldn't care less because he knew it was a game, that there were no real consequences. Then she went on saying that he needed a shock and she made a gesture of pushing someone, she stumps her feet and raises her hand in defense, all of which could have been possible reactions of an Ymerek in shock.* [Performances of Gender. Field-note, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 14-11-2016]

**Therefore, the creations of the protagonists in PI(E)CE are a kind of poetry with an underground existence. Disowned by hegemonic public culture,** this poetry gives meaning to everyday acts of resistance in educational and cultural spaces, practices of intuition, sensation and affect, acts of representation of the self and the Other. In the end, poetry that (re)makes sense of the organization of the world. But this poetry would not come into realization if it were not for the particularity of the attachments formed in the spaces of PI(E)CE which were considered safe enough for the participants so that they could move safely through them and question imaginaries of national and transnational identity.







## A/ RESEARCH ACROSS THE SPAN OF TIME

### Contacts and encounters

Around June 2015, after passing my first early supervising committee, I started looking for a school where I could carry out my research. At that point my research was differently planned compared to the form it ended up taking. Back then, I had not considered conducting a research weaved into another educational project. Rather, I wanted to design my own educational project which would function as the basis of my research. Interested in holding my fieldwork in Greece, I set out to look for a Greek school which would receive and embrace my project. Nevertheless, the bureaucracy involved on one part from the educational system and the amount of permissions it required, and on the other hand the reluctance of the schools I applied to in allowing me to carry out an ethnographic research, discouraged me from moving on with my initial plan.

Communicating this problem to my supervisor, Montse Rifà-Valls, I started searching for ways to implement my research project at a school in Barcelona. At that point, I was trying to find an educational centre which would serve as a point of contact between me as a researcher and the community I would research; and facilitate the process of reflecting on my research questions. During this stage of mapping possible schools and collaborations, Montse suggested talking with Constanza Brncic, an artist and choreographer, whose work with immigrant youth had been exposed the previous year in Arts Santa Monica<sup>1</sup>.

My first mail to Constanza was a short description of my research interests and an invitation to meet and search if there was ground for any kind of collaboration. We met with each other mid-September 2016, early in the morning, to have a cup of coffee close to the place she was giving classes of butoh. We talked about our projects, our artistic and philosophical interests. She was also doing her PhD in Philosophy with a special interest in Phenomenology and we kept on talking for a long time. We decided to meet again to talk about the possibility of my participation in her project. During the following days I sent to Constanza a complex text of my research project accompanied by a document which explained my intentions, what I offered to the project and what I needed in order to carry out my work. On the 31<sup>st</sup> of October I had my first meeting with the whole team and Constanza's partners: Albert, the dramaturgist of the project and Julio, the owner of Tantarantana. I felt embraced and welcomed and I instantly felt part of the team.

*Constanza invited me in an encounter with the other members of PI(E)CE, Julio and Albert at the theatre of Tantarantana. On my way there I could not stop but feeling the rush of the first contact, wondering how they would feel towards me, whether I would get involved in the project. Arriving there all my doubts are dissolved. I feel that Julio and Albert are approaching me with genuine interest, asking me about my work, my research, what brought me to Barcelona. We start talking about the elections in the USA, global and micro politics and their relationship. Gradually the conversation shifts to the situation in Spain and Barcelona, the impact that pedagogical processes have on refugees and the necessity of cultural and artistic projects and the encounters between artists, teachers and students. Then we move on to logistics, issues of administration, such as the number of classes, the way students will participate, the relationship with the teachers and some procedural problems that seem to linger. I don't quite grasp all of it, but even the fact that they choose to talk about these*

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<sup>1</sup>link of the exhibition in: [http://artssantamonica.gencat.cat/en/detall/Inauguracio-Colbacat\\_-00001](http://artssantamonica.gencat.cat/en/detall/Inauguracio-Colbacat_-00001) and video: in [https://www.youtube.com/watch?list=PLORP9untqCN8rL\\_ME7W05xL\\_sAptjDSIX&v=81ULWSMIKtw&feature=emb\\_logo](https://www.youtube.com/watch?list=PLORP9untqCN8rL_ME7W05xL_sAptjDSIX&v=81ULWSMIKtw&feature=emb_logo)

*issues in my presence, if nothing else makes me feel warm and welcomed. I can't avoid but interpret it as an intention of implicating me and a demonstration of trust.* [First encounter with PI(E)CE. Fragment from field diary, Tantarantana Theatre, 31-10-2016]

Constanza first created PI(E)CE<sup>2</sup> (Projecte Internacional de Creació Escénica) in 2011 with the collaboration of playwright Albert Tola. PI(E)CE was produced by the Theatre of Tantarantana<sup>3</sup> and its very first edition consisted of a workshop of scenic creation which involved young people residing in the wider neighbourhood of Raval, while it was held outside the school schedule. The following year the collaboration became more extensive through the creation of a partnership between public high schools of the neighbourhood and the incorporation of elder residents through the assistance of Arrels Foundation –an entity for the social re-integration of homeless people in Barcelona– and Tot Raval. This extension resulted in PI(E)CE taking place within the school space and time and prompted a co-operation with the educators of the public institutions.

The beginning of the collaboration between Centro de Cultura Contemporáneo de Barcelona (CCCB) and Museo de Arte Contemporáneo de Barcelona (MACBA) for the implementation of project Habitación 1418<sup>4</sup> during 2014-2016 marked the expansion of the alliances between PI(E)CE and city agents with large impact at a wider geopolitical level. This partnership gave birth to the creation of a third assemblage with a heteroclitic composition: youngsters making use of the installations of Habitación 1428, school students participating in PI(E)CE, elder and other residents of the city of Barcelona. These contacts extended and diversified the participant community whereas they put into motion a process of mutual retroalimantation and growth which added layers of complexity to the work of PI(E)CE. The sociocultural, affective and experimental space produced by PI(E)CE expanded and contributed to the creation of more spaces or the discovery of already existent spaces in the neighbourhood by a variety of people who did not know they could have access to them. In the words of Constanza:

*Constanza: In these encounters, the young people from the schools and from the hearts discover a space that they did not know and that is in their own neighborhood, and this becomes a good opportunity for them to make it their own. It is beautiful, because if you think about it, beneath it lays a discovery of our common landscapes which pulsates this process of creation. And it is a precious in how these people, who are so different with each other create new images of the city we all live. And you know, sometimes I hear that we should give voice to people. This line of thought makes me angry. It makes me angry and uncomfortable because it doesn't acknowledge that people already have a voice, they are not waiting for you to give it to them. And who are you to give to them their own voice? It seems to me there is a degree of arrogance in this. You see, you can create spaces where people can express their voice or give them the tools to build their own spaces. With this work the obvious, which can be banal but also so unappreciated and beautiful and it's that students, children, teenagers they think critically, and create critically and take responsibility, they listen, they reflect on the world.* [Informal conversation with Constanza, after PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 14-11-2016]

In Constanza's words and the ways PI(E)CE is materialized I recognize a commitment with challenging the stereotypes imposed on people who do not fit into the hegemonic narratives. It is this ethical commitment and

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<sup>2</sup><https://constanzabrncic.net/piece-proyecte-intergeneracional-de-creacio-escenica/>

<sup>3</sup><http://tantarantana.com/>

<sup>4</sup><https://www.cccb.org/es/actividades/ficha/habitacio-1418/220136>

the desire to establish meaningful and expansive collaborations embedded in the work of PI(E)CE that motivated me to team up with them. Getting to know Constanza's work stroke my curiosity and I decided to write to her independently of whether we were going to collaborate or not.

The next step was to visit the schools where PI(E)CE was taking place. There, I assisted two meetings where I got to know the teachers who were collaborating at the time with PI(E)CE, Miguel and Eugenia. I presented myself and explained my research project. After the meetings, Constanza introduced me to the headmasters of the school where I also formally presented my intentions. Those first encounters sealed the process of negotiation established with Constanza, which generated the recognition of future relations to vehicle the field work. The agreement became a contract of mutual collaboration between the researcher and the PI(E)CE project. They also familiarized me with the social, cultural and political context of the school settings and helped me negotiate the ways in which I would navigate the project. During those first contacts the teachers as well as the headmasters provided me with useful information about how they perceived the school and about struggles between the educational communities and common conceptions following the students, something which was extremely valuable for contextualizing the research. Thus, I had the pleasure and the possibility of carrying out the study in two high schools located in a neighbourhood which was characterized by immense heterogeneity.



Chart 19. *Spaces and places of encounter in PI(E)CE.*

Both of the schools are located in the centre of Barcelona, situated in the boundaries of two proximate neighbourhoods: Raval and Poble Sec; With an increased population of mainly families that migrated from North Africa, Central and Latin America and South Asia, many students from diverse backgrounds had been attending the schools in those areas. This setting, according to Miguel, created a context where schools in the neighbourhood had to struggle with increased racism, discrimination and aggressiveness. Including some of the objectives of the schools, as the headmasters described, were to tackle racism and make their schools more inclusive. Artistic projects and workshops were an initiative to address precisely this issue facing two directions. First, by incorporating in their official curriculum workshops and art projects they hoped that they would make their schools more attractive to Spanish families who showed the tendency to inscribe their children in schools of other zones with a lower percentage of migrant students. Apart from that, they argued that they had observed that the only way to keep students of lower social class at school and reduce the dropout rates was by including activities which enthused students.



My initial perceptions were demonstrating that the field work would be loaded with tensions among theories, ideas and insights, both on behalf of the researcher and of those being researched. Among the possible approaches to the field, the one that felt more ethical to me was an orientation based on making my methods and techniques of inquiry visible. Nevertheless, while these exchanges configured my theoretical and methodological movements, I never explicitly discussed my theoretical framework, methodology and analysis. However, these were reflected in the ways I navigated the landscapes of PI(E)CE and the decisions I took. Moving through the field creating apertures of my preoccupations and insights as a researcher I framed the social realm as a coarse territory, abundant in ambiguities, complexities, knots and tensions between the researcher and the participants as they interfere dynamically in its construction and interpretation.

Therefore, one of the main characteristics that have guided and shaped this research is that it is not a standalone project but rather its theoretical and methodological construction is interwoven with the collaborative PI(E)CE staging the relationship between pedagogy and arts through this collaboration. It suggests a contribution to a pedagogical, artistic and community project that existed before this research, carried out by a consolidated team of artists, teachers, schools, centres and several youth groups. This is a fundamental element which affected my own orientations and positioning within an educational project which was never my own, though I was a member. My placement as a collaborator interrupts the legendary tale of a lonesome and detached ethnographer and locates this research within a multiplicity of relations, produced within a strikingly variant network of actors, contacts and encounters. This moving composition challenges and disrupts deep rooted concepts, such as the researcher's exotic gaze and the myth of the individuality of that gaze.

Consequently, another fundamental implication of this partnership is that the perspectives of the participants of PI(E)CE have soaked and drenched these pages. Working in a collaborative environment implied discussing, talking, exchanging views and ideas. To a great extent, these exchanges have pushed this thesis into a certain orientation and shaped it with a particular feel and texture. Still, having the space and opportunity to collaborate with PI(E)CE enabled me to experiment with various positions and negotiate multiple and differing interpretations. All the above mentioned changed what I anticipated for myself in the beginning of my research journey. This is why in my writing this dissertation I move between the use of first person in singular and plural, an act that a) points to fuzzy and messy movements between myself and the communities participating in PI(E)CE; and, b) illustrates the webs of relations and overlaps within and throughout the research and PI(E)CE. Even the use of "we" includes various positions of myself within it: a researcher in PI(E)CE, as a student, learner and participant, as a co-educator.

For all these reasons, it only made sense to me to frame this research in a form which could illustrate its adjoining or separate movements. Adopting a linear narration would fail to depict the movements of the research, the divergence of the relations, the effects of the encounters. This dissertation is written then in such a way that makes the variant hues and nuances of the same theme visible: indocile pedagogy. Transiting from affect to mobility, and from there to memory and imagination, it weaves these elements as core points of contact. Each one of these three parts overlaps with the other, but they can also be explored separately. They are separate but not separable: there is affect in movement and movement in affect; imagination is moved by previous contacts and emotions and can put into motion new encounters. This transforms the act of reading into a movement, and positions understanding and creating new knowledge into a continuum, instead of a line.

## Navigating the realm

No matter how much I had read about methodology, nothing had prepared me for the complex reality of fieldwork. Charged with multiple meanings, abundant in affective movements, traced and shaped by subjective flows, I struggled to move within, out and around as I continuously repositioned myself: a researcher, a teacher, a student, an immigrant woman. Invisible dualities, hidden oppositions, which lurked in the depths of my theoretical background prompting me to move in imperceptible ways, finally emerged and revealed unresolved tensions between “I” and “them”; “those who know” and “those who must be taught”.

While fieldwork pulled these dualities in my thought and practice onto the surface, my contradictions emerged in the form of dilemmas: I would either succumb to what I already knew or redefine myself, my roles and orientations as part of a mutual and collaborative process charged with meanings and knowledge to be shared. This implied rethinking the strategies I adopted in research and paying attention to the subtle contrast between the observable and the imperceptible, taking on the challenge of creating dialogical spaces with the members of the research and reconsidering how to move around them.

The seminar of *PerFORMARNOS: aproximacions a la recerca basada en la performance* imparted by Judit Vidiella on the 23<sup>rd</sup> of March of 2017 in Universitat Autònoma de Barcelona became a turning point in the course I had followed up to that moment and provided me with valuable insight in reflecting on and reconstructing my research tools and techniques. In that seminar Judit Vidiella introduced two books that initiated a change of perception. The first one was *Syllabus: Notes from an Accidental Professor*, an illustrated field guide to keeping a visual diary by Lynda Barry; and *Unflattening*, a dissertation in the form of graphic novel by Nick Sousanis.

The multimodal treatment of experiences in Lynda Barry’s and Nick Sousanis’ books created an imaginary full of encounters and possible connections between drawing, perceiving and experiencing. By showing me ways of using simple things such as a pen, some paper, and my body as exploration apparatus, they made me realize that living, sensing, thinking, drawing and writing, were not separate and exclusive processes; that the use of images was not deprived of rigor. Ultimately, I came to see that by establishing an interaction between image and words, I was able to capture and frame my research experiences with more rigor, wit and insight.

WHEN TAKEN TOGETHER, AS BAKHTIN OBSERVED, THESE KALEIDOSCOPIC VIEWS OPEN "OUR OWN MONOLITHIC AND CLOSED WORLD" TO "THE GREAT WORLD OF ONE'S OWN PLUS 'THE OTHERS'."

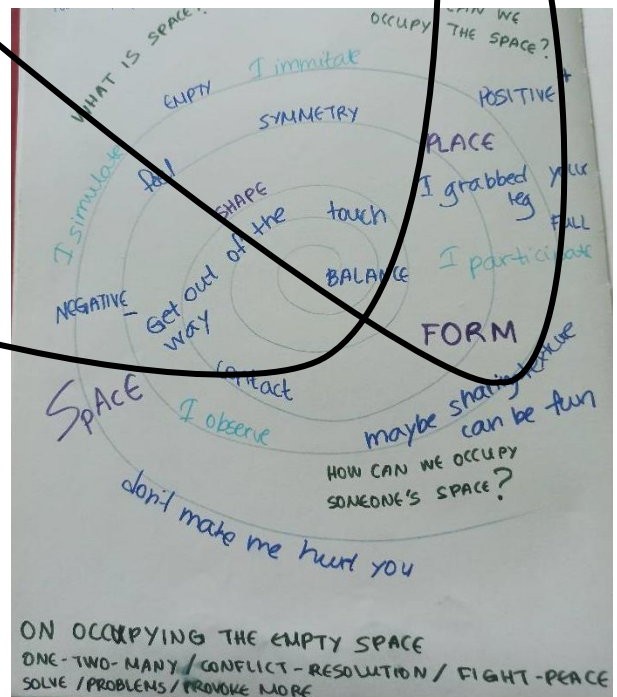
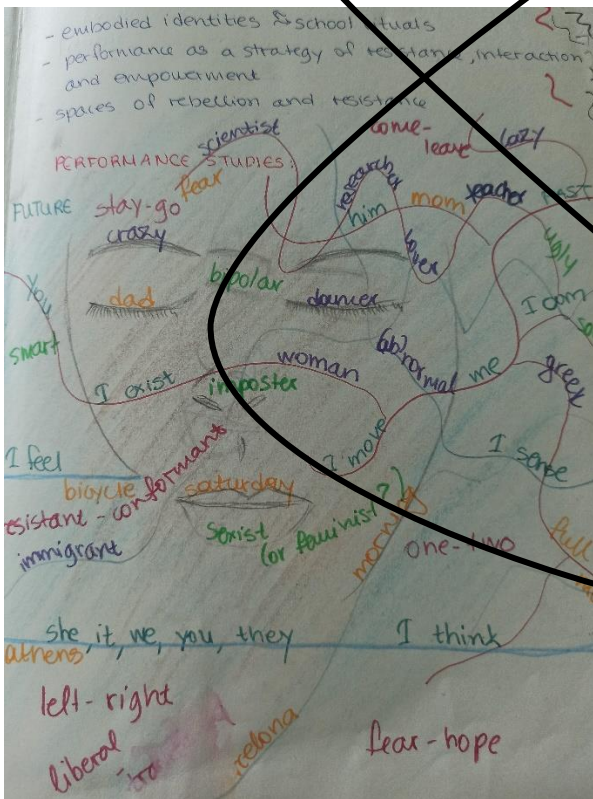
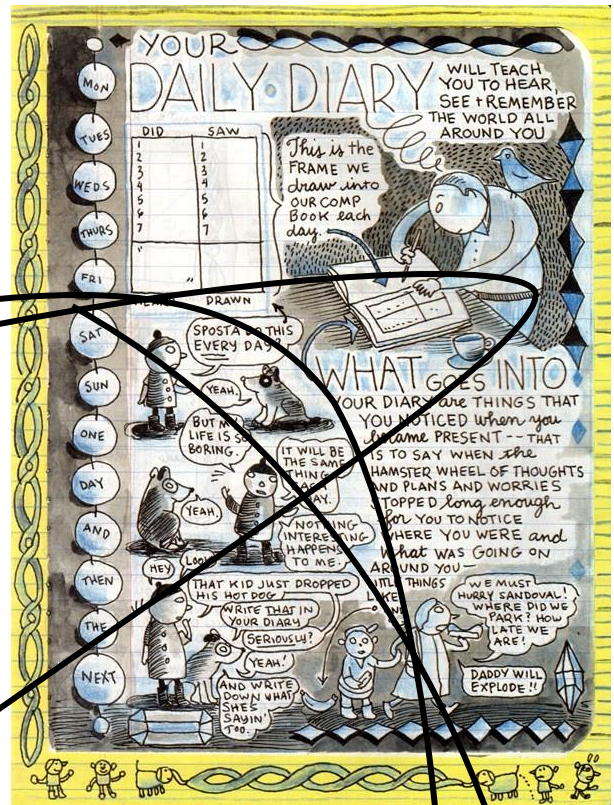
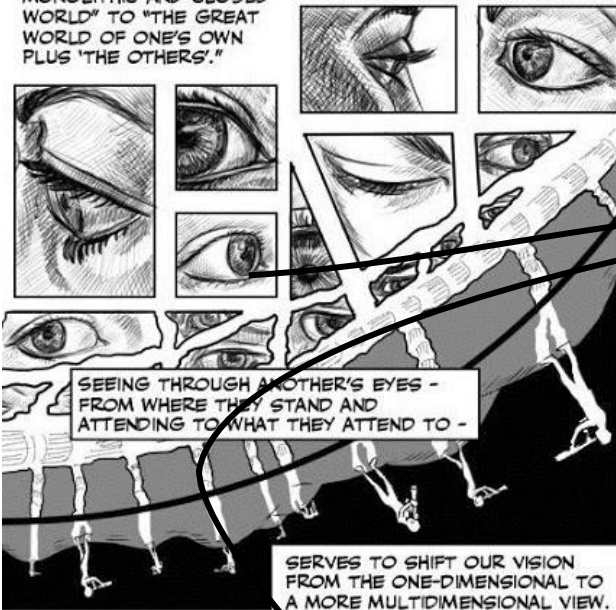


Chart 20. Fonts of inspiration.

## Mapping my transits

Research has become a story of its own, my research tale, a biography permeated by scenes and sceneries composed in moments. This section synthesizes the moments of my research, from the beginning until its end, into phases, in an effort to be transparent about my movements across the research territory. The transit from one phase towards the other was not linear. Sometimes, the process involved a back and forth movement, while at other times I simultaneously navigated multiple phases, something which resulted in them overlapping.

**I. The doubtful moment.** Searching for questions, aims, and future contributions. This moment was the point that set my research journey into motion, began with my inscription in the doctorate and culminated in the presentation of my research project as part of an internal debate which resulted in decisions that made personal sense.

**II. The possible encounter.** The moments of meeting with Constanza, the team of PI(E)CE and my first encounters with the educational institutions, that I have already described, resumed in entering the field, adapting to its reality, adjusting to its temporariness and negotiating my positions.

**III. Wander and (dis)orientation.** Navigating the field, reconsidering and reconstructing my orientations, getting lost in research and finding wonder. This moment marked the beginning of what I call “flirting with data”, an experimentation and exploration of different tactics of coding and narrative creation composed of six coding movements / tactics: 1) encountering; 2) scattering; 3) assembling; 4) seeing; 5) oscillating; and, 6) finding wonder. This phase was distinguished by outbursts of enthusiasm and eagerness followed by periods of disappointment and discouragement which then gave their place to insightful moments. Towards the end of this phase and while I was still immersed in the process of collecting fieldwork moments and experiences, I started trying to make sense of them. This detail reveals that coding and analysis are not necessarily separate and exclusive processes, instead they may often nourish and overlap with each other.

**IV. Memory, imagination and holding to the past.** The two years that followed the completions of my fieldwork, I have been trying to make sense of what happened and keep a focus on the aspects that framed my research. This stage is also characterized by moments where a gaze backwards either filled me with doubt or enthused me by shedding light on new angles. This stage also brings the process of “flirting with data” to its end and centers on efforts of making sense out of the research events. It displays a shift in my experience analysis from an interpretative approach to plugging-in (which I call rescenefying). While it involves, to a wide extent, processes of remembering and re-imagining, this phase is ultimately characterized by the difficulty of letting go off the project and what it meant to me.

**V. Detachment and mourning.** This moment includes my gradual withdrawal. It pervades the material, symbolic and affective space of research, stretching out to the abandoning of its physical spaces; the abatement of my bonds with the participants and my emotional closure with the project. It took place in three phases. The first phase was accomplished with the final performance of *The Invisible Choreographers* followed by the assembly and the end of school year. The second phase was initiated the following year by a return to PI(E)CE to participate in its following version denouncing my role as a researcher in it. The third and last phase was materialized by moving back to Greece. The mourning in this sense is synonymous of my emotions accompanying these phases of withdrawal. I had not been aware of the intensity of time and energy that the research had been giving me until I stopped moving into its stages.



Figure 15. *Points in my research timeline.*

## B/ “A DRAMATURGY OF THE BODY AND A CHOREOGRAPHY OF WORDS” II: RESEARCH AS MOVEMENT

Through this thesis there have been several talks about bodies and words, how they move towards and touch each other, the tensions traced in what they imagine and remember, the emotions that shape bodily surfaces and horizons. This relationship is materialized in Brncic and Tola’s (2017) methodology throughout PI(E)CE, which has been defined as “A dramaturgy of the bodies and a choreography of words”. In this chapter I am referring to their methodology as a research framework, which I reconstructed according to what Patti Lather (2007) defines as “unthinkable methodologies”. That is the use of “insider’s methodologies” (Hamzeh, 2011) which arise from the collaboration of the participants, shedding light on how they negotiate their diverse and liquid identities, in the form of affect, performance and movement.

This chapter, therefore, weaves together the process and results of my inquiry as they are traced in and through my engagement with these “unthinkable methodologies” and incorporates them in an imaginary where bodies have a dramaturgical force and words possess choreographic power. In other words, the “dramaturgy of the bodies and the choreography of words” that Brncic and Tola (2017) propose, apart from forming a pedagogical methodology, have also inspired me in composing a more articulate methodological and epistemological approach which incorporates affect in / as methodology, phenomenology and performance ethnography while it also moves them towards other directions. In this sense, affect in / as methodology, phenomenology and performance ethnography consists of contingent research terrains which at certain points overlap forming a methodology based on “A dramaturgy of the bodies and a choreography of words”.

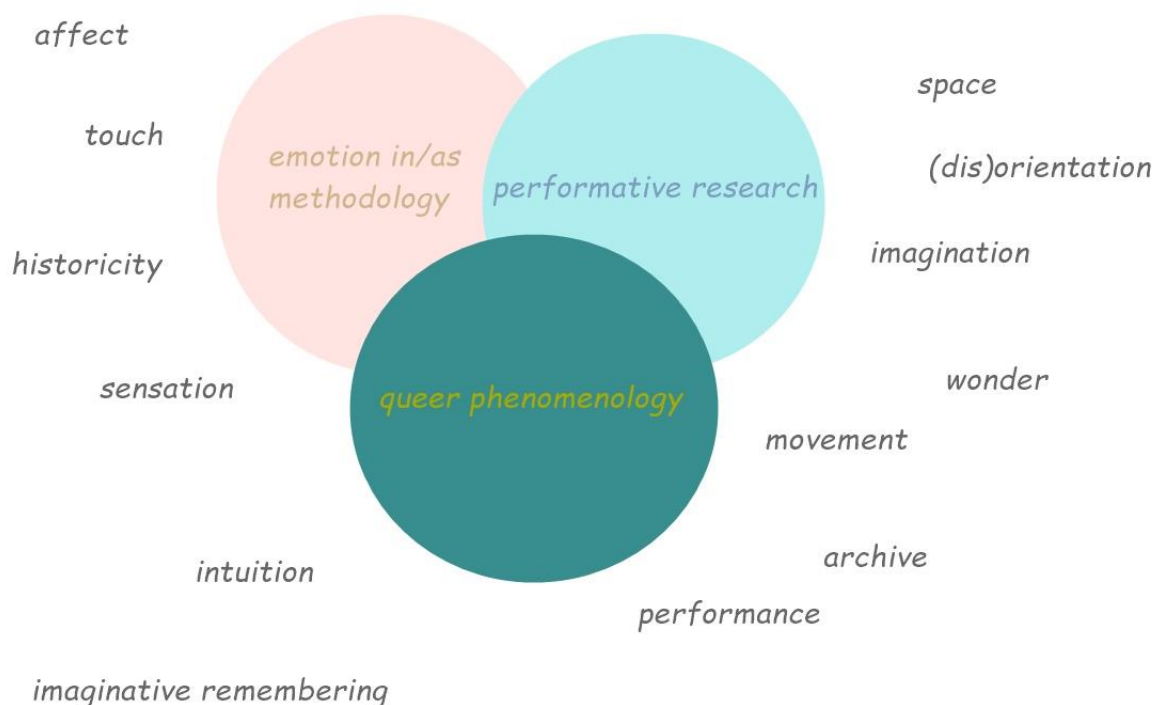


Chart 21. “A dramaturgy of the bodies and a choreography of words” as methodology.

## A. The politics of emotion in / as methodology

According to Patti Lather's (2013, 2017) mappings of qualitative research's orientations, the initial movement of qualitative methodologies -what she names as Qual 1.0- revolve around traditional interpretivism, permeated by scientific objectivism, where the subjects are perceived to have a real, true voice, reached by dense fieldwork descriptions. The wave of qualitative research -Qual 2.0- that followed, acknowledged reality as a choice among a repertoire of multiple interpretations which leads to the production of "messy texts" through critical reflexivity. While this movement approached questions of empowerment in research, it still circulated within a conventional and fixed territory shaped by research manuals and guides which instructed how to perform research.

While Qual 2.0 still lingered around questions of speech, discourse, production of reality and subjects, Qual 3.0 emerged unfolding, expanding and transforming these notions into questions of validity and experience through postmodern ideas, inspired by feminist epistemologies, theories of class struggle and studies of race and ethnicity among others. Nevertheless, Qual 3.0 soon reached a halt and has only recently re-emerged (Lather, 2013)

This stallment in Qual 3.0 explains the rare discussion on the role of emotions in methodology in most academic circles (Lather, 2013). This happens because in positivist academic circles embodied and emotive ways of researching are discarded as invalid forming since they offer knowledge and understanding that cannot be "empirically tested, or supported with proof" (Navaro Yashin, 2014). Since affective ways of knowing, analyzing and understanding have been neglected and tossed in the margins (Navaro Yashin, 2014; Seremetakis, 1996a, 1996b, 2018; Lather, 2013; 2017), affect has recently re-emerged as what may complete the gap in our research practices, for those of us who have been unsatisfied with conventional methodologies (Navaro Yashin, 2014; Lather, 2007 2013, 2017; MacLure, 2011, 2013a).

However, defining and establishing affect in / as methodology and explore its outcome comes with certain questions. I believe we should be cautious how we use it. Instead of looking for emotion to provide us with all answers and fill insufficiency in previous movements of research, emotion should be used in order to explore with curiosity questions and repertoires of interpretation. Also, considering that emotion is ephemeral, transitory and fluid, the use of handbooks that try to systematize its intangible and invisible nature risks its reduction to a measurable and controllable entity.

Probably, these are the reasons that affect in / as methodology is a controversial subject in the post qualitative circles that do take it into consideration (Mehrabi, 2018; Navaro Yashin, 2014; Lather, 2007 2013, 2017). For example, Yael Navaro Yashin and Heather Love in their conversation in the ICI Berlin Institution for Cultural Change entitled: *Leftover: Affect in / as Methodology*<sup>5</sup> are posing questions on the use of words such as data, evidence and empirical analysis. Meanwhile, Britta Timm Knusden and Carsten Stage (2015) have constructed a whole anthology gathering contributions which map the way of performing "grounded affect research" (p. 1). In their own words:

We define an affective method as an innovative strategy for (1) asking research questions and formulating research agendas relating to affective processes, for (2) collecting or producing embodied

<sup>5</sup> <https://www.ici-berlin.org/events/leftover-discussion/>

data and for (3) making sense of this data in order to produce academic knowledge. The aim of this edited collection is therefore not to challenge or deconstruct established methodological categories (e.g., research questions, data production and data analysis), but rather to begin experimenting with how these categories can be used and reinterpreted in inventive ways in order to engage with the immaterial and affective processes of social life (Navaro Yashin and Heather Love, 2015, p. 1).

Although I appreciate how the connection of affect in / as methodology and empirical studies in the work of Knusden and Stage (2015) recognizes the role of the corporeal, the emotive, the sensational and the affective in producing knowledge and understanding, I however share the same reluctance as Yael Navaro Yashin and Heather Love (2014). My hesitation is whether in our effort to produce “academic knowledge” we are molding affective methodologies to fit conventional methodologies which, we feel, have failed us, and therefore we may perpetuate a problematic circle. Perhaps what we need is new questions, different methodological and theoretical agendas, and alternative models of data collection and analysis where the words data, collection and analysis are also being questioned.

I believe that we should move from asking how we can produce embodied evidence towards why we need the word “evidence”: Not all researchers see after and make use of data in their inquiries (Denzin, 2009). Instead, many researchers sustain that human life, experience and emotion cannot be narrowed by analytical structures (Denzin, 2009; Lather, 2013, 2017; Navaro Yashin, 2014). So, they search for tactics to retell their research stories in ways that position them as companions and witnesses instead of specialists who speak an absolute truth. To accomplish this, they attend to notions of experience, procedures, affect, narratives and performances (Denzin, 2009; Lather, 2013, 2017; Navaro Yashin, 2014).

To sum up, affective method enables an ethical mode of doing research that takes its point of departure in situated relations and material-discursive intra-actions rather than the pre-established categories and hierarchical binaries. It prevents scientific positivism everting its narratives and logic of sacrifice and the greater good, while simultaneously resisting cultural relativism. Instead it takes its point of departure in the material, cultural, social, embodied intensities and everchanging dynamics that are the constitutive part of science in the laboratory (Mehrabi, 2018, p. 155).

For instance, in exploring the role of emotion in / as methodology in my own research project I am not trying to provide ways of researching with and through affect. I do not even imply that I have solved the questions and challenges rising from affect as methodology. Instead, I want this part to be a place of inspiration and reflection around questions such as: When do we call a method affective, or when do we use emotion as method, what difference does this create in the way we research?; How can emotion in / as methodology move us to reflect on our emotional attachments as researchers?; Are we attached to providing facts? These questions can prompt us to re-examine our relationship with rigor, our obsession with validity or, our fear that if we register the tensions, collisions, disagreements or bonds they will be considered subjective and invalid, or that they will subvert our initial hypothesis (Lather, 2007, 2017; MacLure, 2011, 2013a, Navaro Yashin, 2014).

In her talk, Yael Navaro Yashin (2014) calls this act of omitting, excluding or discarding information related to anything intuitive, sensational and emotional, as “rubbishing” (min. 03:45). This encompasses acts such as omitting from our field diaries and written productions information providing useful insights in the affective encounters created during and in fieldwork. Navaro Yashin claims that researching with affective methodologies incorporates the “performative act of searching in the bin” (2014, 01:40). Nevertheless, how long the procedure



of “searching in the bin” will last lies on the researcher’s commitment to encompass all of what he defines as evidence into layers of codes or, using MaClure’s words: “how far one is willing to ignore the stuff that does not fit” (2013b p. 175).

Searching the bin implies opening my field diary again, recovering what I have neglected or purposefully omitted. It means exploring the deleted files in my laptop and searching for videos, texts, notes and reflections I did not consider as empirical evidence or which I thought were not going to be useful. I searched the bin having in mind two questions: a) What was registered but never considered for representation in the form of published work?; b) what was never registered because I had no tools to recognize it and appreciate it? Finally, as far as scenes depicting troubling phenomena are concerned, instead of throwing them in the bin, I related to them as moments of disorientation which disrupted my arrogance and problematized an objective stance.

The task is to stay with the difficulty, to keep exploring and exposing this difficulty. We might need not to eliminate the effort or labor from the writing. Not eliminating the effort or labor becomes an academic aim because we have been taught to tidy our texts, not to reveal the struggle we have in getting somewhere. Sweaty concepts are also generated by the practical experience of coming up against a world, or the practical experience of trying to transform a world (Ahmed, 2017, pp. 19-20).

## B. (Dis)orientating phenomenology

*This is the time to ask then: If someone is orientated through affect towards a certain object or subject, how does this particular object or subject grasp one’s attention? Traditional phenomenology helps us to explore how histories are inscribed into bodies and how those bodies are consequently shaped by those histories. Such histories then lead in the performance of a certain posture, the enactment of certain attitudes, a particular gestuality, something found in the works of both Husserl and Merleau Ponty. Pierre Bourdieu (1990) draws from the phenomenological tradition to describe those stories written in one’s body in such way that orient her behavior as habitus: systems of dispositions which integrate past experiences through the very matrix of perceptions, appreciation and actions. For Judith Butler, it is precisely how phenomenology exposes the relationship between history, repetition of bodily action and subject constitution, something which makes it a useful resource for feminism. This results in a different way of applying phenomenological research. Sara Ahmed (2006) reconstructs traditional phenomenology from a queer perspective and in doing so she provides us with different insights and tools for carrying out research. During my fieldwork I have found myself paying attention to the gestures, the habitus, the style, the stories of the participants. Queer phenomenology can be an intimate and worthy companion of performance ethnography. [Reflecting on the orientations of phenomenology and performance ethnography. Fragment from field diary, 20/04/2017]*

The living body, the importance of its lived experience, studying how emotions orient us and towards what or who, all these thoughts, writings and reflections are the fruit of my engagement with phenomenology and at the same time unveil the phenomenological nature of this thesis. The importance of a phenomenological orientation in my work is translated precisely in the priority I give to experiences and existential situations. I found phenomenology while I was studying my Master’s degree in Barcelona, but finding it was no accident. I guess I was led to phenomenology through my Marxist background. As a militant in Marxist political party during university I started paying attention to the material dimension of subjects and objects and to how they acquire their shape because of their history. Meanwhile, my first feminist readings of Simone de Beauvoir (2009) and

Judith Butler (1997) opened my eyes in the ways bodies inhabit spaces, becoming constitutive and constituent of sociocultural reality by remembering and interpreting life experiences through which they assign meaning.

The words “body”, “material”, “living” and “experience” became keywords of an exhaustive bibliographical search and each theorist I read formed part of a “citational chain” (Ahmed, 2017) leading me to another. This is more, or less, how I encountered phenomenology during my master’s degree. I became interested in Merleau Ponty’s (2004) “phenomenology of perception”; Paul Ricoeur’s “reflexive hermeneutics” (1974) and “living metaphors” (1995); and Van Manen’s (1998) “phenomenological pedagogy”. I then encountered and devoured Jordi Planella’s work. I was particularly hooked on his analysis on pedagogy, hermeneutics and the symbolisms of the body (Planella, 2005, 2006, 2008, 2017). I started making sense of how bodies are constructed as the result of complex phenomena that are mutually shaped in each situation, in a given time and space, since the socio-historical construction is much more than the mere product of psychic processes (Planella, 2006, 2017).

Nevertheless, I had this nagging sensation that there was something wrong in phenomenology. By this, I do not want to say that phenomenology is wrong, rather that it did not satisfy my search and it left me perplexed. On one hand, despite pretending to offer an analysis that breaks with body and mind dualism, I often found that the work of Merleau Ponty (2004), for example, was struggling with this and ended up separating knowledge from experience. On the other hand, every time I was reading traditional phenomenology I was imagining that the writer referred to a white male subject. It was not very clear for me whether that was accidental, the intention of the theorists or simply my own imagination fed by male culture, but once I started reading black feminism, the reflection provided on the relationship between body, mind, identity and experience became more enjoyable and satisfying and therefore I became completely uninterested in phenomenology. In fact, in my mind the idea that feminists and phenomenologists do not go together started taking shape. It was not until I encountered Sara Ahmed in 2017, led there by black feminists, that I understood why I was so uncomfortable with the phenomenological tradition and realized that feminism can use phenomenology and push it towards other directions.

Sara Ahmed led me to Linda Alcoff and Iris Young, and it was in their works where I confirmed my nagging sensation on phenomenology. As these theorists argued (Young, 1990; Alcoff, 1999), Merleau Ponty analyzes the relationship between cognition, experience, body and mind through the lens of a privileged white male subject and ending up naturalizing relations of gender providing an account of sexuality as “patriarchal heterosexuality” (Alcoff, 2000, p. 50). However, Young (1990), Butler (1988) and Grosz (1993) emphasize that Merleau Ponty’s account of “patriarchal heterosexuality” (Alcoff, 2000, p. 50) does not imply that phenomenology is metaphysical or rejects culture and history. Instead, they argue that the sociocultural context in which Merleau-Ponty thrived did not allow him to acknowledge sexual difference and this created a gap which was as expected filled by the male culture and embodiment. In fact, those feminist theorists regarded Merleau Ponty’s phenomenology breaking with Kantian discourses which devalued the body, the affective element and the female embodiment represented in these (Alcoff, 2000).

Ahmed (2004, 2006), Alcoff (1999, 2000), Butler (1988, 2004, 2009, 2011, 2013) and Young (1990) helped me become familiar with how, as subjects, we perform acts of translation of our experience and construct dialogical discourse, I also started wondering how we become affected by what comes near us and how we affect what is near us. This highlighted that it is possible to embark from phenomenology and, affected by feminism, give it a twist. For example, Sara Ahmed’s *The Cultural Politics of Emotion* (2004) was revealing in the way it reflected on emotions as having a directive and creative quality. In Ahmed’s (2006) words: “Orientations involve directions

toward objects that affect what we do, and how we inhabit space. We move toward and away from objects depending on how we are moved by them” (p. 28).

By that time, although I had acknowledged and included in my research methodology the ways we were moved by what is near and visible to us, I felt a question emerging for which I had no answer yet. How are we moved by what is invisible and intangible to us? This marked the beginning of my “queering” of phenomenology, when, following Ahmed’s (2006) cues I began to pay attention not only to what I come into contact with, but to what I disengage from as well. Social differences emerged as the result of bodies inhabiting visible and invisible to them spaces.

The orientations we have towards others shape the contours of space by affecting relationships of proximity and distance between bodies. Importantly, even what is kept at a distance must be proximate enough if it is to make an impression. A queer phenomenology might start by redirecting our attention toward different objects, those that are less proximate, or even those that deviate or are deviant. And yet, I would not say that a queer phenomenology would simply be a matter of generating queer objects (Ahmed, 2006, p. 3).

In *Queer Phenomenology* Sara Ahmed offers a reflection of emotions as directive and intentional through a model of “affect as contact”. Her account gave me a push to reflect in terms of intentionality of emotions, the movements they create in terms of (dis)orientating subjectivities and the importance of contacts and encounters (re)creating identities and imaginaries. Reading Sara Ahmed opened unknown paths to the tradition of phenomenology and helped me engage in a creative and critical way with it. Phenomenology is all about orientations (Ahmed, 2006) and these theorists revealed the orientations of traditional phenomenology. They shed light on how phenomenology was racialized (Fanon, 2004, 2008) and deeply dominated by a masculine-oriented paradigm (Alcoff, 2000). Meanwhile, they trace alternative movements of phenomenology where it is possible to explore how it has been shaped by identity discourses and how, in turn, it can affect them. Finally, all these results recover the significance of phenomenology which has been discredited by post-structuralism since “it takes subjectivity and subjective experience as cause and foundation when in reality they are merely epiphenomenon and effect” (Alcoff, 2000, p.42). This means that feminist theory and phenomenology can contribute to each other.

Feminist theory needs a better account of the relationship between theory and experience, one in which theory is understood as embodied in some fundamental sense rather than cut off from the body or existing in some freefloating, immaterial discursive realm. As psychoanalysis suggests, we need to also think about specific bodies, with their own specific individual histories and inscriptions, rather than some abstract concept of the body that always remains at the macro level or exists only in textual representation (Alcoff, 2000, p. 47).

## Γ. Performative research and performing ethnography

Brad Haseman foresaw the rise of a new paradigm for the creative arts in his article *A Manifesto for Performative Research* (2006). Inspired by his own experience as a dramatist and actor, Haseman introduced a methodology of “performative” research that escapes the constraints of the traditional research paradigms which have not been helpful for researchers in the field of arts. Of course, demanding and constructing a new paradigm rose doubts and dilemmas in the scientific community. Inspired by Thomas Kuhn's theory for a paradigm change as outlined in the book *The Structure of Scientific Revolutions* (1970), Estelle Barret (2014) worked out and presented arguments claiming that the field of arts can provide theory and methodology that set the ground for a new approach to scientific research.

Fels (1999) was the first to establish a term for performative research. She used the notion of performative inquiry as a methodology that provided artists, researchers and educators with alternative ways of understanding, connecting and analyzing various creative activities (music, multimedia, visual and performing arts) as places of embodied inquiry. Fels (1999) and Meyer (1997) mainly used performative inquiry in educational research or as a cross / curricular methodology applied to teaching. Since then “performative inquiry” or “performed research” (Belliveau, 2014) have been umbrella terms used for related forms of performative strategies and other similar approaches such as “ethnodrama” and /or “ethno-theatre” (Saldaña, 2011), “research-based theatre” (Belliveau and Lea, 2016), or “performance-ethnography” (Denzin, 2003).

Performed research then, inspired by the rise of performance theory and its process character, emerged as an alternative to the qualitative paradigm since it acknowledged the complexity of reality and the necessity for an alternative methodology that does not explain processes through causality (Law and Urry, 2004). Although most performative researchers continue making use of strategies drawn from the qualitative paradigm, such as interviews, journal, focus groups, observation methods, performative research also makes explicit their social agendas and collaborative efforts by incorporating the co-creation of play scripts and collaborating with theatre-makers (Belliveau, 2014).

Thus, one of the contributions of the performative paradigm comes from approaching the research problem from a place of curiosity and as a desire to explore and navigate the event (Fels, 1999, 2012), but it also gives researchers the opportunity to translate the outcomes of their practice in alternative forms that do not necessarily only include numbers (quantitative) but also words (qualitative). Within the performative paradigm researchers might make use of symbolic data: photos and images, samples of sound, music and digital text, like in the case of a choreographer who might choose the dance to represent the outcomes of her research. This, however, brings forward the question of “synchronization” (Luhmann, 1993 in Dirskmeier and Helbrecht, 2008). Since a performance takes place only once, all the archives that store its recordings consist of representations. The problem that arises is related to the principles of qualitative methodology which require the transfer of knowledge and its methodological analysis. By transferring the performance into a medium of storage, the researcher inevitably twists the event of the performance and rips off its immediacy (Crang and Thrift, 2000; Desmond, 2003; Thrift, 2008).

The methods widely used in qualitative research are ultimately destined to fail (Lather, 2013, 2017; MacLure, 2011, 2013a, 2013b). By storing performance into an archive the past is transformed into present by means of representations. But the past is still past. Instead of focusing on the chronology of performance, Carlson (2004) suggests that research methodology should move beyond its obsession with temporariness perpetuated by

ritual theory and linguistics. Alternatively, qualitative researchers should orient their attention to what the performance means through non-representational theories<sup>6</sup> that “draws on the immediacy of an event in the present, i.e., in the unit of the difference before / after” (Dirksmeier and Helbrecht, 2008, p. 7).

First and foremost, by reclaiming embodied practices (such as dance and theatre) as transfers of knowledge, nonrepresentational theories disrupt the certainty of representation in performance theory and the dominance of words over actions, theory over practice (MacLure, 2013a). The refocusing on tacit, sensational and intuitive knowledge shifts our attentions from how to reproduce and document towards how to make sense of an experience (MacLure, 2011, 2013a).

Non-representational theory sensitises us to processes which operate previous to consciousness and can be expressed in habitual actions, e.g., dance. These processes enter social reality only later through reflection. Non-representational theory insists, thereby, on the necessity of refusing to give representations a primary epistemological status by which knowledge becomes only "extracted" post hoc from reality. Performance as a resource on physical presence and immediacy is, in this sense, a non-representational process (McCORMACK, 2005, pp.121-122). Thus, at the same time, the paradigm shift for the methodology becomes clear. Non-representational theory is a methodology of the performance, since it is not like past methodologies of qualitative researching as a means to study the social reality, but rather a request for the social science to engage itself within the social world (Dirksmeier and Helbrecht, 2008, pp. 8-9).

Moving to a similar direction, this research, for instance, moves its focus from the archives *per se* back to the process of how the archives were produced. This change in analyzing the experience steps away from merely depicting the research events and closer to how we make sense of them through “practices of witnessing that produce knowledge without contemplation” (Dewsbury, 2003, p. 1930). Ultimately instead of focusing on the movements generated, a performative research methodology that draws from non-representational theories emphasizes the ways encounters and formations are performed (Dirksmeier and Helbrecht, 2008; Rossetto, 2016). In the end, a non-representational stance does not reject the importance of representations and maintains an interest in them as performative utterances that produce knowledge; and affect how reality is constructed and apprehended (MacLure, 2011, 2013a).

Its focus falls on how life takes shape and gains expression in shared experiences, everyday routines, fleeting encounters, embodied movements, precognitive triggers, practical skills, affective intensities, enduring urges, unexceptional interactions and sensuous dispositions... which escape from the established academic habit of striving to uncover meanings and values that apparently await our discovery, interpretation, judgment and ultimate representation (Lorimer, 2005, p.84).

“A dramaturgy of the bodies and a choreography of words” as a research methodology that uses performance as a method perceives the research process as a performance itself enabling new ways of producing knowledge which move beyond simply acquiring and processing objective data (Lather, 2007, 2013, 2017; MacLure, 2011, 2013a, 2013b, 2013c). Such a methodology brings into focus the question of representation in terms of the relationship between observer and observed by centering its attention on gestures as transfers of information

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<sup>6</sup> Instead of non-representational theory I prefer to use the term non-representational theories. The use of plural acknowledges that the non-representational stance is composed of multiple theories and practices such as post-structuralism, phenomenology, feminism, social theory (Dirksmeier and Helbrecht, 2008).

and knowledge and by reclaiming the importance of what appears as mundane practice. More specifically, the performative paradigm “needs to be understood in terms of the performative force of the research, its capacity to effect ‘movement’ in thought, word and deed in the individual and social sensorium” (Bolt, 2008, p. 129).

In order to resolve the post-representational challenged I encountered in my research, I applied Bolt’s theory and his four key processes of performative inquiry: subversion of the meaning of a phenomenon and discovering (“what matters”); creation of moments and spaces that explore and embody different possibilities (“what if”); reconstruction of the phenomenon by creating counter narratives and alternative stories (“so what”) (Bolt, 2008, p. 141). As a consequence, in this thesis, rather than focusing on causes and effects, or terms such as data collection, analysis, reliability, and validity, I prefer to talk about possibilities, mappings of reflection, moments of recognition, metaphors, images, memories, feelings, voices (Fels, 1999, 2012; MacLure, 2011, 2013a, 2013b, 2013c).

During the design of the project so far, the main question slipping over and over again in my mind has been: How can we encourage pedagogical subjects to consciously negotiate with their identities through a set of material and performative practices? Thus, my intention was using performance as a reflexive, intersubjective and embodied tool in order to penetrate theories of speech and acts and analyze how the research participants (re)positioned and (re)imagined themselves. I have aimed to analyze schooling as a theatrical scene, a drama set, where identities and relationships are reflected according to their performances. Analyzing school as a theatrical scene, identities form stories being told and performed implicates, following Dolan (2001) provoking the emergence of certain commitments and questions. I recommend the aforementioned processes by setting the following questions, which I have also used in order to reflect, analyze and interpret the findings of my research. Though I have not necessarily had the answers to all of them.

*What were the effects of the research in the material practice in the field?*

*Which changes, movements and transformations have occurred during the process?*

*What has been uncovered, unveiled? What was the impact of those disclosures?*

*Is there a new theory surfacing through the process?*

*Do these new concepts create meanings and practices in the educational realm, the research field and/or in other territories?*

*Has the research influenced the participants and the audience aesthetically, kinesthetically, and affectively?*

*Has it changed our and their perceptions of the world?*

In fact, artistic researchers should go much further than just describing their research / artwork. One of their main aims should be conducting researches in such a way that the interpretations of the findings will have a multidimensional impact on their audience and the scientific community and will inspire further reflection, discussion and research (Belliveau, 2014). Drawing from Bakhtin’s (1986) notion of chain of utterance, Belliveau develops the idea of “an interconnected series of chains” (2014, p. 149); and visualizes this process as a form of interrelated strings that interconnect previous researches, theories and methodologies with ongoing work, art

practices and research intentions. We have already encountered this process in Ahmed's work (2017) as a "citational chain".

Beginning my research project, I tried to focus on the script of life within the school institutions and I was particularly interested in researching moments of conflict and / or transformation in a dramatized way. I found performance ethnography as a useful tool to access issues of experiential and embodied knowledge within the space of school and to explore possible answers for the questions that preoccupied me, mainly due to the alliances it established between art, education and community; and the encounters between imagination, creativity and reflexivity it prompted (Vidiella, 2008).

Performance is always a doing and a thing done. Performance describes certain embodied acts in specific sites, witnessed by others (and/or watching self). On the other hand, it is the thing done, the completed event framed in time and space and remembered, misremembered, interpreted and passionately revisited across a pre-existing discursive field (Diamond, 1996, p. 1).

During my research, performance was transformed into many possibilities and took different forms: as "pragmatics of inquiry" (model and method), an "analytic strategy" that would allow me to understand social dynamics; as an embodied research tool that unified the gap between action, theory and practice; as a "tactic of intervention" (instead of representation) that explores creative and critical skills, to embody knowledge and visualize situations of power and oppression; and finally, as "an alternative space of struggle" (Keith Alexander, 2006a, p. 253; Madison and Hamera, 2006, p. xiii, Conquergood, 2002).

Therefore, the texts, movements and dramatizations the participants created during PI(E)CE have been analyzed as cultural performances. This enabled me, on one side, to explore how they were making sense to certain rites and cultural actions, whereas on the other side, I moved closer to their sociocultural and affective imaginaries. By linking narrative research with a performative understanding of the body, Lara (2000) recognizes that corporeality carries an inscribed history, time and relationships susceptible to being narrated, and this allows to emphasize the creation of meaning and experience embodied by the subject. Thus, the performative approach is here understood, as a tool of reflection and analysis "that allows strategies of distancing and (dis)identification, which puts on the table theoretical and embodied arguments about personal conflicts, social stereotypes, pre-conceptions and habits" (Vidiella, 2012, p. 94).

Since representations contribute to the construction of discourse and reality through a web of powers (Lather, 2007, 2017; MacLure, 2011, 2013a), the subject of representation inevitably brings along questions around the ways we frame research experience (MacLure, 2011, 2013a). Particularly, due to the relation of this research with dance and theatre, the evanescent character of the performances has been captured in written field-notes, videos and images. Although I will address the issue of archives in Part III. in "Tales and bodies in archives and repertoires" more thoroughly, I would like to briefly elaborate on the use of images.

The use of images becomes a controversial issue since a lack of images can easily be translated into an absence of existence whereas an excessive use can end up fetishizing the participants of a research through an economy of mimesis (Pink, 2004). In this way, images become representations based on an economy of similarity, which again creates and perpetuates a series of biased representations (MacLure, 2011, 2013a; 2013b). Such a question draws the focus on practices of meaning construction and how they are affected by hegemonic regimes of representation and spectatorship (MacLure, 2013a; Pink, 2014, 2015). Vidiella (2010b) argues that such

appropriations may be avoided by promoting strategies and tactics, such as the construction of critical narratives, that move beyond the politics and policies of representation, stalling the fetishizing gaze.

Here post-representational is equated with non-representational (MacLure, 2013a). Whereas I agree with certain theorists, such as Cresswell (2012), who doubt whether non-representational theory challenges or rejects issues of power by moving beyond representations, I also believe we should not neglect that non-representational theories do not reject the existence of representations (MacLure, 2013a). Rather than that, non-representational theories acknowledge that representations are performative (MacLure, 2011, 2013a), which means that more than being mere social constructions mirroring the social world, they have the power of enabling reality construction (MacLure, 2011, 2013a).

In this dissertation the narrative analysis bonds with art-based research (Hernández, 2008) where the use of images and video frames serves for the creation of embodied narratives rather than evidence of fieldwork. Inspired by Marin and Roldan's work on visual essays (2010) and Joanna Empain's (2019) cartographies, the embodied narratives in this dissertation draw on the rhetorical and narrative potential of images instead of their figurative function. The format I propose places narrativity and non-narrativity side by side in an attempt to resist an objectifying and masculinist gaze. Offering fragments and glimpses into the scene I intend to bring the reader / spectator close to it through a process of reflection and reconstruction while at the same time maintain a necessary distance. Therefore, aesthetic pleasure unfolds beside the intention to disturb, disarrange and interrupt the narrative.

#### Δ. Researching the (in)tangible

If, as Sara Ahmed (2006) argues, the creation of identities and subjectivities is the effect of how we get (dis)orientated by (in)visible affects, then identity construction and space inhabitation are interrelated in a dynamic that involves not only what is familiar but also what is yet unknown to us, probably strange to what we are able to remember and imagine. What is familiar is easily perceivable, though unappreciated, while we tend to leave unchallenged how the ordinary has emerged historically as the product of power relationships and normative canons (Ahmed, 2006; Seremetakis, 2018). Therefore, Ahmed (2006) relates the strange with the queer, with what has deviated from the straight lines imposed by hegemonic rules.

*So, as a researcher I may be capable and adept in analyzing what I have an imaginary for, but how do I handle what exists in a range out of my field of touch and vision?*

This question sets various motions into play. It is not only a question of perceiving, recognizing and appreciating the familiar, but also a matter of challenging it, by questioning and researching its socio-historical production, how it came to become familiar (Ahmed, 2006). In addition, this question urges for a research that takes into consideration what may seem wrong, misaligned and therefore, queer. In order to explore these orientations in my own research I have used three strategies, composed of smaller, subtle tactics. The first one, **wonder**, is drawn from the field of Husserl's phenomenology queered by Sara Ahmed (2006) and explored by Maggie MacLure (2013c). The second comes from the field of psychoanalysis and Marxism and involves perceiving the (hidden) **historicity** behind subjects, objects and events. The third one is sensation or **intuition (gut feeling)**, derived from Ahmed's affective pedagogy and used for an affective methodology.



## Encountering wonder

Wonder is the tactic that allowed me to approach familiar and everyday objects and subjects with curiosity, imagining how it would be if they were not always present in my realities. I traced elements of wonder as tactic in Ahmed's analysis of Husserl's phenomenology, though it was not until the *Cultural Politics of Emotion* (2004) and *Living a Feminist Life* (2017) that she has introduced wonder as a capacity.

What is ordinary, familiar or usual often resists being perceived by consciousness. It becomes taken for granted, as the background that we do not even notice, and which allows objects to stand out or stand apart. Wonder is an encounter with an object that one does not recognize; or wonder works to transform the ordinary, which is already recognized, into the extraordinary. As such, wonder expands our field of vision and touch. Wonder is the precondition of the exposure of the subject to the world: we wonder when we are moved by that which we face. So wonder, as an affective relation to the world, is about seeing the world that one faces and is faced with 'as if' for the first time (Ahmed, 2004, p. 179).

Ahmed's ideas contributed to my fieldwork and analysis in three ways. The first one consists of the difficulty of grasping and recognizing the significance of what lurks beneath the surface despite its importance. This has helped me acknowledge that we pay attention to what is familiar to us, mostly to what is framed our world view and our theoretical backgrounds. Being a feminist, for example, made impossible for me to ignore sexism in fieldwork. This moved me to think of what the possible desired outcomes from my research would be, even if I did not necessarily accomplish them. But it made me pose questions on what an indocile pedagogy and an indocile research means and what my role is in it.

The second aspect I want to emphasize is that the familiar is constructed without us necessarily being conscious of its process of construction (Ahmed, 2006). Having been affected by feminism, performance studies and sociology of the body I was able to grasp the research event, analyze it and reflect on it, but I was not always able to tell how I ended up with each conclusion. My theoretical background had become kind of a second nature, a "background", leading me to intuitively make sense of the events without always considering the mechanism behind the process of interpretation. Acknowledging these elements made me conscious of how "ordinary perception corrects that which does not line-up" (Ahmed, 2006, p. 106), and pointed out the ways in which I adjusted experiences and evidence, stretching them out to fit my beliefs.

This orientated me towards reconsidering the interpretations I had performed so far and either reject them or reaffirm them. Likewise, following my emotions as constructions of interpretations and fluid mediations rather than established and fixed, reminded me to trust the relationship between knowledge and sensation (MacLure, 2013a, 2013b, 2013c). I could always filter it, but I did not have to reject it. I could lean on my intuitions with curiosity. This directed me towards choosing to stay close to my own experiences and get closer to the everyday than I had before.

And through this curiosity is when wonder arises. I now believe that the key here is taking notice of the ordinary. I have found myself depreciating the ordinary, not being open to the wonder that can be found within it. Many times, I found the ordinary to be unworthy of my attention, perceiving it as a repetition of similar chains of events. Many times, in my research I ignored events, elements and information as insignificant with the excuse that they were familiar and therefore they did not have something new to offer. I remember deleting videos of the same activities although they took place on different days because I thought they were the same as before.

I performed the task of “throwing them in the bin” (Navaro Yashin, 2014). And although I was lucky enough to recover some of them, others were permanently lost and I regret not being able to elaborate the familiar but extraordinary details hidden in their “background” (Ahmed, 2006). I believe this highlights the importance of black and decolonial feminist research and education in emphasizing how knowledge is political and with the inclusion of one category of knowledge I risked excluding others or perpetuate relations of power.

**When I write about wonder as a methodological tactic, I always imagine it as a moving force.** Luce Irigaray (1993 cited by Lather, 2007) has also made visible the connection between wonder and movement when writing that: “Wonder is the motivating force behind mobility in all its dimensions” (p. 73). Wonder makes my body lean on something and elaborate it, wonder makes me want to have a more detailed look. Wonder makes me search the trash bin, wonder is what lifts my arms and helps me recover the unappreciated familiar. Wonder is what keeps me up at night trying to make sense of the events in my research, wondering what will emerge. It is what drives me to keep writing the moments I am disappointed, curious about the form things will have acquired at the end of my journey. MacLure (2013c) uses wonder as a sensible and sensuous experience which pushes the researcher into appreciating and emphasizing the emotional impressions of research evidence. Therefore, wonder arises as a subversive and contemplative form of reflection producing emotional encounters with the data and allowing to explore the skin of reality (Ahmed, 2004; MacLure, 2013c).

### Searching for historicity

Apart from prompting us to value what we consider ordinary and even maybe, banal, wonder also unveils the hidden historicity behind the unexceptional, the history behind how something- a story, an idea, an object or subject- has come to be perceived as typical and normalized (Ahmed, 2004; Seremetakis, 1996a, 1996b, 2018). Encountering wonder puts into motion then the search for historicity, that is, recognition of how the ordinary is the result of historical forces (Ahmed, 2006).

If phenomenologists were simply to look at the object that they face, then they would be erasing the signs of history. They would apprehend the object as simply there (this is the fault of ontology I think), as given in its sensuous certainty rather than as having got here, an arrival that is at once the way in which objects are binding and how they assume a social form (Ahmed, 2006, p. 41).

Nevertheless, it is not easy if not impossible to disentangle experiences and events, objects and subjects from our ways of perceiving them (Ahmed, 2006). Therefore, providing a description or a historical analysis of events is not enough. Inevitably, we are condemned to interpret, and we fill in the gaps using theory. We give form to the invisible by imagining it. Cresswell (2010) elaborates on the concept of “constellations of mobility” in order to demonstrate the relationship between geography, mobility and history and emphasize the significance of historicity in the perception of movement. Ahmed (2006) uses the examples of Marxism and psychoanalysis in how they shed light on the effects of history instead of history itself, that is how objects and subjects acquire their shape because of their history. In a similar way, in research, apart from asking and exploring what happened, it is also useful to explore the paths and imaginaries the “happenings” created.

This is how I came to understand that the title chosen by Constanza and Albert for the final piece, *The Invisible Choreographers* was no accident. It manifests what was revealed across the project and my fieldwork, reflected

in the creations and the words of the participants, who were touched and moved by past encounters, invisible in the present, but present in their memory and imagination.

### **Trusting my gut**

In accordance with Ahmed (2017), I consider that "a gut has its own intelligence" (p. 27). She advises that in the face of unsettling phenomena when we cannot rationalize our way out, it can be of help using our gut. She talks of feminist gut as an impression, a sensation and a feeling which starts taking shape in the back of the mind and can be deafening if not attended. MacLure (2011, 2013a) argues that when we allow all those "uncomfortable affects" to be sidetracked by logical explanations we miss the opportunity to question our certainties and reach new learning landscapes. Our gut, MacLure (2011, 2013a) says, is the manifestation of our attachments to people, stories and objects, the complexity of which cannot be reached through the fixed structures of categorizing.

Looking after the nagging sensations, the alarming messages and the uncomfortable feelings in research have moved me into challenging my certainties, recollecting and making use of past knowledge and experience and most importantly, learning how to observe, pay attention and appreciate to subtle details and hidden messages. Trusting my gut has proved to be an important political practice, useful in catering to the research scenes I threw in the trash and recovering them later. It helped me recognize that I have been educated to notice certain things and ignore others and that this education has composed an effect and result of my gender, ethnicity and social status. Trusting my gut, has in the end been the most fundamental part in collecting moments and later elaborating on them.

I arrived at these tactics after many trials and errors, a process that I have already defined as flirting with data. The steps I performed during my experimentation with processing the evidence was systematized, much later and while I was approaching the end of my research, into the aforementioned three strategical movements. Later in this part I will be exposing the six minuscule tactics that compose these wider strategies (encountering, scattering, assembling, seeing, oscillating, and finding wonder) but before reaching that point, I feel the urge to expose how I arrived there.

### **E. Collecting moments**

The scenes of my research are comprised of moments and stories collected within my fieldwork, what we typically know as data. Following Patricia Clough (1992) in Lather (2007) I see the act of encountering, gathering and registering scenes and moments into archival formats as a process that involves deciphering representations rather than collecting data. Expressions such as data collection, words like evidence, though widely used in most academic circles and communities, make me feel uncomfortable for reasons I have also deployed previously in this part. Moving in the grounds of feminist, post positivist research and critical performance ethnographies where notions such as performance, narrative and emotion set a new paradigm, I will be avoiding as much as possible using the term data. Instead, I will be talking about scenes, representations, moments and archives. This could be seen as a failure and indeed it is: it suggests the failure of terms which have stopped satisfying our expectations.

This does not mean that these terms can no longer be of use. The way data had failed its promise urged me to reflect on other possible uses, other terms and other values (Lather, 2007, 2017). It pushed me into the territory of “difficult knowledge” (Pitt and Britzman in Lather, 2007, 2017), that is knowledge which disrupts the expertise of the researcher through the acquisition of evidence. In my research we can find three different archival formats of experiences retrieved from fieldwork which researchers like Knudsen and Stage (2015) define as “embodied-affective data”. The material from my fieldwork experience was diverse and included creations of the participants, mainly texts, improvisations, dramatizations and performances; videos and field-notes created by me which document experiences of affective encounters; and, finally, reflective texts, post-its and charts that explore or analyze the fieldwork experience. These archives have been produced using several tools such as a field diary, videos and techniques like, mapping, drawing and reflective writing. Through the use of these techniques and instruments I aimed at capturing the affective element in language as well observing and exploring gestures, orientation and the affective forces that create entanglements or estrangement.

My field diary became the space where I recorded the everyday events and incidents, accompanied by textual references and personal reflections or questions for further exploration. This process allowed me on one hand to establish a more transparent relationship between my theoretical and methodological framework, mainly through the elaboration of conceptual diagrams and charts. On the other hand, the use of my research diary enabled me to narrate my own experience as a researcher and reflect on possible pedagogical implications.

In addition, I made use of a camera as a form of archiving with the intention of paying attention to the context where the encounters emerged, and the situations took place. It served as a magnifying lens of the negotiations, tensions and contradictions of fieldwork. Under this premise the video was not only a tool used for documenting reality and storing it into archives. Rather, video is a construction itself, a possible version among all the other possible interpretations (Empain, 2019).

### **The moving quality of participation and observation**

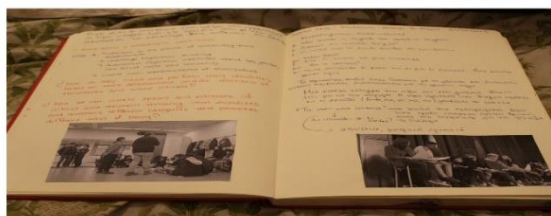
Following Vidiella’s cue (2016) which sustains that researches on embodiment and lived experience, especially if they are related with their pedagogical effects, are ideally approached by participant observation, I argue that participant observation fits affective research, apart from being an unavoidable practice, since performance and affect studies foreground processes of construction rather than effects (Vidiella, 2008; 2016). Participant observation for me involved a dance between a systematized, prolonged and concurrent observation of the spaces and times of PI(E)CE and the participants’ everyday encounters and movements within them; and a relentless self-observation, self-reflection and analysis. This push and pull dynamic created a double movement, a pendulum between observing and participating.

Through this double movement I was able to apprehend and understand the functioning of the particular and unique culture of PI(E)CE. Inspired and informed by the previously mentioned theoretical and methodological contributions, I was mindful of reflecting on the educational practices that take place in the spaces of PI(E)CE, as well as pay attention to the movements of the subjects who compose them. Moreover, I was interested to generate a dynamic and multidimensional reading of the experiences and pedagogical relationships framing them as social and historical events. After all, the tale of ethnography most of us are acquainted with is that it researches how reality is produced by people we call subjects and who often become objectified. Then reality

is analyzed in terms of what it means for them, how it is permeated by power relations, history and social hierarchies (Lather, 2007, 2013).

Educational culture and school establishments, nevertheless, do not in particular consist of an objective structure of a static social order. Rather, they are sustained and recreated moment by moment by the participants in those communities. Giddens (1995) considers that structure and agency are interwoven in human activities and that institutions do not have life beyond the activities they involve. Karen Barad (2007) argues that agency is not a possession of a person but rather an “enactment” weaving together the social and the natural. Observation, then, constitutes one more form of exploring not only how subjects produce and reproduce knowledge from the practical activities they carry out, but how they move within and outside their margins of autonomy (Baert, 1998).

### field-notes



### Art-based reflections



### Participants' texts

#### Mi lugar favorito:

**Andaira:**  
En Barcelona no puedo evitar las ganas de estar en mi lugar, cerca de mi pueblo, en Extremadura. Hay que caminar mucho para llegar hasta allí. Hay cascadas y hay quién nada entre ellas o toma el sol. No hay lugar más bonito y donde disfrute más la gente que “La Garganta de los Infernos”.

**Cram:**  
Mi lugar favorito es “Futurama”. Allí, cualquier “celebridad” está viva, pero sin cuerpo. La gente ya no anda por la calle, va por unos tubos verdes. Hay muchas aventuras en Nueva Nueva York, o Nueva Barcelona, como sería aquí. Hay robots que hacen las cosas por ti y encima puedes tener una conversación normal y corriente como un ser normal.

**Enitsu:**  
Mi lugar favorito es mi habitación. Ahí nadie me molesta. También practico el violín sin que nadie me distraiga o escucho música sin que nadie me juzgue. Aun recuerdo el día en que decidí que nunca dejaría de tocar mi violín. Con el violín pierdo toda vergüenza. Puede sacar todo lo bueno que hay en mí.



### Participants' performances



### video-recording

Chart 22. Experiences of PI(E)CE captured and collected.

Affective encounters are not an easy aspect to capture. Studying the bodies and their attachments meant organizing observation and thought in such a way as to cross the surface and the complex assembly of identities that make up the subject in order to grasp feelings, preferences, tastes, desires and initiatives. A helpful tactic to accomplish this was moving my observation to how mobility is created through affect, something which enabled me to imagine the transformation in the spaces of PI(E)CE and my own thesis as a process of (dis)orientation. This moving quality allowed me to illuminate and elaborate on improvisational

(dis)orientations, textual production and liminal practices as affective movements entangling subjects, objects, places and practices. In other words, I was able to attend to the forms in which the subjects name and consider in pedagogical terms what happens in the spaces of PI(E)CE, the ways they transit them as well as how they compose them. Therefore, it helped me trace the production of the established and emphasize the emergence of something new.

Most of Constanza and Albert's classes were recorded on a video camera, except from the moments I felt that the camera was invasive, distracted the students or made them feel uncomfortable. I would start every session holding and moving the camera in order to record every possible detail from every angle, but I would end the session with the camera left somewhere recording. The material produced was very rich and it was incorporated in the summaries and my field-notes in the form of photographs and screenshots from the video footage, with the aim to illuminate, amplify and compose the scenes. Video was the main source material and most of my transcriptions then derive directly from the video recordings, with the exception of some voice recordings I used to take notes when I had no pen and paper nearby. Revisiting the video and creating transcriptions based on it enabled me to pay attention, reflect on and incorporate information about body language and movement, something which gave me an amplified angle of the situations I participated.

While various researchers recommend the use of schemes that help to guide observation and data recording, such as checklists and plans (Stake, 1995), I decided to work with a free dynamic, that is, creating instances of recording and changing them when they were no longer productive. At the beginning, I walked around all the spaces in the schools, documenting all possible details in the notebook. I would stop in certain places and make notes. I was registering everything, especially what my gut prompted me to, even the slightest piece, since I was afraid of not appreciating important information. I mostly followed my intuition, whatever provoked my curiosity but also seemed familiar, whatever gave me "aha" moments or felt right. There were moments I perceived and recognized important details instantly, whereas at other moments I recorded scenes and events without necessarily knowing where they would lead me to.

While registering the scenes I was also constantly reflecting on the use of the participants' voices and actions. I tried to act as a companion to the class group, and as an assistant when required. As my interests had changed, I started recording some aspects more than others. This spontaneous selection ended up giving a personal character to my writing. The notes recorded during the observation were diverse and irregular: I would simply write down some name or word that reminded me of something significant. Later I would take up those words again and load them with the corresponding connotation, as well as ideas, reflections, emotions, insights to which they led me (sometimes even dreams have been transformed into bridges between perceptions, initial intuitions and later meanings). Discussing with Constanza, Albert and Julio after the sessions proved a worthy lesson and it provided me with useful insights and in many occasions increased my confidence in what I observed.

Keeping notes in secrecy was not something I felt comfortable with. Then I decided to keep my notebook always open and sometimes the students wanted to read what I had written, and they even corrected me, when for example I was confused with who said what in a conversation. I would write in Spanish, English and Greek depending on the issue and the time. When I wanted to write down something that was happening at the moment I would write it in Spanish, but when I was writing reflections about something that had happened like ten minutes before, it was easier for me to find the accurate words in English or in Greek.

However, keeping notes while I was in class alienated me from the participants, inhibited my participation and at times distracted the participants who were wondering what I was writing, so I started taking only brief notes on the spur of the moment, mostly in cases I wanted to capture something important. After the end of each session I would sit at a café nearby and write a summary of the session. Apart from the summaries, I would also write all my observations and register with as much detail as possible the scenes that triggered reflections. I would also reflect on my own role as an observer and the quality of my observations. There were, for example, situations of participant observation that aroused more interest than others. So I was already interpreting and analyzing the information I had. Constantly processing my notes led me to perform a wide repertoire of readings and establish more connections to theoretical reflections. Adopting an iterative approach enabled an amplified and direct observation of themes I had distinguished early on at research as significant. My field diary went from a mere anecdotal and subjective record to a fusion between a journal, a sketchbook and a diary, loaded with material that clarified suspended ideas.

Gradually, I started transferring all of my observations and reflections in other notebooks and in my computer, rewriting them by expanding or applying new meaning and making new connections. This act created documents woven from a variety of archives and not only field notes, but also images from the fieldwork, literary or visual quotes, images of favorite painters or covers of books, notes from university courses and seminars, traces of poems and songs, my own drawings. I hoped that the confluence of my perceptions, combined with the specific literature and the voices of other study participants and material -which I felt was relevant although I could not grasp the connection yet (such as lyrics or paintings)- would allow me to better interpret the events and discourses observed. Transcribing certain scenes from the video was also enlightening. It provided for a more intimate contact with the scenes once revisited and revealing subtle details -positionalities, tensions, disagreements- which had slipped my observation. Reviewing again the scenes allowed me to explore and reconsider my own movements around the research spaces.

#### Pause V. Moving between attachment and detachment.

The positions I adopted in the field represented a hard decision to make as they influenced my interactions with the rest of the participants, how they regarded and approached me, thus affecting the flow of the project and the research. According to Junker (1960) and Walsh (2000, p. 222) in Duits (2008) there are four possible roles that researchers can take depending on the degree of their implication (participation and observation). A complete participation may create ethical problems as the researcher does her study undercover. On the other hand, as a complete observer I would have to maintain a distance that would deprive me from any social contact, thus risking ethnocentrism. Then, “the observer, by not interacting with the people under study, cannot get at their meanings and so imposes an alien framework of understanding on the situation” (Duits, 2008, p. 64). A “participant as observer” is interested in constructing intimate and trustful relationships risking over-identifying with the other participants. And the “observer-participant” may opt for a high degree of detachment which could deprive the observations of depth.

Imaging my body as a pendulum, I moved between the two latter edges, which felt more like tensions. In the beginning I was “out of place” and needed to situate myself, understand what was going on. At the same time, although I wanted to get to know the participants and become a member of the team, I wanted to respect their time and also take care of Constanza’s and Albert’s limits. I was afraid of becoming invasive. Meanwhile, I was still operating under the false dilemma of objectivity, not having entirely deconstructed my previous positivist background. So, maintaining a distance was in my mind a way of ensuring validity and rigor. Occasionally I would

record something on my camera, or I would take notes in my notebook. At some point I felt that I was missing things and that the actual way to find my place was more by acting and participating in a more implicated way.

### **Informal conversations and assemblies**

Throughout the study it was necessary to have 'informal conversations' arising from the need for inquiry. Many took the form of open interviews or conversations based on the reconstruction of a particular event. I took informal conversations to be "the ways or forms in which subject-agents create a 'meaningful' world" (Giddens, 1984, p. 279), since such agents are free to use personal terms and concepts. Unlike many other forms of data which were recorded, informal conversations happened in the spur of the moment, while I was often unprepared. So my only means of registering them was immediately after either in my diary or as a voice recording. Gradually, the informal conversations were transformed into writings that began to give body to my research.

Since I have mainly tackled my research questions through performative methods, my traditional personality, that still affected my research, approach urged my need to implement the information in a discursive way. Also, although I engaged into informal discussions with the students and the teachers during the classes along the year, I had been feeling constrained by the structure of the school program and I needed to create a space where we would not be pressed by the school hours and the schedule of the project. Thus, I decided to organize a meeting with the students and the teachers of the project at the end of the project, something which served as a space of collective reflection.

My main aim was exploring how they had experienced their participation I opted for a meeting rather than a focus group because I had in my mind that focus groups are not naturally occurring (Bloor, Frankland, Thomas and Robson, 2001, in Duits, 2008). Although I started my encounter with the students with some questions, very few of them felt comfortable to participate. I invited them then to write any words that came up to their mind about PI(E)CE and the whole process and how they think they have changed throughout the year. I distributed post-its and I mentioned that they did not necessarily have to use their names. I still think this was a good tactic since, as Divad later confided in me, many students were afraid this was part of an evaluation, although I had already made it clear to them that it was only destined for the purposes of my research. While the participants wrote on the post-its, other participants started talking and asking questions about us, how we changed throughout the year and how we felt with our contributions to PI(E)CE. I found our encounter then to be one of the most successful initiatives I had during the project as they gave the participants the opportunity to take matters in their hands and control the encounter and the conversation.

### **Z. On collaboration**

As I have already stated, the research project was designed as a participatory research within the performative and affective paradigm, having adolescents at its core of exploration. Researching with young people made me move from an adult-centered perspective towards the necessity of relating with the youngsters and engaging directly with them. This was important for me since I wanted to research how they navigated the educational spaces and the territories of PI(E)CE and how they related with each other, with the teachers and the artists. I



shaped this project then, taking into consideration the importance of collaboration and participation with young students inspired by the researches of Duits (2008), Gallagher (2016) and Fendler (2015). Driven by these contributions I tried to relate with the participants appreciating their voices and bodies and being preoccupied in how this research could become a space reflecting them. This implied a specific orientation and movement to the participants.

Striving to overcome my own limitations and inspiration from more positivist models of researching, I vacillated between approaching the participants as informants and perceiving them as researchers. While the nature of PI(E)CE facilitated the appreciation of the participants as researchers since they produced their own material, bringing forward their own interests, desires and inquietudes, my previous traditional background made me struggle to go beyond the elicitation of their voice as evidence. Although I have read an impressive amount of contribution ranging from feminist methodologies, to post-critical, post qualitative, post positivist research and performance studies, I still had not overcome some of my biases, which were reflected in subtle moments and movements, such as my momentary hesitation to approach and engage with the students afraid of affecting the outcome. Whereas this stance was also justified by the fact that I was a member of PI(E)CE and the project was not entirely mine, it also went beyond my desire to be respectful and non-invasive. In the end I had to negotiate the boundaries of my interaction not only with the participants and the creators of PI(E)CE, but most importantly with another version of myself.

One of these negotiations involves around the subject of voice and discourse. Being an advocate of the importance of the participants' conscientization and also being inspired by feminist pedagogies I thought that what was necessary at times was a process of critical reflection. I proposed to Constanza to hold an assembly within the context of PI(E)CE where we could talk with the participants about the themes that emerged throughout the school year within the spaces of PI(E)CE. My idea was that by convening an assembly, Constanza and Albert would motivate the students to explore and question issues of power and discrimination that were continuously popping up, mainly through discussion and conversation. Though Constanza was reluctant in incorporating the assemblies in PI(E)CE, I was free to summon them as part of my research. However, I was never able to accomplish the gathering of the participants, as it was very difficult for so many people to reunite outside the context of school and PI(E)CE. The spaces of school and PI(E)CE were the only space and time we all had in common.

Meanwhile, Constanza's reluctance in incorporating the assemblies in PI(E)CE also affected me, turning me less persistent in convening the assemblies myself. Her hesitance was shaped by two major factors, both of them fundamental. The first factor was related with the limitations that were imposed by the educational system followed by the obligation to have the workshops at certain hours of the weekly schedule and for a certain and predicted amount of time. If the assemblies were to take place, they would have to be designed in order to promote the project's work and not endanger it. This is also related to the second factor: Constanza's word was performed at a more symbolic and affective level. Constanza shared the opinion that there are multiple ways to perform the work of critical reflection and that the theme of discourse and voice could also be approached in a more implicit way, something which towards the end found me in agreement:

*Constanza: Sometimes when you expose something verbally the other may not be prepared to accept it. I want the ideas, the perceptions to emerge organically, subtly, on their own time and I don't want to press things. Sometimes the use of voice and words rather than resolving or steering things, creates resistance.* [Informal Conversation with Constanza, after PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 04-04-2017]

Ultimately, Constanza's stance pushed me to reflect on an important issue in pedagogies that want to dismantle power relations: the way voice is spoken and received in these contexts is affected by conditions, ideas and impressions that make possible a certain contradiction of critical ideologies. In order to disrupt the established power relations, the actions to be taken with young people should be performed in such a way that accomplishes the aims of a critical agenda. Otherwise, voice can end up reproducing power relations and hierarchies instead of subverting them. For instance, it is common for students who participate in voluntary projects and extracurricular activities to represent the high achieving student population, therefore perpetuating silence in the more socially deprived and under-represented group of students (Bahou, 2011). Therefore, after careful consideration of both the practical restraints (limited schedule, difficulty in encountering and gathering the participants after the school ended) and my newly emergent doubts, I decided to not further pursue the construction of an assembly.

Nevertheless, I feel it is valuable to elaborate on some inherent and subtle questions around the movement of voice and the complexity of its circulation, particularly when we are faced with differences in cultures of participation: who speaks, under what conditions and to whom. While Constanza, Albert, Julio and Eugenia had ensured that students who both met and failed "school expectations" participated in the project, there was still a hiatus among the students, in how or when they chose to talk and participate. There was also a contrast among the two schools. Whereas in Consell de Cent most of the students who took the initiative belonged to the high achieving group which fulfilled the traditional expectations, two Spanish boys came from middle-class families; Upa, Cram and Divad, whose family came from Philippines but were born and raised in Barcelona. Andaira, a 13-year-old girl from Extremadura, was also a competitive and present figure who constantly expressed her opinion and disagreement, though she felt she was not perceived by the teachers an exemplary student.

On the other side, in Milà i Fontanals I observed that there were more initiative takes by the group of students who were not necessarily considered good students-neither bad-, but were very popular among their classmates: Enimsay, Abira, Anah and Namor. It is also interesting how these students did not identify with being popular. Ana and Namor had recently arrived and had confided in me feeling out of place and just trying to network but that they did not really have any friends. Enimsay felt unpopular especially among other *Muslim* girls because she felt perceived as presumptuous, provocative and bold, whereas Abira moved through different groups of students arguing and reconciling with them throughout the whole year. Therefore, we have a contrast in the cultures of participation not only within the same class, but across two different fields. In Consell de Cent the popular students were mostly boys who were considered disobedient and were not fulfilling school expectations. They were also the ones who brought most resistance to the project and whose participation increased gradually and dramatically until the end of the year: Noraa, Trebsor and Dias.

The fieldwork has thus exhibited that participation among the participants is overlapping and refined with fine variations and shades, affecting my own way of making sense of speech movements and patterns. To better apprehend these movements I tried to trace the sites they shape through their circulation as hybrid territories of affect which interact, impact and mould each other. This conception disturbs the conception of voice as an authentic representation of the subject's experience and inserts the element of movement: voice is affected and determined by how the subjects navigate the social realm (Maher and Tetreault in Fendler, 2015). This facilitates the recognition of the effect that the varying renderings and intentions of the participants have on PI(E)CE and the research. The fact that the participants circulated within three interpretive zones (PI(E)CE,

the institutes and my thesis) also made the analysis of speech circulation more complex. In the end my discussion with Constanza made me aware of the different communities that exist with PI(E)CE and the dialogues which developed between them, full of diverse transmissions, entangled impressions and duplicitous readings (Bakhtin, 1981).

## H. Wander and disorientation in research

### Dancing the first steps with coding

This section marks my own disorientations in the spaces of research and the textual territories. It depicts my movements toward and afar from traditional pathways. Navigating the scenes of my research, searching for possible answers, I was already aware that in order to situate my study I had to approach the stories of the participants, capture their movements and positions. I was also aware that, traditionally, experienced and well taught researchers start the process of ordaining and labeling their data into codes soon enough. Though I had already started the process that many researchers name as data categorization while still in fieldwork, I was not yet acquainted with performing any kind of analysis. Instead, I was magnetically drawn by stories which had an affective allure on me: I felt they had something to say, something to disclose even when this was not obvious. So, at an intuitive level I had already chosen some scenes over others, tracked issues and yielded reflections and ideas from them. This is how some primordial reflections surfaced, which I abstractedly organized in my mind as compilations of scenes and images. However, they had not been developed into typologies or subjected into any kind of classification. There were just vague interpretations and insights.

I was not very conscious at the moment that I had the option not to code the data. In every thesis or article I read there was a distinguished part which described the coding process in a very detailed, thick and analytical way. Consequently, I felt that coding was not only necessary, if not required for my thesis to be considered as valid. Still I felt I was inadequate in coding and I had no idea where to start from. Although I had already started, I was only not familiar with it. I just had the idea that the task of coding, analyzing and writing a thesis would not be very different from playwriting. The analysis may not be obviously apparent within the work as a play or presentation, but it is an intrinsic part of it (Mackenzie and Belliveau, 2011).

I had to decide which themes I should expose, which characters and themes to illuminate, which words to pursue. I had to explore different perspectives and locate the scenery, as different sceneries and angles produce different “true fictions” (Clifford, 1986 in Fendler, 2015) according to whom “ethnographic truths are thus inherently partial—committed and incomplete” (p. 95). At the beginning, the possibility of elaborating so many versions of the same events turned my attempts at analysis into a chaotic experience.

As I started becoming insecure in my capacity of organizing the evidence around my research questions, I also cultivated a kind of obsession with coding. I started reading different handbooks and articles, searching for examples of coding among dissertations. My profound interest in coding led me to a journey full of disorientations, but through trial and error the research became more solid. What follows is an illustration of my diverse decisions and the different directions they led me to when performing them. Tracing an alternate path would have probably produced a different type of dissertation. But behind this specific version and the theory, methodology and epistemology that distinguish in it, “my personal biography” as a researcher is hidden

(Denzin and Lincoln 2003, p. 29). I hope that this illustration also enlightens the quality of research as movement and (dis)orientation, which has been echoing throughout the dissertation.

During my master's degree I became familiar at a theoretical level with many different approaches to coding, but I never really saw how most of them were materialized. I had been using Van Manen's (2003) "thematic coding" in my master's research, which consists of inventing, discovering or revealing the meaning underlining each experience. According to Saldaña (2013), thematic analysis is a "strategic choice as part of the research that includes primary questions, goals, conceptual framework and literature review" (p. 177). A theme can be imagined as a wider code which conceives and consolidates the scenes in an integral, coherent story that makes sense (DeSantis and Ugarriza, 2000 in Fendler, 2015). It constitutes a significant experience, a phenomenon we are interested in making sense of (Van Manen, 2003).

At that stage of my study the discovery of the thematic aspects emerged from a selective approach of the video recordings, the field-notes, the bibliographical review and the performatic reflection around the selected scenes. Following Van Manen (2003), who on the same book proposes tracing the phrases that appear revealing and enlightening, I searched for the moments that appeared in order to unveil the experience of PI(E)CE and provide insight into traces of an indocile pedagogy. An initial approach was performed by weaving these scenes with my research questions and my theoretical framework. I created relations and overlaps between my themes by connecting the images which composed certain scenes with references from relevant authors (Sancho, Hernández, Herraiz, and Vidiella, 2009, p. 1164).

However, my theoretical background led me to pay attention to certain events in a particular way and interpret them based on my existing knowledge. So, throughout the fieldwork I had been reflecting on many of the scenes using categories such as "liminal space", "contact zone", "hybrid identities", "disorientations" among others. These terms gave shape to the categories that merged much later, when I focused on those written parts, fragments, frames that illustrated something regarding the experience that the project has created for the participants. I would review my research questions and objectives, relate the emergent themes with quotes and reflections drawn from the theoretical framework and I would return once again to the evidence from the fieldwork.

Still, as it happened with my master thesis, insterting many of the coded data into different categories provided me on one hand with a multitude of scenes and countless probable combinations among them, on the other hand, these scenes were superficially elaborated and did not reach a deep level of reflexivity. This resulted in an urge to psychoanalyze the participants in an effort to fill in the blanks. From this process I understood that whereas thematic coding was useful in establishing the central axis of my research scenes and processing an initial outline of my thesis, I still needed to interact in many more and diverse directions with my material.

Trying to figure out what other methods of coding I could experiment with I encountered grounded theory again. However, I discarded it without second thoughts since I did not see how it could fit my approach. According to Charmaz (2006) one of the most important rules of grounded theory a researcher should follow consists of refraining from preconceived theories. Coding categories should only emerge from the evidence collected and they can be later polished with the help of theoretical background or incorporated in it. As I have mentioned, I had already some abstract codes from my fieldwork which mainly included codes which were drawn from my theoretical sources and inspirations. This demonstrates what Charmaz (2006) acknowledges and what Denzin (2010) detects as points of reflection around grounded theory: the researcher's decisions,

background and precedent knowledge affect the way she asks the questions, her interpretations, findings and conclusions.

Therefore, what I present here has been dependent on and affected by my own theoretical orientations and is only a fragment, a version, one among thousands possible interpretations of the fieldwork reality (Clifford in Fendler, 2015; Jackson and Mazzei, 2012, 2013, 2016). The effects of this positioning consisted in challenging how I perceived what the participants told and re-considering the ways I received and processed information. This favoured an understanding of my research story as only one version among others. Therefore, I had to make sense of why I chose that particular reading (Alcoff, 1999). After this stage of analysis I was left with a refusal in continuing the creation of thematic structures in order to portray the experiences of the participants. I came to terms with the fact that I had to change my orientations. Still, I was not sure of which direction to follow.

After a temporary period of paralysis, I went on with in vivo coding, where I highlighted and processed words that appeared in the transcription and my fieldnotes. I proceeded into categorizing them in structures using the Nvivo software. Nevertheless, while I was hoping that this type of analysis would bring me closer to the particularities of each and every piece of material, instead I saw myself moving once again to the same direction as with thematic coding: missing the texture and the nuances of the participants' voices among general patterns. Whereas both thematic and in vivo coding enabled me to synthesize a general idea of the direction my research experience was moving me towards by composing wider categories, I felt that they didn't satisfy my need to attend to the peculiarities and details of each participant as well as focus on the details of their stories. As a consequence I decided to experiment with a different process of coding.

"Dramaturgical coding" (Saldaña, 2013) enabled me to address transcripts and field notes as "social drama" and was "appropriate for exploring interpersonal participant experiences and actions in case studies, particularly those leading toward narrative or art-based presentational forms" (Saldaña, 2013, pp. 123-124). Using dramaturgical coding I categorized data into pre-existing categories: objectives, conflicts or obstacles, tactics or strategies, attitudes, emotions and subtext. This type of coding helped me interpret the narrative character of lived experience much more than descriptive coding where data is organized into parts that can be compared and contrasted (Fendler, 2015). In addition, by intentionally searching for emotions, motives, attitudes and orientations I went further in my analysis and challenged my interpretational capacities, unlike themed coding.

Finally, my experimentation with different types of coding favoured the creation of reflective texts which approached fieldwork experience from multiple perspectives. Each stage of experimentation added a new layer of analysis on the existent scene, therefore leading to the creation of complex notes. These texts illustrated a reorientation between different types of coding, and returning to them at a later stage enabled me to re-encounter and appreciate aspects which would have otherwise been lost.

video 00023 amigos en el interio

lo construye incluso, los niños se abstraen y se ponen en frente C: "no explicar una historia, lo que queda pero con el cuerpo y tu le miras y lo explicas" (lo traduce y con mucha convicción porque tu eres traductor especial en su lengua)

→ words and body  
→ the body as a text  
→ body (experience), paper(boy) and stage (performance)  
→ "the act of performing intertextes between experience and the story" → thus turning performance into an act of interpretation (Langellier, 1998: 120)

→ space of dialogue between the voice and the body

"El cuerpo del otro nos conforma. El cuerpo del otro al darnos forma, nos conforma, no solo porque... en su relación conorea nos modela, nos da perimetrage y frontera. Nos modela con la mirada, la escucha, la voz, la actitud postural, la sonrisa y tambien con el contacto" (Labuliel)

Schneider @ Turner → theatrical behaviour as a kind of language - structured by letters in the form of physical movements, sounds & other bodily expressions

lo rimos inviton a [redacted] aunque David tendría que elegir.  
-El [redacted]  
-quien es [redacted]  
-su amigo

protagonistas: aleman con dudas amigo judío

A: Quien es el nazi?  
D: Yo  
A: El nazi con dudas  
C: Aleman con dudas  
D: Tu siempre vas por ahí

"Que pasa con nosotros?"  
el interrogante es por el amor

acción terminal: antes de marcharse se acaban besándose [redacted] se sorprende

la niña se preguntan si quieren

"In the space of the performance, I am an outsider, in the space of the world, these positions are more than likely switched: I am an insider and the subject is outsider. While I see that I am an outsider to the subject's experience, the performance ironically pulls me inside. I am now in the midst of a profound meeting" (Langellier, 1998: 120) (Madison, 1998: 470)

build places of empowerment, emancipation and solidarity within the school institutions that challenge normalization and de/re-normalization experiences  
3 resistance of stereotypes  
3 aesthetic space of being  
3 dream world  
3 materialization of the categories of race and sexuality  
3 decolonization de la imaginación  
→ le da voz a la voz  
→ deconstruction of the body of the other as word  
Madison (1998: 472): The performance of possibilities "... centers on the principles of transformation and intercession, as well as acceptance and imagination to build worlds that are possible"

acción terminal:  
SOLIDARIDAD  
RECONCILIACIÓN  
→ differential consciousness  
→ challenging hegemonic representations




Chart 23. Experimenting with thematic coding.

Textos Consejo de Cent (2017)

Monólogos

Abro la puerta y me encuentro a un señor sospechosamente feliz. Le tiemblan las manos, sus ojos son calientes y tiene una marcha blanca en la cara. Es tan feliz que cierro la puerta y voy a buscar a mi madre. Me acuerdo del supuesto amigo de mi padre que quería entrar en casa. La cantidad de chusma que hay en mi barrio. Estoy en un ghetto o en el Bronx? No hay duda de que me traumatizan las personas que pisan el felpudo de mi casa.

...cómo ha cambiado Daniel... ¿Para qué habrá regresado? Pienso. ¿Y ahora, qué hago con Daniel?

Lo encuentro acostada. "Levántate que tenemos que salir", le dije. La cama estaba muy bien arregada. Me pregunté que qué miraba. Era tan bonita que yo le dije que miraba la cama y me acordé. Me acordé de cuando dormimos juntas en colonias. Hacía mucho que no pensaba en esos momentos. Si, es una cabrona.

¿Qué guapa está mi madre cuando sale a comprar ropa? ¿Mamá, estás guapísima! ¿Me comparas algo?

Mi madre me dijo que lo que había para comer era arroz, habichuelas y carne. Todo me parecía muy raro y le dije que no estaba enferma ni nada, pero que yo no iba a comer. Hacía mucho que no pensaba en mi padre. Si yo pudiera retroceder en el tiempo le devolvería a la vida, pero yo sé bien que eso no se puede hacer.

¿Qué haces aquí? "Pues estar en el baño." "Te puedes ir." "¿Y a dónde?" "Estás saliendo?" "No pensé que me fuese a traicionar..."

Tengo la cabeza tan llena de pensamientos que me fui a Australia para pasear y divertirme un poco. Ahí hay muchas cosas que hacer. Como encontrarme a Nínia y decirle. solo vengo ya y tú no.

Mi hermana. Es tan hermosa que se parece a mí. Pero ella no está de acuerdo.

Me encontré con mi otro yo. Parecía descansado, más joven que la otra vez que le vi. "Mucho tiempo sin verte..." Entonces me dio un golpecito en el pecho y me sacó a bailar...

Me encuentro a mi padre. frío como siempre. Me mira rabioso e impotente. Miro a mi alrededor: los muebles de mi madre, su piano... ella ya no volverá a estar aquí. Me pregunta si me quedaré ahí pasmado todo el día. Me giro y me pierdo en la negrura del pasillo. Tengo la cabeza tan llena de pensamientos que me voy a la cocina. Respiro hondo y paso me horruzando el mar.

el "Otro" diferente → el pobre, el que vive en el ghetto  
es "extranjero"

Ritual according to Turner (Anthropology of performance)  
- the performance of a complex sequence of symbolic acts  
- a transformative performance revealing major identifications, categories and contradictions of cultural patterns.

REFLEXIVITY? (Turner)  
"the body out of place" the one who's not us, not like us, who threatens or endangers our well-being (Barz Arned)

la traición de una amistad

→ usando el discurso hegemónico. La mamá es realmente guapa pero se lo digo para conseguir algo y aprovechar

traición de una amistad

Goffman ("all the worlds a stage, the world of social interaction anyway, and is full of ritual acts")

→ cuerpo, cuestión del poder (eso [redacted] la cuestión de la honra)

Chart 24. Example of in vivo coding from my fieldwork.

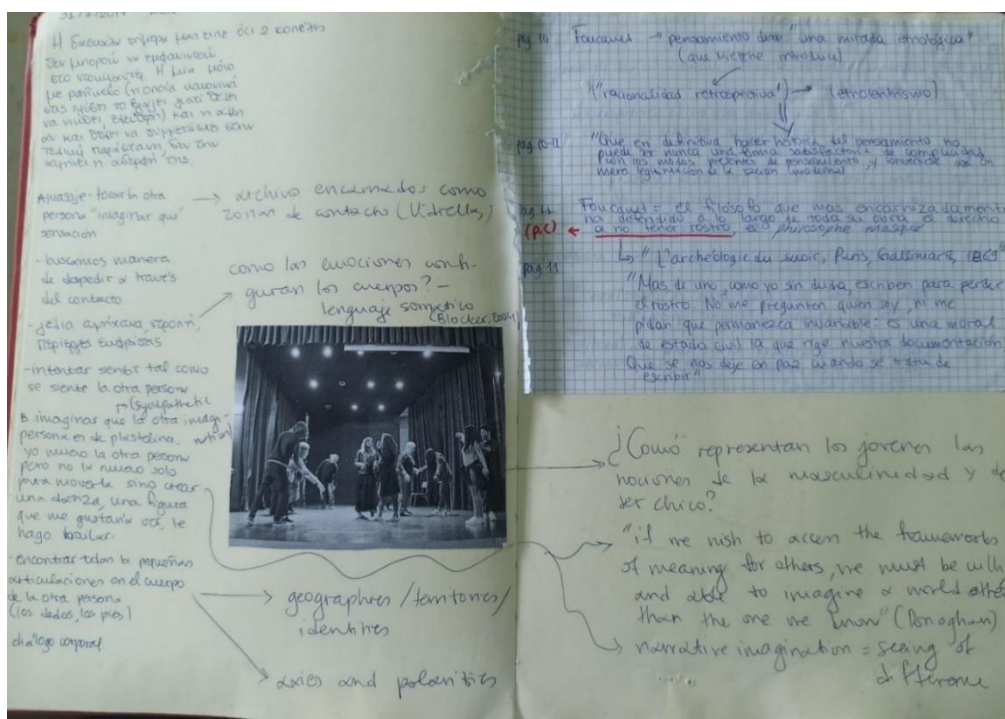


Chart 25. Experimenting with dramaturgical coding.

### A turning point: sharing is changing.

A turning point, as the title indicates, illustrates my transiting from obsessing with coding to a moment where I started experimenting with it from a place of curiosity. Therefore, this section interrupts the course of events as I have unfolded them and functions as an interruption to the course of the text, while it explains the shift in my orientation. The turning point begins with my collaboration with Joanna Empain, a friend and colleague. Our common interests in visual and performative tactics and their role in rethinking and re-signifying educational and methodological practices gave birth to a curiosity and the desire to explore the intersections of our investigations. The very first idea of experimenting together was born as we were elaborating themes and ideas to present them for the Congress of Insea in Thessaloniki, something which generated the creation of our common project: "(Re/ De) constructing power relations in pedagogical spaces through visual and performative tactics".

At that moment, since we were particularly interested in pedagogical relations and the power that resides in or comes from them, we invited participants from various disciplines and different fields to (re)imagine, (re)signify and re(construct) their own ideas and practices around education, either as artists, as educators or/and as students. We aimed at exploring whether this process of (re)signifying and (re)imagining would lead to a re/deconstruction of what we consider as power relationships in education. The project was materialized into two workshops and a lecture, which illustrated two different phases in our separate research journeys.

In the first phase of the project we held a workshop at *Experimentem amb l' Art*, an art centre where Joanna maintained a workshop space, with six participants, most of them artists and teachers. We reflected on the material produced from the first phase in order to prepare the second workshop in Thessaloniki during the *Congress of Insea*, in July of 2019. Detecting what we felt had gone wrong and learning from it was crucial to explore our own issues with power in pedagogy and re think our pedagogical and methodological tactics.

The second workshop in Thessaloniki was in some ways a better version of the first but we still felt with Joanna that there were certain things that remained unclear and specific aspects we considered we had failed. We decided then that instead of denying what we perceived as a failure, we could turn our crisis into an opportunity for learning, which led us to a performative presentation in *InSea Vancouver* entitled "The Body as Image and the Image as Body: Constructing Performative Narratives and Collective Videographic Narratives as a Way to (re)construct pedagogical relationships in learning spaces."

This presentation drew from the material we generated and collected during the first two workshops and conducted an analysis of these experiences. We hoped that making sense of those experiences and extracting insights from them would enable us to develop filmic and performative strategies which could be used in educational contexts and address the relationship between the body as image. In this presentation, we will explore the pedagogical relationships that emerged from the workshops we conducted.

These workshops underline the importance of the experience I shared with Joanna in how I moved closer to an analysis of data that matched my questions, interests and temperament. By putting into practice certain dimensions of my research I felt a deeper level of understanding the coding process, particularly by experimenting with the use of images and cartographies.



Figure 16. *(Re/De) constructing power relations in pedagogical spaces through visual and performative tactics". Workshop in Experimentem amb l'Art.*



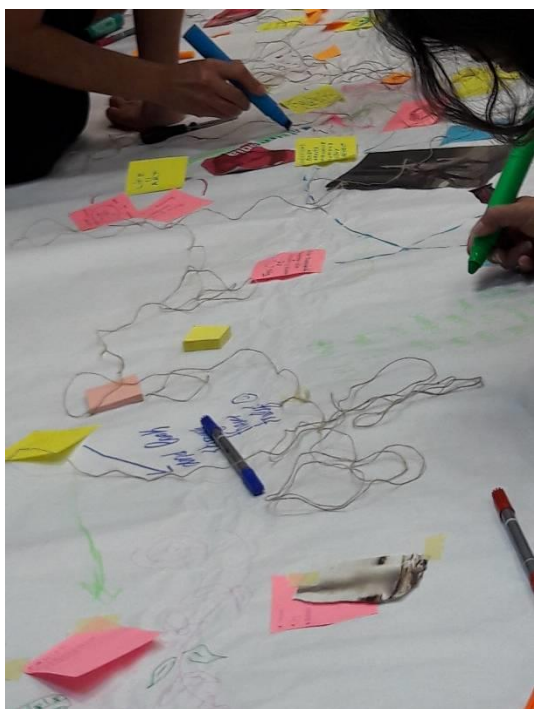


Figure 17. *(Re/De) constructing power relations in pedagogical spaces through visual and performative tactics". Workshop at Insea, Thessaloniki.*



Figure 18. *Analyzing and reconstructing. Preparing with Joanna for our presentation at Insea Vancouver.*

Mapping became a crucial part of my analysis and enabled me to put into dialogue my experiences and frameworks, whereas it also inspired me to approach data analysis from a more affective perspective. Cartography and mapping practices served as tactics with the use of which I navigated the fieldwork scenes and traced points of contacts between them, which led to the emergence of a dialogical relationship (Empain, 2019). Judit Vidiella in her thesis (2008) reclaims mapping and cartographic practices as “analytical tropes” which can help rethink embodied identities and affects through localization and experimentation. As allegories and concepts they can help the transition from an object of study to a subject and create connections between “the individual and the collective” as well as validate the power of the body, the senses and the emotions in how knowledge is configured (Vidiella, 2008, 2010b).

Mapping and cartographies consisted of what Patti Lather (2007) calls as “practices that enact a stammering relationship towards the incompletely thinkable conditions and potential of given arrangements” (p. 43). These are practices which challenge and interrupt the solid ground in which ethnography moves, subverting prefixed settlements and dispositions. Mapping and cartographies engage and interlock with archives at the same time so that they dash against them. Therefore, they unsettle given frameworks and classifications, while they illuminate the failures and ruptures in the politics of representation (Lather, 2007).

Following the mapping tactics we had explored with Joanna, I would put a wide blank paper on the floor or on the wall and I would add images and transcripts from my fieldwork. Then, with a voice recorder by my side, surrounded by books, I would start talking about my data. I tried to stage conversations with myself, following the conversation we had with Joanna when we analyzed our material from the workshops. Through these conversations new insights and interpretations emerged which would lead to connections between some of the scenes. I would then organize the insights, interpretations and the connections among different scenes into groups, themes and categories and add them in a blank side of the cartography. Taking in mind that one scene combined with another would result in one category and interpretation, I became curious to see what kinds of interpretations would be produced by different connections. I would then destroy, create once again, group and re-order scenes just to experiment with different connections and interpretations.

This tactic allowed me to interrupt the chronological narrative I had initially constructed. Although it was still important to create coherent narratives, time was not a necessary element in them. I managed to re-order scenes, creating encounters between some of them and moving them further from others. This enabled me to erase one of my very first drafts, which followed a linear unfolding of the scenes. Description of the scenes and their interpretation formed joint and complementary processes where chronological representation was no more necessary, and which produced an account that made sense of the events center as a whole. This account allowed for certain particularities to emerge from the composition of the evidence collected based on “significant scenes”, something which propitiated a depth of understanding. Finally though this act of careful and detail-oriented attention, I managed to remain faithful to the participants’ experiences and overcome my tendencies to exaggerate in my interpretations by psychoanalyzing them, while I understood that the common denominator of my dissatisfaction with the previous coding processes lied in their very application of categories and structures.

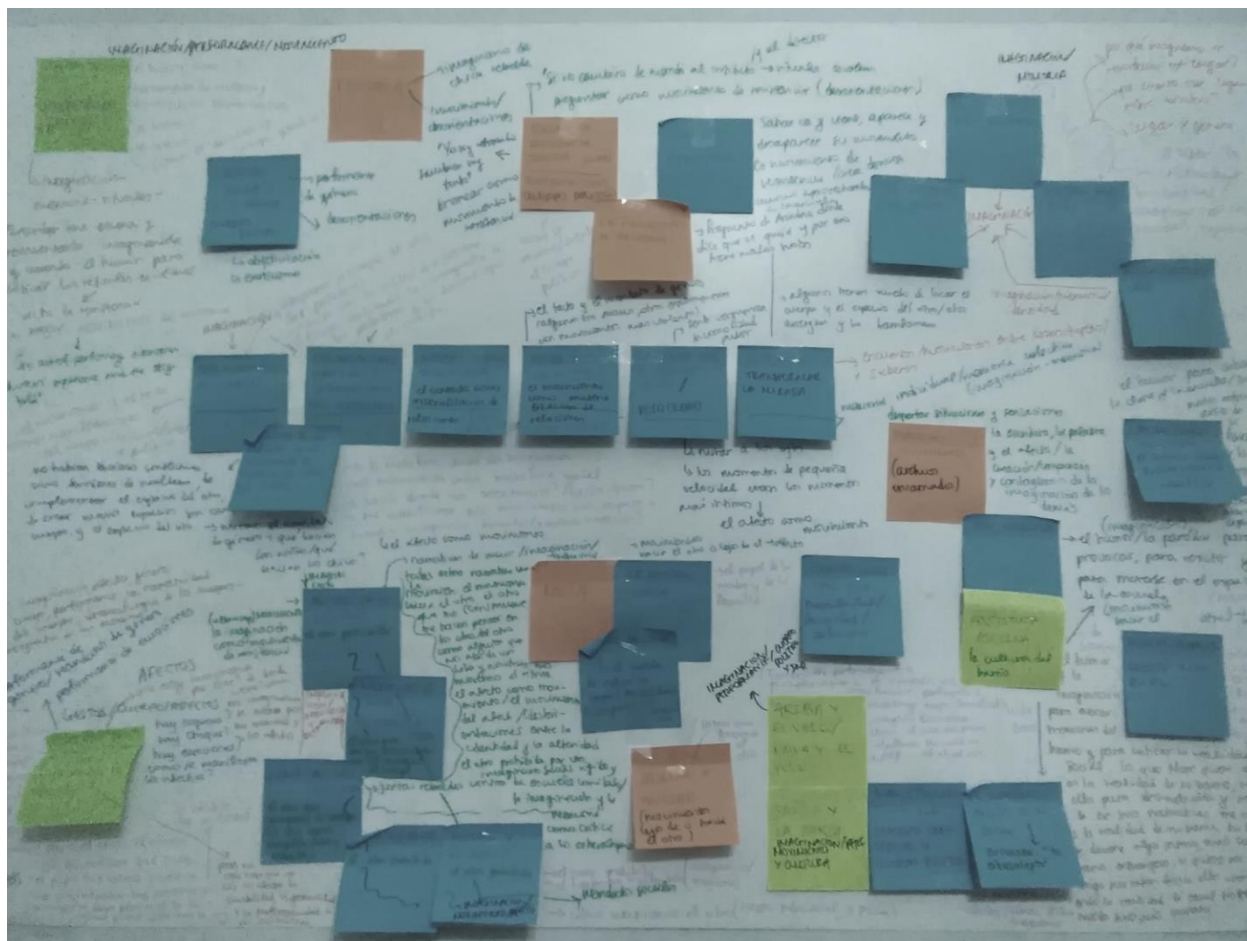


Chart 26. *Breaking linearity through mapping.*

Moreover, I started thinking in terms of what was visible and taken into consideration, and what was invisible and maybe “rubbished” (Yavaro Nashin, 2014), therefore omitted. Re-framing the fieldwork as an invisible and intangible space moved me to acknowledge and accept the tensions, the intervals, the scenes and spaces I considered void of sense and eventless, everything that was lurking, waiting to be discovered and illuminated and which could actually alter my playwright if it were to be included (McKeznie and Belliveau, 2011). Catering to these moments, while it filled me with doubts and more questions, also helped me explore how fieldwork transformed my orientations and pushed me to expand my learning horizons.

Mapping, cartographies and reflexive self-conversations can be novel ways of experimenting with coding which may help acknowledge affective scenes and avoid the coercion of conclusions based on what we desire to see. They enabled me to overcome my fixation with what is registered in the transcriptions and value the embodied dimension of data, which I had forgotten during traditional coding. These tactics enabled me to cater to data that “glow”, that become emotionally magnetic acquiring “greater significance than others, and become the preoccupations around which thought and writing cluster” (MaLure, 2013a, p. 175).

By employing these tactics, I started enjoying the process of coding what MaLure (2013a, p. 175) calls “the bow of coding”. I realized that some of my previous coding strategies were fading the scenes’ glow and had made me underestimate moments I used to appreciate as important in the beginning. Without opposing coding,

MacLure (2011, 2013a, 2013b, 2013c) questions traditional ways of analyzing, and reflects on the dimming effect that coding can have. She argues that, while coding can fascinate researchers with its promises of intimate commitment with data, it can also obscure the particularities of qualitative evidence and move researchers away from the evidence's affective angles by absorbing diversity into themes, labels and categories.

This is an experience which I identify with. The moments where coding seemed to disappoint me the most were the scenes that were carved into my memories, the scenes that I revisited again and again, the moments I considered as the most significant ones, as the conversion points of my research journey. Applying coding to those moments was an absolute failure, it was impossible to grasp their full impact, to capture all their dimensions, to establish and make visible the relationship between different significant moments or the relationship between a moment and the whole project. Obsessed with how to code well, treating the data as mysterious codes which needed to be deciphered, I spent more time trying to reveal a truth behind data and less attention to making sense of the important moments in my thesis.

Therefore, instead of constructing a close relationship with the scenes, I disengaged especially from those "glowing" moments which had captured me so much in the beginning. These were precisely the moments when I felt helpless with analyzing these scenes, as labeling and categorizing dimmed their effects. While coding helped in accessing and appreciating some scenes, it also weakened the meaning of others. The more I tried to reach for a solid meaning, the more this meaning eluded me. MacLure (2011, 2013a) proposes abandoning control of meaning and coming to terms with the fact that there is no definite explanation, no absolute reading. Instead, we should approach the evidence affectively, sensing wonder and giving in to curiosity. Abandoning control was rather difficult for me. I admit that coding developed as a slight compulsion. Leaving coding behind in scenes where coding did not work seemed as a betrayal, as choosing the easy way out.

As I continued this process of mapping, self-reflecting and writing in an experimental way, I gained more confidence in my insights and in how I interacted with the scenes from my fieldwork. I started feeling able to position myself not too far from the scene, where the participants became objects, neither too close, where I over-interpreted them. Moreover, I stopped using coding in order to prove my initial hypothesis and started using it as a way to look for new questions and orientations. The tension between over-exposing myself as a researcher or over-exposing the participants and losing sights of me had not been entirely resolved but it had calmed down at a great level and had led me to new understandings.

Coding became an unconventional tool, a point of contact between reading and interpreting and I used it to strengthen and improve my writing. Little by little my obsession of using it, which was also fed (from) by my insecurity, calmed down. From the set of texts whose scenes allowed, at least, a first approach to the subject, it was possible to compose a mediating thought between the representations of my researcher self and the others, without this implying a "conciliatory" thought that, in the hegemonic sense of the term, neutralized the thoughts of others. On the contrary, it was a matter of establishing a mediation that allowed certain points to be fixed, but without establishing limits.

Experimenting and composing different scenes was the final stage of accepting that the archives do not say anything by themselves, they do not hold an objective truth of what happened. Therefore, I gave up abusing coding in search for answers and I made peace with the fact that codification will not show me what is important. Instead it is my who decided what is important in the material collected, and these decisions are affected by my

biography. Re-framing my questions and changing my orientations resulted in transforming what I chose to see in the evidence.

I began to re-read the evidence, glimpsing some particularities that could be connected to the issues raised, the questions asked, and the objectives proposed. This act illuminated aspects which with the previous approaches remained blur. From the most relevant notes I made the first articulations that would lead me to make decisions about the analysis. Finally, instead of searching for demonstrations of indocile pedagogy and transformation, I minded how change, disruption and indocility surfaced, or what laid beneath in the cases they did not.

As I reviewed the scenes, I became more thoughtful of the partiality and incompleteness of voices (Jackson and Mazzei, 2012; 2016). I searched for bodies and voices which generated diverse and abundant readings. Instead of permanence and fixation what captured my attention was the diversity of the scenes and bodies, rather than their resemblance or uniformity. Allured by the incoherent, vague and ambivalent bodies, voices and scenes I was not interested in any process of comparing, correlating or finding causes and effects as this would stall me in a positivist methodological framework (Jackson and Mazzei, 2012; 2013, 2016).

To sum up, my final methodological orientations and decisions became part of “unthinkable methodologies” (Lather, 2013a; Jackson and Mazzei, 2012, 2013, 2016). My initial experimentations with coding and analysis, directions adopted due to a conventional methodological background, were not fulfilling and I could no longer ignore their insufficiency. Although my research does not break with traditional studies in many ways, it still incorporates many disruptive elements, nourishing from many thinkers who challenge traditional methodologies. In this sense, my study moves both toward and against traditional inquiries and problematizes questions of data, truth, representation and meaning.

### **Flirting with data: a tactical guide**

The process of analysis was extensive and went through several stages in relation to selection, grouping and the theoretical focus that could be glimpsed. The global look at all the evidence was an initial proposal of the possible transit through the evidence, according to the questions of the investigation. From there, the cases that allowed me to go deeper into the particularity of the variables of the research arose. Both processes took place thanks to the emergence of significant scenes, which allowed me to tell stories that were possible due to the interpretations and meanings that co-existed within them.

Thus, the process of analysis was composed in a back and forth between the data and the initial questions. Finally, coding was for me more of an encounter and an experimental dance with my data than an analytic tool, where the element of wonder was brilliantly present. Just as in the creative artistic processes I experienced with Joanna, the research process learning also occurs by experimenting, exploring and witnessing. The following words of Sara Ahmed accurately resonate how I perceived, felt and lived the process of researching, analysing and writing.

This is why it is important to theorize from our own embodied work: we learn from what happens to what we introduce. I think of the process a bit like this: you throw something out, and you witness what happens to what you have thrown. This witnessing allows you to develop and refine your understanding. The process might not always be so refined. You might be thrown by how things are thrown. In other

words, we change how we think, or even what we think, because of the changes that are not brought about by what is sent out (Sara Ahmed, 2017, p. 104).

Bearing all this in mind provided me with the opportunity to illustrate my rocky relationship with the stage we call data analysis: a dance full of transitions and deviations, enthusiasm and disenchantment as I walked the path from coding to analyzing.

- I. **Encountering:** getting in touch with my data. Trying to make sense. I get a subtle sense; different stories turn me to different directions. I am grasping something, but it also eludes me. I am sweeping through the stories, wandering through the dust they leave behind.
- II. **Scattering:** it is the process of breaking the data in bits and parts, putting them into small or bigger boxes, fragmenting, creating pieces in order to create assembles. De-constructing, re-constructing. Breaking apart in order to bring together. This can take a long time depending on the method or the methods we apply. It was the part where I experimented with different methods of coding. I cut and joined the parts in different ways. Then I cut again and recomposed.
- III. **Assembling:** the act of creating something new from bringing together the bits and parts. Re-constructing my resources. Making new sense, creating new associations, new meanings. What I bring out of this process depends on how far I am willing to go with the process of abstracting, labeling, categorizing, or, in other words, how far I am willing to ignore the stuff that does not fit. What am I doing with the stuff that does not fit? Maybe I should begin all over? Fragmenting-assembling-re-assembling. Creating puzzles of information and interpretation.
- IV. **Seeing:** recognizing patterns, paying attention to stories, listening to voices, accepting that the data is what it is. It is the stage where I got mostly stuck doing nothing but trying to move through it. I kept saying to myself that it is what it is. For me it was the stage where I kept looking at the data trying to find something new. Staring at the stories for hours. Staring at the pictures for days. Going back to theory in case I find something new. I wanted the data to speak more. I wanted to unveil more of what was hidden behind. I knew I had to move on. I was stressed to move on, but I had to go back again.
- V. **Oscillating (and finding wonder):** The time when I went back and forth. Scattering-assembling-seeing-scattering-assembling-seeing. There was only repetition of the same, there was only the ordinary, simple, boring, and messed up. Until it stopped being ordinary and it became extraordinary. This is a moment of scattering and multiplying. Drawing from Butler's (1988, 2004, 2009) work on performativity and disruptive repetition, this moment re-produces and at the same time subverts the production of knowledge. The movement of oscillation becomes a disruptive repetition which performs and also redirects the norm. In these moments of reiteration lurks the possibility of agency as a probable variation. Butler's work can serve to reconstruct methodological practices by dislodging the idea that methodology does not need to be negotiated (Lather, 2007; 2017). This movement re-located method as a way of disorderly experimentation that at times may provoke insecurity (Lather, 2007; 2017).
- VI. **Going on:** Information is abundant. Phenomena are unsettling. Interpretation can be infinite. There are still many new combinations, different ways of assembling and reassembling. Different combinations that tell different stories. This is the stage where I accept that such knowledge exceeds my

representational capacities, I have to keep moving, make explicit the most of what I have, in the ways that I can, with the knowledge I have.

I want us to pause now and think again about the time where I kept getting lost until I found wonder. It is the stage when I got stuck for most of the time, going back and forth. It was the stage when I got the most disappointed and when I even thought of giving up. I now believe that the key here is paying attention to the ordinary. I found myself depreciating the ordinary, not being open to the wonder that can be found within it. Many times, I found the ordinary to be unworthy of my attention, perceiving it as a repetition of similar chains of events. Nothing noticeable happened and things went on and on until at some point there was a conversion. Something happens. I take a glimpse of it. I am not sure if it is anything particular. It looks ordinary, everyday. Maybe it is. Still it amazes me. I want to get closer; I stretch my body to reach it. I open my eyes to better look at it. My body opens up as the world opens up before it. The world seems different. I can now see how the present is created by the past.

Rather, wonder involves the radicalization of our relation to the past, which is transformed into that which lives and breathes in the present” What is ordinary, familiar or usual often resists being perceived by consciousness. It becomes taken for granted, as the background that we do not even notice, and which allows objects to stand out or stand apart. Wonder is an encounter with an object that one does not recognize; or wonder Works to transform the ordinary, which is already recognized, into the extraordinary. As such, wonder expands our field of vision and touch (Ahmed, 2004, pp. 179-180).

The concept of wonder was crucial in appreciating alternative forms of coding and it gave a twist to my process of analysis. It became one of the pillars of my research and it forever changed my orientations. It made me search for the invisible and the intangible, look behind the nuances, appreciate the ordinary and the mundane and trust my intuition as well as the history of objects and subjects. However, I agree with Fendler (2015) that just as there are certain restrictions with traditional coding, there is also a limit to perform coding through the lens of wonder in the sense that it can turn into another tactic of disengagement from the research scene or a tool of contemplation.

Fendler (2015) proposes maintaining an equilibrium between wonder and resonance. Perhaps the movement of oscillation is not only a pendulousness due to confusion; it can also serve as a movement that maintains this equilibrium Fendler talks about: oscillating back and forth, between finding scenes of wonder that make us gasp in amazement and finding resonance in imagining and navigating the space across the pre-established confines, asking what other interpretations give new sense to what we already know.

There are a lot of moments in the fieldwork that evoke wonder, those moments that *stop me in my tracks*. However, to move the project forward it is productive to ask how that data resonates—how they “reach out beyond their formal boundaries (Fendler, 2015, p. 93).

The tactics I expose here derive from my own experience, but I believe they can offer valuable insight in the formation of strategies articulated by a performative-affective research that facilitates researching the imperceptible, the intangible and the invisible. Ultimately, at a later stage of my research, these movements/tactics of navigating the world of coding were synthesized into three wider strategies of researching which I had explored in previous parts: **wonder, historicity and sensation/ intuition**. While the movements/tactics I described mostly apply to the stage of coding as well as the area that exists in-between coding and making



sense (analyzing), the strategies I propose encourage a change in how we see and move from before arriving at the fieldwork until long after we have left it.

### **Moving to analysis: interpreting, plugging-in, or, resceneifying**

As I highlighted in the previous section, while coding was a journey full of crisis, tensions and failures, it was also a period of profound learning and am grateful for it. For once, through coding I came to terms that I was the one and only responsible for assigning meaning to data. I was the architect of little details, filling in the gaps that coding could not -inevitably-fill. I understood that coding was more valuable if used for producing new knowledge, instead of re affirming what I already knew, or validating my hypothesis and assumptions (Jackson and Mazzei, 2012, 2013, 2016). While I have no intention of rejecting what is obvious, I believe we sometimes should wonder whether the apparent is visible, easily reached and smoothly categorized because of power relations. Maybe what is out of our sight and touch is in the margins because it is excluded. Maybe we should reach out for what eludes effortless categorization, for what needs us to use our fantasy because often there is no imaginary for it.

My resistance to analysing, interpreting and describing the messiness of the experiential as I have called it before, was related with questions of representing social phenomena. Capturing the events, framing them and constructing a dialogue between them and theory; writing in a way that makes explicit what is implicit and well-hidden is the aftermath of methodological tactics (Jackson and Mazzei, 2012, 2013, 2016). If human experiences and the social phenomena that rule them evades our representational potential, then we owe to be diaphanous in how we navigate the methodological field (Fendler, 2015).

Whereas the process of coding was a dance permeated by the moments I defined as *encountering, scattering, assembling, seeing, oscillating and moving on*; the phase of analysis was shaped by two sequential processes. At a first phase I deployed dense description as an interpretive method aiming to unravel the structures of meaning and think through the observable. As a second step and a result of my dissatisfaction with the first phase, I started “thinking with theory”, otherwise known as “plugging-in” (Jackson and Mazzei, 2012, 2013, 2016).

I found out however that one of my biggest problems was asking the wrong questions. Asking what “data means” guided me to interpretative approaches which, in my case, restricted what we name analysis and hindered the illumination of dimmed and rubbished evidence, just as Jackson and Mazzei describe (2012, 2013, 2016). The promise of a linear and compact narrative weaved by labels, codes and categories would only be materialized, in my mind, if I deciphered what the participants in the project meant. Trying to break the code through interpretation led me to create assumptions about them and decide who they are in an exaggerated circle of psychoanalysis, which I falsely thought moved me closer to a more valid version of truth.

However, as Jackson and Mazzei (2013) argue, “there is nothing pure” (p. 263) in and about what the participants tell in their stories, still we have to use their tales somehow in order to make sense of the events and produce knowledge. This means that the participants constructed tales and performances in which they chose to reveal or draw attention to some dimensions from their life. Why they chose to tell one tale and not another has to do with their own biography and with how they assign meaning to their experiences (Jackson and Mazzei, 2013).

The narratives I produced as a result of traditional “mechanistic” coding (Jackson and Mazzei, 2013, 2016) wiped out the complex affective texture of my everyday scenes and did not take into consideration the social context in which they were produced, the tensions, the encounters and the layers of emotional experiences that gave birth to them. Most important, my initial narratives also ignored how they were fed by my own theoretical orientations and affective encounters.

I needed to weave together the multiple layers of the tales, making clear the role of theory, methodology and analysis simultaneously. I started then being mindful of how I changed each scene, illuminating different angles, bits and parts depending on the theories I was enthusiastically engaged with at that certain moment. So, once the material and my orientations changed- what I refer to as scenery- I saw that the same scenes, the same bits of data, emerged in an alternate way. Each theory was a piece of a citational chain (Ahmed, 2017) leading me to another theorist and expanding the sceneries, lifting from the “rubbish” forgotten and tossed elements which transformed the playwright into another version. The citational chain was not composed of one in particular theorist. Rather, I used theorists who shared the same understandings of how knowledge is affected by power structures. Therefore, each version I constructed was not oppositional if not complementary.

Inspired by the readings of Audre Lorde (1980, 2017), bell hooks (1990, 1992, 1994, 200b, 2003, 2006, 2010, 2012) and Mirza’s (2005, 2008, 2009, 2013) embodied intersectionality, I started taking heed of exploring how power is expressed through and within the racialized and sexualized body. I catered to how individuals related with each other and exercised different forces depending on their identities. Constructing the scenes was performed with the intention of shedding light on how the hegemonic discourses that form the basis of inequities are inscribed and lived within and from the participants' bodies demonstrate how they continually challenge the hegemonic discourses of race, gender and religion in their narratives.

After reading Butler’s works (1988, 1997, 2004, 2006, 2009, 2011, 2013) the notion of power emerged as a performative force and I started paying attention to how subjectivities arise as performative products. Butler led me to Ahmed, so, hooked on Sara Ahmed’s *Queer Phenomenology*, I paid attention to how the participants moved, how they navigated the scene of PI(E)CE depending on their gender, race or social class. I started focusing on the history behind the participants, how their orientations, their choices, their encounters, their interactions were impacted by those histories; what Sara Ahmed (2006) inspired by Marx and Engels, frames as “what is visible is the work of invisible forces” (p. 41).

Impacted by *The Cultural Politics of Emotion*, I focused on intercorporeality through a model of economies of touch and politics of affect. Ahmed led me to Athena Athanasiou (2006, 2007, 2008, 2013) whose books and essays weaved the performative, the political and the affective. Thanks to these thinkers many of the scenes emerged from observing the physicality of the participants and the hidden emotionality in their texts. I placed a strong focus on language and the relationship between the affective and the performative. Writing my scenes accompanied by them, I became more alert to the materializations of power relations as effects of affective, discursive, material forces.

Navaro Yashin (2009, 2014) and Nadia Seremetakis (1996a, 1996b, 2018) helped me attend to the invisible and the intangible, to what is hidden in the margins, excluded by other forces, afraid to be exposed. All of those writers impacted my reflections on the affective and imaginative dimension of identity, on imagination and memory as affective movements. Yavaro Nasin (2009, 2014), Sara Ahmed (2004, 2006, 2017), Patti Lather (2007, 2017, 2013) and Maggie MacLure (2011, 2013a, 2013b, 2013c) oriented me towards questioning concepts such

as truth and evidence, data, coding. They drove me to appreciate the messy effect vibrating moments left in their passage, accept that I could not capture and reduce their texture into structures and hierarchies. They enabled me to destabilize my use of data and transform evidence from fixed entities to unsettling, fluid and hybrid territories of affect, always changing, always eluding closure in their interpretation.

I noted that I was navigating varying sceneries which consisted of diverse fields of theory and embodied work. I found myself reading theory and suddenly having an “aha” moment with my scenes, a wave of inspiration which helped me further reflect on them or revisiting my data and going back to a certain writer. It was as if suddenly reading a certain piece of theory helped me make sense of data or the reverse way: reading a set of data and trying to go through with it drove me to weave it with certain parts of theory. I thought what I was doing was completely unorthodox, since I did not remember having encountered any similar experiences. I decided to justify it using my background on performance studies, as a process of re-sceneying: when the scenery changes, the same scene becomes part of another playwright.

I used the term re-sceneying until I revisited Rachel Fendler’s outstanding dissertation (2015) where I paid attention to “plugging-in”, a methodological strategy by Alicia Jackson and Lisa Mazzei (2012, 2013, 2016) which acknowledges that data and theory are affecting the construction of each other in a reciprocal give and take. Inspired by Deleuze and Guattari, Jackson and Mazzei (2012, 2013, 2016) created the concept and methodological technique of “plugging in” as a “machinic process that works against conventional coding in qualitative data interpretation and analysis by explaining and enacting the methodological maneuvers taken up in their thinking with theory” (p. 261). What I named as re-sceneying already had a name, a history and an analysis behind it. It was reassuring to see that there were other researchers encountering the same problematics I did and developing a methodology out of it. I was grateful that they managed to put words to systematically describe a process so complex.

As we read the data, the theory was in our selves, but something different happened in the moments of plugging in. We characterize this reading-the-data- while-thinking-the-theory as a moment of plugging in, of entering the assemblage, of making new connectives. We began to realize how plugging in creates a different relationship among texts: they constitute one another and in doing so create something new (Jackson and Mazzei, 2012 in Fendler, 2015, p. 83).

According to Jackson and Mazzei (2012, 2013, 2016) plugging in recognizes that research involves a series of “maneuvers” or movements, as I call it. The first movement in plugging in involves defining the scenery, the theory which the writing will be based on. This movement questions and disorganizes the dualism between theory and practice by connecting them as constitutive instead of oppositional. The second movement establishes transparency in research by using the theory (scenery) to ask questions about the scene and approach through different angles. In their own words:

being deliberate and transparent in what analytical questions are made possible by a specific theoretical concept (e.g., deconstruction or performativity) and how the questions that are used to think with emerged in the middle of “plugging in” (Jackson and Mazzei, 2013, p. 264).

Finally, through elaborating the same scenes, “data chunks” according to Jackson Mazzei (2012, 2013, 2016) in order to “deform [them], to make [them] groan and protest” (Foucault, 1980, p. 22 in Jackson and Mazzei, 2013, p. 264). This creates an excess of significations, something which exposes the flexibility of each scene and leads

to the production of new connections between theories and stretches knowledge to new boundaries. In this dissertation I visited the data again and again composing them and recomposing them into scenes, transformed according to each theory I employed. This is why you will find that many of the scenes are revisited across the three parts.

Each part explores the same scene from a different angle, offering a different perspective and analysis. The playwright of each part is not opposed to the playwright of another, even though it is composed of the same scenes through different perspectives. Instead, each playwright is complementary to each other, adding something new and expanding the connections between the fragments of data. Taking into account this plugging in seemed as the ideal methodological path for my dissertation since I do not oppose interpretation, but it limited me in certain ways.

We read the same data across multiple theorists by plugging the theory and the data into one another. The result of “thinking with theory” across the data illustrates how knowledge is opened up and proliferated rather than foreclosed and simplified. challenge qualitative researchers to use theory to think with their data (or use data to think with theory) in order to accomplish a reading of data that is both within and against interpretivism (Jackson and Mazzei, 2013, p. 261).

At the same time all these movements orient the research towards three “fields”. The “field of reality” which includes the researcher’s evidence, theoretical background and methods, the “field of representation” where meaning is disrupted from its fixed notion and new knowledge is produced and the “field of subjectivity” which leads to becoming a researcher (Jackson and Mazzei, 2013, p. 263). All these fields are present across my dissertation not as distinct territories but as overlapping zones. This is why my dissertation is a web of theoretical orientations, new connections, methodological tactics and decisions, knowledge production and reflections on my movements as a researcher. A traditional format which segregates theory, methodology and knowledge production in the form of results and conclusions would obscure the complex bonds between them.

While thinking that theory resolves many of the difficulties raised in traditional research, it should not be considered the answer to everything “because it gets its very identity from what is excluded” (Jackson and Mazzei, 2013, p. 265). In a similar way, in my process of re-sceneying I have not applied the whole work of all the theorists, rather general ideas and specific concepts. To paraphrase Jackson and Mazzei (2013), what is visible and tangible is at the expense of what is out of sight and reach. So there is always a risk lurking, a risk which I have also encountered, that of violating concepts and theories, using them when needed and tossing them, denying them or contradicting them when not.

## Θ. Plugged-in territories

Reflecting on all this, emergence of indocile pedagogy as knowledge is produced from plugging in. I do not intend to evidence any tie with indocile pedagogy and learning, rather my interest lies in exploring the forms through which indocile education emerges from plugged in scenes and the elements that compose it. As I have stated before, indocile pedagogy is a kaleidoscope of scenes and sceneries where *Touching, Moving* and *Imagining* consist of points of conversion and convergence. Birthed through the process of plugging in and re-sceneying all the three parts become entangled layers which unlock the unfolding of events while they orient the research closer to an imaginary of an indocile pedagogy. Therefore, as points of conversion and convergence,

they steer the investigation towards different directions, while, nevertheless, tracing and encompassing the hybrid and affective territories of indocile pedagogy.

While these parts appear to follow similar organizational structures, each one of them also manifests striking differences in how it is unfolded. Organizing my thesis around these three points of convergence and conversion is a tactic I employed in order to yield elements for rethinking the object of this research and contribute to providing answers by drawing the focus on different angles. As a result, this thesis is not a unified sum but a kaleidoscope of overlapping and entangled sceneries composing a polyphonic text where the various bodies that appear reveal the central sceneries of this thesis while putting them in tension, dialogue and interaction. Consequently, the three main pillars of this thesis are in constant interaction with each other, embroiled and overlapping, but not linear and sequential.

The gerund form of these points, apart from granting a performative quality, also manifests the everlasting, always in constant process of transforming the quality of education, while it stresses the transition and contact between zones (Ellsworth, 1997; Pratt, 1991), third spaces (Bhabha, 1994), borders and edges (Anzaldúa, 1987), liminal spaces (Turner, 1980) and diasporas (Hall, 1990). Ellsworth (1997). All those thinkers have introduced significant perspectives in the study of identity construction by illuminating the process of oscillation between sites, bodies and texts. Focusing on these spaces and their movement in-between and with the help of plugging in I explore how indocile pedagogy arises, perceived as a practice of a) contact and encounter; b) movement and disorientation; c) imagination and memory.

Touching	
SCENE	<i>I. Affective (dis)encounters</i>
ARCHIVES	<i>“The touch”; “The embrace”; “Socialsculptures”</i>
PROTAGONISTS	<i>All of the students of Consell de Cents and Milà i Fontanals</i>
SOURCE OF ARCHIVE	<i>Field diary, reflections and observations, registers of educational practices, video, images</i>
CAPTURING THE SCENE	<i>Observation, videography, photography</i>
CONTENT	<i>Educational moments and practices during PI(E)CE</i>
PLUGGED IN WITH	<i>Nadia Seremetakis (1996a, 1996b, 2018) Elizabeth Ellsworth (1997, 2005) Sara Ahmed (2000, 2004, 2006, 2017) Charles Garoian and Yvonne Gaudelius (2008) Josep Esquirol (2006, 2015, 2019) Judith Vidiella (2008, 2009, 2010b, 2012, 2014, 2015) Jordi Planella (2017) Pérez Royo and Agulló (2016)</i>

ILLUMINATING ANGLES	<i>Care, encounter, contact, the experience of alterity, seeing and touching as forms of affect</i>
SCENE	<i>II. A dance of words</i>
ARCHIVES	<i>Reflections of the participants</i>
PROTAGONISTS	<i>Students of Consell de cent and Milà I Fontanals</i>
SOURCE OF ARCHIVE	<i>Pictures of textual productions</i>
CAPTURING THE SCENE THROUGH	<i>Observation, Video, Photography, Informal Conversations</i>
CONTENT	<i>Reflections and perspectives on PI(E)CE produced during the assembly</i>
PLUGGED IN WITH	<i>Sara Ahmed (2010) Josep Esquirol (2005; 2017; 2019) bell hooks (2012)</i>
ILLUMINATING ANGLES	<i>The experience of alterity, care, desire to relate</i>
SCENE	<i>III. (In)visible bodies, (in)visible encounters</i>
ARCHIVES	<i>“Disneyland”; “The place I’ve come to”; “The dress”; “The bed”; “The WC”; “The kiss”; “Do I forgive her?”; “Punished together”; “The door”; “Córdoba”; “Her friend”; “Basket”</i>
PROTAGONISTS	<i>Armin, Ocir, Amur, Acinom, Awram, Ainalem, Niwde, Yaj, Axia, Reviló, Sirch, Truk</i>
SOURCE OF ARCHIVE	<i>Participants’ texts about their favourite place</i>
CAPTURING THE SCENE THROUGH	<i>Observation, informal Conversations</i>
CONTENT	<i>Texts of students which manifest the desire for company, intimacy and encounter.</i>
PLUGGED IN WITH	<i>Sara Ahmed (2004) Judith Butler (2006; 2015) Judith Vidiella (2012; 2014) Jose Esteban Munoz (1999)</i>

ILLUMINATING ANGLES	<p><i>Victoria Pérez Royo and Diego Agulló (2016)</i>  <i>Eve Sedgwick (2003)</i>  <i>Eirini Avramopoulou (2018)</i>  <i>Athina Athanasiou and Judith Butler (2013)</i></p> <p><i>Rebel care, resistance in vulnerability, fragile connections, desire of contact, encounter and relation</i></p>
SCENE	<i>IV. Between the individual and the collective body</i>
ARCHIVES	<i>“The garden”; “The mirror”</i>
PROTAGONISTS	<i>Constanza, Albert, all of the participants</i>
SOURCE OF ARCHIVES	<i>Images and videos from educational practices, field note observations, reflections from Constanza and Albert</i>
CAPTURING THE SCENE THROUGH	<i>Videography, photography, observation</i>
CONTENT	<i>Educational practices in PI(E)CE</i>
PLUGGED IN WITH	<p><i>Gayatri Spivak in Eirini Avramopoulou (2006)</i>  <i>Eirini Avramopoulou (2018)</i>  <i>Rosi Braidotti (2006)</i>  <i>Heidi Safia Mirza (1997)</i>  <i>Victoria Pérez Royo and Diego Agulló (2016)</i></p>
ILLUMINATING ANGLES	<i>The relationship between the individual and the collective</i>
SCENE	<i>V. Diversity of embodiments</i>
ARCHIVES	<i>“Friends in hell”; “The hill”; “My father’s supposed Friend”</i>
PROTAGONISTS	<i>Upa, Divad, Cram, Julio</i>
SOURCE OF ARCHIVES	<i>Video, images, textual productions from protagonists, informal conversations, field note observations</i>
CAPTURING THE SCENE THROUGH	<i>Observation, video and photography, informal Conversations</i>

CONTENT	<i>Text and performance by Upa and Divad, text and performance by Cram</i>
PLUGGED IN WITH	<i>Sara Ahmed (2004) Kathleen Stewart in Avramopoulou (2018) Constanza Brncic and Albert Tola (2017)</i>
ILLUMINATING ANGLES	<i>The creation of the other as circulated by collective feelings, the performativity of disgust in shaping distance, contact as distance, contact and power relations, the collective as the effect of negotiation between oppositional powers</i>
SCENE	<i>VI. The skin of language and the symbolic body</i>
ARCHIVES	<i>“Spaces of transit”; “Bodily conversations”; “Intense Spaces”; “Social Sculptures”; “Transiting Affective Spaces”; “Body translations”; “Fragile bodies”; “Pedagogies of the senses”; “Affective scriptures”</i>
PROTAGONISTS	<i>Aerdna, Albert, Julio, Constanza</i>
SOURCE OF ARCHIVE	<i>Field notes, transcripts of video, images</i>
CAPTURING THE SCENE THROUGH	<i>Observation, video and photography</i>
CONTENT	<i>Educational practices throughout PI(E)CE</i>
PLUGGED IN WITH	<i>Michael Bakhtin (2000) Judith Vidiella (2015) Judith Butler (1997) Della Pollock (1998) Eve Sedgwick (2003)</i>
ILLUMINATING ANGLES	<i>Living metaphors and symbolisms as affective language that touches moves and nurtures the social imaginary planting seeds of resistance; excitable speech and performative writing as practices of resistance and disruption of hegemonic culture</i>
SCENE	<i>VII. Choreographing identities in PI(E)CE</i>



ARCHIVES	<i>Reflections from Constanza and Albert; "Performances of Gender"</i>
PROTAGONISTS	<i>Constanza, Albert, Ymerejand Ainash</i>
SOURCE OF ARCHIVE	<i>Collaborative text</i>
CAPTURING THE SCENE THROUGH	<i>Transcription of students' performance, collaborative writing, video and photography, observation</i>
CONTENT	<i>Reflections on the pedagogical dimensions and implications of PI(E)CE</i>
PLUGGED IN WITH	<i>Ligya Clark Steve Paxton Terry Barrett (1995)</i>
ILLUMINATING ANGLES	<i>Pedagogy of the senses, the situation and the event; improvisation, surprise and wonder in indocile pedagogy</i>

### Moving

SCENE	<i>I. Space and movement as materialization of relationships</i>
ARCHIVES	<i>"Spaces of transit"; "Intense spaces"</i>
PROTAGONISTS	<i>All of the participants</i>
SOURCE OF ARCHIVE	<i>Video recording, informal conversations, observation</i>
CAPTURING THE SCENE THROUGH	<i>Video-recording, observation, images</i>
CONTENT	<i>Movement as an embodied, social, affective and material practice.</i>
PLUGGED IN WITH	<i>Sara Ahmed (2000, 2006) Pierre Bourdieu (1985) Tim Cresswell (1993, 1999, 2010) Doreen Massey (1994, 2005, 2013) Iris Marion Young (1990)</i>

ILLUMINATING ANGLES	<i>The relationship between movement, gender, race and space</i>
SCENE	<i>II. Moving through landscapes of difference</i>
ARCHIVES	<i>“The Journey”; “Spaces of transit”; “Intense spaces”</i>
PROTAGONISTS	<i>Abira, Amirak, Sichr, Anif, Ateiluj, Atiuqap, Anah, Oair, Ala, Ailan, Namor</i>
SOURCE OF ARCHIVE	<i>Field notes and participants’ texts</i>
CAPTURING THE SCENE THROUGH	<i>Field notes and photography</i>
CONTENT	<i>Identity texts based on the experience of a journey</i>
PLUGGED IN WITH	<i>Sara Ahmed (2003, 2006) Tim Cresswell (1993, 1999, 2010) Rachel Fendler (2015) Doreen Massey (2005) Nigel Thrift (2008)</i>
ILLUMINATING ANGLES	<i>Migration and sense of place, movement as resistance</i>
SCENE	<i>III. Merging the individual into the collective</i>
ARCHIVES	<i>“The garden”, “The touch”</i>
SOURCE OF ARCHIVE	<i>Video and field notes</i>
CAPTURING THE SCENE THROUGH	<i>Observation, video, fieldnotes</i>
CONTENT	<i>Performance that establishes the movement from an individual subject to a collective body as an affective encounter</i>
PLUGGED IN WITH	<i>Sara Ahmed (2003) Mikhail Bakhtin (1981, 1984) Tim Cresswell (1999, 2010) Michel Foucault (1977a) Irene Gedalof (2003)</i>

	<p><i>Doreen Massey (2005)</i>  <i>Nadia Seremetakis (1996, 1996b, 2018)</i>  <i>Judit Vidiella (2010a, 2010b)</i></p>
ILLUMINATING ANGLES	<i>Affects that move from the individual to the collective, inspirational movements, moving dialogical imaginations</i>
SCENE	<i>IV.Deviant (dis)orientations</i>
SUB-SCENES	<p><i>IV.I. Questioning authority through subtle forms</i>  <i>IV.II. Refusal as resistance</i>  <i>IV.III. Talking back</i></p>
ARCHIVES	<i>Observations and fieldnotes</i>
SOURCE OF ARCHIVES	<i>fieldnotes</i>
CAPTURING THE SCENE THROUGH	<i>Observation, informal conversations, field note reflections</i>
CONTENT	<i>Movements of resistance as movements of desire</i>
PLUGGED IN WITH	<p><i>Sara Ahmed (2010, 2017)</i>  <i>Judith Butler (1988)</i>  <i>Elizabeth Ellsworth (1997, 2005)</i>  <i>bell hooks (1990, 1992, 1994, 2010)</i>  <i>Audre Lorde (1984)</i>  <i>Eve Tuck and Wayne Yang (2014)</i></p>
ILLUMINATING ANGLES	<i>Refusing, talking back and troublemaking as forms of resistance, gendered discriminations in resistance</i>

	<b>Imagining</b>
SCENE	<i>I. Inhabiting space: place, identity and alterity</i>
SUB-SCENES	<p><i>I.I. Sensory memories of being at home</i>  <i>I.II. Engendered spaces of migrant youth: bedrooms as shelters”</i>  <i>I.III. Imagining a bodiless future</i></p>
ARCHIVES	

	<i>“Disneyland”; “Hell’s throat”; “All the places in the world”; “Two worlds”; “USA”; “Security”; “The coast, the wind”; “Beam of light”; “The place I’ve come to”; “The violin in my room”; “My room is my second home”; “I am not judged in my room”; “Doing whatever I want in my room”; “My favourite space is mine and only”; “Paradise”; “Futurama 1.1 and 1.2”</i>
PROTAGONISTS	<i>Armin, Andaira, Vegetta 777, Awram, Leugim, Dais, Alian, Amirak, Ocir, Enitsuj, Airotciv, Aerdna, Amur, Airam, Abira, Cram</i>
SOURCE OF ARCHIVE	<i>Narratives of place of the protagonists</i>
CAPTURING THE SCENE THROUGH	<i>Observation, informal conversations, video and photography</i>
CONTENT	<i>Bedroom culture, the Other as place, memory and imagination and reconstruction of identity, desire</i>
PLUGGED IN WITH	<i>bell hooks (1990) Sara Ahmed et al. (2003) Doreen Massey (2013) Josep Esquirol (2015, 2017) Sara Ahmed (2006, 2017) Karen Caplan (2003) Heidi Safia Mirza (2013) Athina Athanasiou (2006) Baya Mehiaddine Luce Irigaray (1974) Gloria Anzaldúa (1987) Georgio Agamben (1998) Judith Butler (1988, 2002, 2006) Donna Haraway (1991) Charles Garoian and Yvonne Gaudelius (2001) Rosi Braidotti (2017)</i>
ILLUMINATING ANGLES	<i>Space as a web of relations and encounters, space and culture</i>
SCENE	<i>II. Using imagination to resist racism</i>
ARCHIVES	<i>“Performances of gender”</i>

PROTAGONISTS	<i>Cram, Dias, Awram, Upa, Acinom, Noraa, Ymerej, Ainash</i>
SOURCE OF ARCHIVE	<i>Texts and performances of the protagonists</i>
CAPTURING THE SCENE THROUGH	<i>Observation, field diary notes and reflections, video and photography, Informal conversations</i>
CONTENT	<i>Performances which serve as a parody to gender relations and the school system</i>
PLUGGED IN WITH	<i>Pantelidou Malouta (2002) Sara Ahmed (2006, 2017) Keith Alexander (1997) Peggy Dolan (1985) Chambers (2005) Judith Butler (2009) Athina Athanasiou (2006, 2009) Simone de Beauvoir (2006, 2009)</i>
ILLUMINATING ANGLES	<i>Imagination becomes the source of creation of anti scripts which trouble the established, the students when given the opportunity question power relationships and the norms and create alternative narratives which envision a different future.</i>
SCENE	<i>III. (Re)imagining vulnerable identities</i>
ARCHIVES	<i>“Killer prostitute”; “My father’s supposed friend”; “Revisiting (un)imagined masculinities”; “José Manuela”</i>
PROTAGONISTS	<i>Cram, Enitsuj, Julio, Divad, Upa, Noraa</i>
SOURCE OF ARCHIVE	<i>Performances and texts produced by students</i>
CAPTURING THE SCENE THROUGH	<i>Observation, video and informal conversations</i>
CONTENT	<i>Using imagination to reconstruct portarayals of otherness</i>
PLUGGED IN WITH	<i>Judit Vidiella (2014) Victoria Pérez Royo and Diego Agulló (2016) Sara Ahmed (2002, 2004, 2006, 2010, 2017)</i>

<p><b>ILLUMINATING ANGLES</b></p>	<p><i>Nadia Seremetakis (2018)</i>  <i>Avtar Brah (1996)</i>  <i>Sara Ahmed (2010)</i>  <i>Heidi Safia Mirza (2013)</i>  <i>Manal Hamzeh (2010)</i>  <i>Athina Athanasiou (2007)</i>  <i>Judith Butler (2009)</i>  <i>Pierre Bourdieu (1990)</i></p> <p><i>Through their imagination the students provoke the status quo and challenge hegemonic perceptions of otherness. The narratives they produce make visible hierarchy, discrimination and oppression</i></p>
<p><b>SCENE</b></p>	<p><i>IV. Disrupting the borders of pedagogical bodies and space-time</i></p>
<p><b>SUB-SCENES</b></p>	<p><i>IV.I. Subjects as place, objects as space and the movement in-between</i>  <i>IV.II. Dances of the veil</i>  <i>IV.III. Wilful girls</i>  <i>IV.IV. "Transnational chameleons"</i></p>
<p><b>ARCHIVES</b></p>	<p><i>"Performing with objects"; "Abira's revealing"; "The coast, the wind"; "The Invisible Choreographers"</i></p>
<p><b>PROTAGONISTS</b></p>	<p><i>Abira, Ahidam, Aisam, Enimsay, Yaj, Amur, Namorand Kidak, Ailan, Abira, Aisam, Andaira, Enimsaj, Aisam</i></p>
<p><b>SOURCE OF ARCHIVE</b></p>	<p><i>Performances with objects and texts from the students</i></p>
<p><b>CAPTURING THE SCENE THROUGH CONTENT</b></p>	<p><i>Video transcriptions, photography, fieldnotes, informal conversations and observation</i>  <i>Performance with everyday objects, performances with the veil</i></p>
<p><b>PLUGGED IN WITH</b></p>	<p><i>Judit Vidiella (2014)</i>  <i>Victoria Pérez Royo and Diego Agulló (2016)</i>  <i>Sara Ahmed (2002, 2004, 2006, 2010, 2017)</i>  <i>Nadia Seremetakis (2018)</i>  <i>Avtar Brah (1996)</i>  <i>Sara Ahmed (2010)</i></p>

## ILLUMINATING ANGLES

*Heidi Safia Mirza (2013)*  
*Manal Hamzeh (2010)*  
*Athina Athanasiou (2007)*  
*Judith Butler (2009)*  
*Pierre Bourdieu (1990)*

*Imagination shows how hybrid identities are constituted through memory and desire, the participants become “transnational chameleons” who use their imagination and their memory to cross borders*

## I. Questions of validity

This research navigates a post-positivist territory where researchers are considering how to help dismantle injustice and oppression through their inquiries (Lather, 2017). It is located, then, within the realm of post-critical methodologies, opening a dialogue about the implications of emancipatory research and what it means to perform it. With this I hope to contribute a bit more to the so much needed exploration of methodological and epistemological works which try to interrupt systemic power and criticize normative and hegemonic imaginaries.

One of the qualities of post-positivist and post-critical researches, and therefore of this inquiry, is that we embark from a perception of knowledge as encrusted by history and reconfigured by the sociopolitical sphere (Lather, 2017). In this paradigm I want to pinpoint some of the criteria Lather (2017) identifies for an ethical research: transparency, critical reflexivity, mutuality and an orientation towards praxis.

The combination of the above criteria makes for the emergence of a theory filtered through devices which question the biases of the researchers. Such theory arises by tracing the ways in which as researchers we manipulate our findings in order to fit our initial assumptions. Transparency, according to Lather (2017) and Jackson and Mazzei (2012, 2013, 2016), is important in disclosing how research decisions have been informed by values, orientations and biases. Transparency exposes that scientific objectivity is an illusion, a problematic myth which neglects how scientific knowledge is socially constructed (Lather, 2017; Jackson and Mazzei, 2012, 2013, 2016).

Such a transparency is gained through critical reflexivity which implies a permanent and self-critical awareness of one's predispositions towards data and possible biases that may affect the research process and results. Once researchers direct their focus onto becoming aware of their prejudices, preconceptions and inclinations, they gain consciousness over how their background has shaped their decisions in research, which, in turn, have affected the outcome of the research. They become alert to how they tend to search for and find in the loads of information, knowledge that confirms their hypothesis and then label it objective. Then, aware of these cognitive mechanisms, instead of chasing the ghost of absolute truth, researchers in the post-positivist paradigm orient their focus towards knowledge that is agentic, liberatory and socially transformative (Lather, 2017). Therefore, the intentions of researches within the post-critical paradigm lie within facing the challenges of ethical and empirical responsibility and encountering methods for constructing reliability and consistency (Lather, 2013; 2017).

The difficulties which continue to characterize critical inquiry raise two central questions about the effort to develop a style of empirical research that advances emancipatory knowledge. First, what is the relationship between data and theory in emancipatory research? In grounded theory-building the relationship between data and theory, according to Glasser and Strauss (1967), is that theory follows from data rather than preceding it. Moreover, the result is a minimizing of researcher-imposed definitions of the situation, which is an essential element in generating grounded theory. Given the centrality of a priori theory in praxis-oriented research, it is evident that emancipatory theory-building is different from grounded theory-building. Understanding those differences requires a probing of the tensions involved in the use of a priori theory among researchers who are committed to open-ended, dialectical theory-building that aspires to focus on and resonate with lived experience and, at the same time, are convinced that lived experience in an unequal society too often lacks an awareness of the need to struggle against privilege (Lather, 2017, p. 16).

Traditionally, credibility was attached to measurements of validity, based on a world-view that rejects the multiplicity of interpretations and levels of intelligibility (Lather, 2017). Validity was supposedly gained through the apprehension of experience with the use of themes, codes and categories (Lather, 2017; Jackson and Mazzei, 2012, 2013, 2016). In opposition to this, these authors maintain that the challenge consists of identifying forms of validity that are aware of how we construct the other through our own schemes. By demonstrating how many constructions of apparent validity are simply masks that hide an underlying similarity, they draw a dividing line that circumscribes the different epistemologies of research. But since these divisions are nothing but separations of an ideological nature, it is discovered that the limit criterion that is sought to be established is that of legitimacy or acceptance of what is considered to be true. Overcoming this border does not mean evading the rigor of the study, but rather promoting a standard of quality that appeals to reflexivity.

To be consistent with this position I had to de-construct the relationship between validity and objectivism. From the position of authors such as Lather (2017), MacLure (2011, 2013a, 2013b, 2013c), Jackson and Mazzei (2012, 2013, 2016) I understood that I can aspire to transform validity into a policy of intervention, with the aim of exposing its ontological foundations. In this sense, Butler (1997) maintains that we should ask ourselves about what authorizes, excludes or prohibits precisely the theoretical movement, with reference to the foundations of a study. Such a policy of intervention in the multiple discursive and material registers of subjectivity entails the ability to establish multiple connections in order to understand the subjects in their fractured constitution, intrinsically based on power and on the active search for possibilities of resisting hegemonic formations (Braidotti, 2000).

Under these premises, trustworthiness within this research is established on a basis of transparency, critical reflexivity as well as the process of plugging-in and re-sceneying, through which I approached the fieldwork scenes through various angles and scopes. The combination of various theoretical and methodological sources as well as types of data brought into play the asymmetries in them, their multiple dimensions and angles of focus.

Finally, I embrace ethical research by embracing doubt and constant learning. Through my exchanges with my advisor and director Montse Rifà-Valls, my colleagues, Joanna Empain, Sara Lopez and Constanza Chamorro, and especially through my collaboration with the students and teachers of Consell de Cents and Milà i Fontanals and my contact with Constanza Brncic, Albert Tola and Julio, I once again became a learner. These intimate encounters drove me to recognize my prejudices, identify limited ways of looking, point out difficulties in



establishing interpretations, and assume the permanent challenge of finding channels of exchange with my companions. More than an account of what I observed, this research is set out to be a contribution and source of enrichment.

More than an obstacle to objectivity, intimacy and reciprocity become an indispensable element of research as praxis. The junction and involvement between me and the participants implied a mutual exchange and collaboration and a constant arbitration of authority and sense-making in theory as well as the fieldwork material (Lather, 2017). Contrary to traditional research, where detachment and alienation supposedly lead to validity and accuracy in interpretation, research as praxis appreciates intimacy and connection as fundamental premises which lead to the production of complex data and prolific interpretations, focusing on quality instead of quantity in data and on how interpretation can inspire the research participants towards their emancipation (Lather, 2017).

This research is performed through the perception that “researchers are not so much owners of data as they are majority shareholders who justify decisions and give participants a public forum for critique” (Lather, 2017, p. 19). This sets a pathway where meaning is negotiated by incorporating the artworks of the participants and their reflections around them as they were produced during informal conversations and the final assembly. Taking this into consideration, this dissertation was produced as an effort to develop the opinions of the participants and a work which includes their voices and bodies. One of its characteristics is, nevertheless, that it is not a co-authored dissertation, in the sense that the process of negotiation was limited to the fieldwork and did not extend after it, therefore, it did not give participants the opportunity to unsay their words, reconstruct the interpretation of descriptive data or co-construct new theory.

## C/ SCENERIES OF AN INDOCILE PEDAGOGY II: EMBODIMENT, REPRESENTATION AND RESISTANCE

This chapter lays the groundwork for studying the relation between movement, (dis)orientation and education, and particularly how education can be conceived as a process of orientation (Ahmed, 2006, Fendler, 2015, Planella, 2017). Just as other notions encompassing sociocultural, physical and affective phenomena, movement has no value of its own, rather, its meaning and its position in systems of power is settled according to the context in which it takes place (Ahmed, 2006; Cresswell, 1993, Thrift, 2008; Massey, 2013). By breaking down the relationship between indocile education and movement I focus on embodiment, practice and representation as three dimensions of movement. While these three aspects are tied with each other in a sticky relationship, they become separable, but they are not separate. Making sense of movement implies catering to these three elements.

### **Movement and embodiment**

Movement is material, social and affective (Ahmed, 2006; Cresswell, 1993, 1999, 2010; Thrift, 2008; Massey, 2013). From a positivist perspective, physical movement is reduced to measurements and calculations. Therefore, physicality is one dimension of movement (Cresswell, 2010). Nevertheless, excluding the social and affective core of movement from its physical dimension disconnects it from how movement is given value and meaning according to social context: it obscures how movement is embodied and erases the subtle particularities of the individuals and the groups embodying it.

Considering the connections established in modern culture between movement and migration (Ahmed *et al.*, 2003; Kaplan, 2003; Cresswell, 2010; Massey, 2013) or how the different genders are socialized into moving differently in space (Alcoff, 1999, 2000; Ahmed, 2006; Massey 2013; Young, 1990), then we can understand how embodiment plays a crucial role in the ways the individual subject navigates the world, makes sense of reality, becomes part of collectives and of wider webs of interpretations and power relations (Ahmed, 2006; Alcoff, 1999, 2000; Cresswell, 1993, 1999, 2010; Grosz, 1994). Embodiment then is related to the ways through which bodies perform their identities in forms of “roles” (Cresswell, 2010) either as the outcome of culture, or as generators of counter-ideology (Bourdieu, 1990).

This thesis argues that the ways movement is embodied have social, material, political and historical repercussions. The motives that move certain bodies are as important as the reasons why certain other bodies choose not to move. Force, speed, rhythm, route, experience and friction are qualities of movement, which in the positivist paradigm are identified with the physical aspect of movement, deprived of social, affective and political value and meaning (Cresswell, 2010). However, paying attention to these micro-movements brings the focus on the everyday practice of fragile bodies and how they also inhabit culture (Bourdieu, 1990), locating the local within the global; the micro inside the macro. Cresswell (1999, 2010) uses the example of walking, as it was studied by Michel de Certeau, in his argument that practices of movement are socially constructed. Walking is weaved with a variety of narratives, meanings and values. Similarly, the space where walking is performed also becomes charged with meanings and interpretations (Cresswell, 1999, 2000).

Getting from A to B can be very different depending on how the body moves. Any consideration of mobility has to include the kinds of things people do when they move in various ways. Walking, dancing, driving, flying, running, sailing. All of these are mobile practices. Practices such as these have played important roles in the construction of social and cultural theory, philosophy, and fiction (Cresswell, 2010, p. 20).

## Movement and representation

Movement as the physical re-location in space and time, movement as a material and cultural practice, movement as an element of education or a practice of resistance, movement as threatening or movement as rebellious, among the multiple readings of movement, still we are unable to find what movement really is, all we can discover is how movement exists somewhere in between its representations (Cresswell, 2010).

If there is something new that can be said about the study of movement in science-though science has always been occupied with meaning- is how science tackles movement with readings that vary from the individual and the local to the social, the communal and the global, breaking previous boundaries in research and the academy that fragmented movement and prevented a more global perspective (Ahmed, 2017; Cresswell, 2010). Moreover, the meaning we give to movement in modern science is not only referring to human movement and its displacement in a blank space. Rather, theories of gender and migration connect movement with space; recognizing how space is also social and affective, charged with tensions and collisions, impelling people out of it or drawing them within in a dynamic of push and pull (Cresswell, 2010).

Under this scope, movement can be read as a complex but delicate and vulnerable weaving of physical displacement, cultural and affective practices and multiple representations, all of which are the result of historical and geographical patterns, while they trace future orientations and geopolitical galaxies (Ahmed, 2000, 2006, 2017; Kaplan, 2003; Cresswell, 1993, 1999, 2010; Massey, 2013).

## Movement and resistance

Inspired by Ahmed's *Queer Phenomenology* and Cresswell's (1993) analysis of the relationship between mobility and resistance, this part sketches the complicated connection between movement, disobedience and resistance in education. It provides a theoretical framework to reflect on the subtle, ambiguous and complex uses of movement and, in particular, how movement is bonded with central themes in education. For instance, I argue that educational ideals and sceneries are constructed through the deployment of resistance by educators and students alike, as a tactic to either establish or bypass norms.

Movement is channeled through an exploration of the content, the structure and the form of PI(E)CE. By merging the geographical element with an affective analysis of my research and the project of PI(E)CE, this interpretation of movement consolidates the ambivalent meanings and forms of sociocultural struggle. So, drawing from Cresswell (1993), on one hand, we have movement as an expression of indocility and defiance against authority and set ideals, an anti-social and menacing conduct; while on the other edge, movement represents a romanticized version of rebellion (Cresswell, 1993).

In tracing the relationship of movement with resistance in educational landscapes I perceive the (dis)orientations of the students, and specifically the participants of PI(E)CE, as practices with material, social and affective implications in creating and navigating encounters and power relations within the educational territories. This perspective draws on the students in general, and the participants of PI(E)CE in particular, as people with agency, having the capacity of making decisions that either sustain and perpetuate culture, or actively transform it, manifesting in their movement that hegemonic culture is dominant and dominating but not unchangeable (Butler, 1988; Cresswell, 1993).

Paying attention to the relationship between movement and resistance also prompts us to ask how different social groups pursue and embody different forms of resistance. It can push us to ask who resists, why and in what ways. Moreover, it lights the contradictions, variances and contestations between social actors, thus unveiling the heterogeneity of social groups (Cresswell, 1993). In his own words: "Overarching definitions of 'cultural traits' have been replaced by divisions into 'dominant' and 'subordinate'- 'oppressive' and 'oppressed' (p. 252). My point is that movement co-exists with dominance and subversion.

### **Movement and (dis)orientation in an indocile pedagogy**

Taking into consideration that the bodily, the spatial, the social and the affective are entangled (Ahmed, 2006; Cresswell, 1993) I suggest that movement can be catalytic in capturing the educational events as they unfold in space and time as a process of (dis)orientation. As subjects we turn to other subjects and objects and we are also turned by them shifting us to who we become, our identities being under constant transformation (Ahmed, 2006; Butler, 1988).

The precise notion of (dis)orientation suggests that identity construction and education, apart from being interactive, they are also corroborated by a variety of political strategies and discourses (Ahmed, 2006). For instance, for Ahmed (2010) education is an *orientation device*, a mechanism directing the learners towards what is considered to be the right path, which in fact is the socially appropriate choice.

Education becomes about directing such potentiality; about steering the child in the right direction. Or to use a metaphor from horticulture, education is about cultivation, whereby, through tending the soil, you encourage the plants to grow in some ways rather than others. To educate is to orient, which is why education plays a central role in debates about happiness...education involves being directed not only by being turned around but by being turned the "right way around". To turn minds (and bodies) around is an educational imperative only given the presumption that the would-be subject is improperly aligned (Ahmed, 2010, p. 54).

As the students move between *hybrid territories of affect*, learning and education acquire a new dimension, captured as the effect of movement and (dis)orientation. The apprehension of education and learning as affective processes of movement and (dis)orientation constitutes an alternate imaginary of education which locates learning and teaching as variable parameters of socio-affective space. The material produced by fieldwork underpinned a critical perspective on how the participants moved in-between affective landscapes. This, in turn, enabled me to pay attention to the ways they made use of the sites of PI(E)CE, occupied spaces of their schools, inhabited places in their neighbourhood.

Such a perspective evidently emphasizes movement, which results in reconfiguring the relationship between subject, education and space. This proposition also shifts the focus of this research to questions addressing the moving qualities of educational practices of teachers and students alike; education as a process of negotiation which takes place everywhere, bypassing or outflanking the space of school and the frontiers of formal education, extending to spaces I have approached as *hybrid territories of affect*.

In this context, indocile education frames the study of mobility as necessary in processes of education, not only in the literal sense of moving but also regarding the defying performances which question, challenge or resist conventional orientations. The study of movements and orientations becomes an important tool in the study of processes of repetition, resistance and transformation, or, to use Butler's term *subversive repetitions*. This possibility of disruption is embodied by reclaiming the relationship between the physical and the symbolic, affective and political dimension of the body. All of this opens up an endless number of readings of body and orientation which enable the (re)location of the bodies in multiple spaces, through varying gazes and textures.

If education is conceptualized as a practice embedded in movement, where (dis)orientation is inherent, then the learners become navigators of diverse educational spaces, mutual constructors of their learning, capable of choosing their trajectory. Education becomes affected by the students' input; students emerge as co-creators and protagonists who reclaim their presence in the curricular space. Indocile education recognizes that students do not need to be given voice, they already have one. What they need is acknowledging "how they are already involved in constructing their own spaces of agency" (Fendler, 2015, p. 18).

Movement and (dis)orientation as ingrained attributes of an indocile education in this research also serve to elaborate the ways the participants navigate encounters, produce tensions and collisions and perform transgressions. Grasping resistance as a movement orientated me in examining the spatial practices encompassing the students' performances of identity as movements which occasionally involve a bending of the norms such as subversions, interruptions, disturbances and disobediences, teasing and practices of silence. These "minoritarian practices" (Fendler, 2015) are not read as failures of the educational procedure nor as romanticized versions of the students as rebels and wanderers. Rather, trespasses can be understood as performative acts of making sense of and interrogating power relations (Ellsworth, 1997; Garoian, 1999) as well as (re)making identity (Butler, 1988, 2004, 2009).

The notion of *hybrid territories of affect* becomes important at this point in studying the ways learners navigate educational landscapes and often de-construct the distinction between formal and informal education, spaces inside school and outside it (such as the neighbourhood, the theatre, the social collectives) as separate spaces. In indocile education formal spaces are not considered as providing superior educational quality. Instead, in this research it is argued that hybrid territories of affect are interconnected and interrelated.

Capturing education as a process of movement, orientation and navigation enables the thesis to focus not only on places but also on the production of spaces through experimental practices based on contact and improvisation, thus creating bonds between and across places, practices, performances, narratives and subjects. This reading reclaims the importance of improvisation, spontaneity, refusal and what are considered as deviant behaviours, as (dis)orientations which involve a negotiation of identity and power relations in educational contexts.

Last but not least, education in motion and as (dis)orientation does not draw attention to the end point or to an outcome, but instead prioritizes the trajectory. In this sense, this dissertation also ends the norm in questioning traditional education where the focus lies on products and results. Indocile education is a movement permeating this research, crossing it in a multiplicity of axes and overlapping with the other two main axes: ***Imagining*** and ***Touching***. Just as the perspective of education I propose is an endless project, always in motion, without a finish line in sight, this thesis is also ever changing, always moving, a project in a constant process of change.

## D/ QUEER ENCOUNTERS III: MOVING TOWARDS THE OTHER

## Scene I. Space and movement as materializations of relationships

[Participants: Constanza, Julio, Aerdna, Dias, Noraa, Nich, Acinom, Airam, Armin, Mik]

Constanza: Una persona entra, ocupa un sitio y dice: Este es mi espacio. Entonces la siguiente persona que entra le dice: no, no, este es mi espacio. ¿Vale? Constanza: A person enters, takes a place and says: This is my space. Then the next person who enters says: no, no, this is my space. Okay?

Dias: Le roba. Dias: He is stealing it from her.

Constanza: No sabemos si le roba o qué pasa, o cómo pasa con estas dos personas. ¿Sí? No lo sabemos. ¿Eso lo dejamos... Vale? Y luego se añadirá una tercera. Y yo iré añadiendo. ¿Sí? Entonces, podéis jugar con el espacio. A lo mejor queréis todo este espacio, todo es vuestro espacio, o a lo mejor con un rincón os conformáis. A lo mejor... por favor no os pongáis detrás, ¿vale? Así nos vemos, gracias! Vale pues empieza...tú. Constanza: We do not know if he steals from her or what happens, or what it happens with these two people. Yeah? We do not know. We let this aside for now... Okay? And then, a third person enters. And then, I'll be adding more. Yeah? So, you can play with space. The more you want all this space, the more space you have, or the more you can settle for a corner. Maybe... please do not get behind it, okay? See you later, thanks! Okay, so start... you.

Aerdna: ¿Yo? Aerdna: Me?  
Constanza: ¿Cómo te llamas? Constanza: What's your name?  
Aerdna: Aerdna. Aerdna: Aerdna.  
Constanza: Pues Aerdna, venga. Constanza: Well, Aerdna, come on.

[Aerdna parece que no quiere empezar, su amiga le da un toque de compasión en los hombros.] [It seems that Aerdna doesn't want to start, her friend gives her a touch of compassion on her shoulders.]

Dias: Quizás la música ayude. Dias: Maybe some music will help.  
Constanza: Pongo la música bajita, vale? Constanza: I'll keep the music down, okay?

[Aerdna ocupa un rincón pequeño del espacio. Luego entra Julio y ocupa un espacio bastante cerca de lo de Aerdna, parece que casi está invadiendo su espacio. Aerdna mira a Constanza confundida.] [Aerdna occupies a small corner of the space. Then Julio enters and occupies a space quite close to Aerdna, almost invading. Aerdna looks at Constanza confused.]

Constanza: ¿Y cómo tú reaccionas a esto? Constanza: And how do you react to this?

[Aerdna ocupa un trozo dentro del espacio de Julio, que Julio había dejado libre. Julio contesta ocupando un espacio de Andra, dejándole aún menos espacio libre. Aerdna, sigue interactuando con Julio [Aerdna occupies a piece within Julio's space, which Julio had left free. Julio contends by occupying a piece of Aerdna's space, leaving him even less space. Aerdna continues to interact with Julio by stealing into the space. The students laugh and support Aerdna.]

robándole espacio. Los estudiantes se ríen y apoyan a Aerdna.]

Constanza: Uno entra, define su espacio y a ver si el que entra le quita el espacio o crea uno nuevo al lado, a ver qué pasa, cada uno reacciona.

Constanza: One enters, defines his space and to see if the one who enters takes the space away or creates a new one next to it, to see what happens, each one reacts.

[En ese momento Acinom está grabando pero su uso de la cámara interrumpe el hilo de la actividad.]

Constanza: No miréis hacia afuera, ahora estáis dentro de la escena y aquí escuchamos lo que pasa.

[Uno a uno y con la señal de Constanza entran Noraa, Mik, Julio, Airam y Armin que entran en un juego de robando el uno el espacio del otro. Cuando Airam Ojsej quita el espacio de Noraa, él se va e intenta robar el espacio de Julio y Mik. Los alumnos siguen jugando y entra Yonaj.]

Constanza: Eso, muy bien, muy bien. A ver si podéis escuchar lo que pasa con este espacio que estáis compartiendo o no.

[Los estudiantes parecen interesados en ocupar el uno el espacio del otro que en crear espacios propios.]

Constanza. Vale, vamos a volver a empezar. La persona que entra define el espacio, no tiene porqué ser la columna. Pero puede ser todo dentro de este círculo, todo el espacio que queráis, ¿vale? ¿Empiezas tú? Venga.

[Cram parece no saber qué hacer.]

Constanza: Entrasy dices este es mi espacio y defines tu espacio.

Noraaa: Airam entra, va entra.

[Mientras tanto la cámara ha pasado a Yonaj y empieza a invadir otra vez. Cram empuja a Enitsuj, entonces Enitsuj entra en el espacio formado por un

[At that moment Acinom is recording but its use of camera interrupts the activity.]

Constanza: Do not look outside of the circle, now you're in the scene and here we are paying attention what's going on.

[One by one and with the signal of Constanza entran Noraa, Mik, Julio, Airam and Armin who enter into a game of stealing each other's space. When Airam Ojsej takes away Noraa's space, he leaves and tries to steal Julio and Mik's space. The students keep playing and Yonaj enters.]

Constanza: That's very good, very good. Let's see if you can hear what's going on with this space you're sharing or not.

[The students seem to be more interested in occupying each other's space than in creating their own.]

Constanza. Ok let's start over. The person who enters defines the space; it doesn't have to be the column. But it can be everything within this circle, all the space you want, okay? Do you start? Come on.

[Cram doesn't seem to know what to do.]

Constanza: You come in and say this is my space and you define your space.

Noraaa: Airam come in, go in.

[While both the camera has passed to Yonaj and starts invading again. Cram pushes Enitsuj, then Enitsuj enters the space formed by the circle. He says this is



círculo. Dice que este es su espacio y con sus manos define un círculo alrededor de ella.] his space and with his hands he defines a circle around it.]

Constanza: Eso, muy bien. ¿Chin? Todos entramos y salimos. Constanza: That's good. Chin? We all go in and out.

[En ese momento toma la iniciativa Acinom y entra, Nich entra después.] [At that moment he takes the initiative Acinom and enters, Nich enters later.]

Constanza: Seguid encontrando cómo definís vuestro espacio, cread un espacio diferente. Constanza: Keep finding how you define your space, create a different space.

[Julio ya ha entrado, y toma la iniciativa de entrar. Esta vez los espacios que creamos no parten de la ocupación de los espacios de los otros sino de la construcción de espacios mutuos.] [Julio has already entered, and he took the initiative to enter. This time the spaces that we create do not start from the occupation of others' spaces but from the construction of mutual spaces.]

Constanza: No tiene que ser solo la columna, podéis usar todo el espacio. En ese juego de espacio siento que tengo que participar. Me da vergüenza, pero dejo la cámara y empiezo a interactuar con los alumnos. Me pregunto si quiero robar el espacio o moldear un espacio con alguien. No me gusta invadir, creo que voy a ser discreta. El espacio tiene su propia intensidad, lleno de tensiones conflictivas, tensión de invasión, pero también abundante en intenciones de moldear, complementar los espacios o crear espacios nuevos sin invadir el cuerpo del otro. Resulta curioso cómo en la carga del espacio se manifiestan todas nuestras tendencias culturales, fruto de nuestra educación hacia devenir hombres y mujeres. Los chicos entran sin vergüenza, hay este dinamismo que denominamos masculino, roban espacios sin vergüenza, invaden y ocupan, se manifiesta una cierta agresividad. Las chicas adolescentes tienen un movimiento suave, discreto, entran en el espacio de manera lenta, les da vergüenza. Se sientan primero. Una vez que deciden robar el espacio de alguien lo hacen con una indecisión que se materializa en la vacilación de sus cuerpos.

Constanza: It doesn't have to be just the column; you can use the whole space. In that game of space, I feel I must participate. I'm embarrassed, but I leave the camera and start interacting with the students. I wonder if I want to steal the space or shape a space with someone. I do not want to invade; I think I'll be discreet. Space has its own intensity, full of conflicting tensions, invasion tensions, but also abundant in intentions to mold, to complement spaces or to create new spaces without invading the body of the other. It is curious how all our cultural tendencies, fruit of our education towards becoming men and women, are manifested in the burden of space. Boys enter without shame, there is this dynamism that we call masculine, they steal spaces without shame, they invade and occupy, a certain aggressiveness is manifested. Teenage girls have a soft, discreet movement, they enter space slowly, they are ashamed. They sit down first. Once they decide to steal someone's space, they do so with a hesitation that materializes in the oscillation of their bodies.

[Espacios de construcción. Video de clase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 28-11-2016] [Constructing spaces. Video from PI(E)CE Class with Consell de Centre in Albareda Cultural Centre, 28-11-2016]

*Constanza: Caminamos por el espacio vacío sin tocar. Paramos y saludamos a una persona, mirando a los ojos con la persona que me cruzo. Poco a poco empezamos a caminar más rápido. Ahora imaginamos que caminamos mucho más rápido, de una escala de 0 a 10, nuestra velocidad llega al 7. Vamos incrementando nuestra fuerza y nuestra velocidad. Velocidad, 8, ahora estamos en el 9... expandimos nuestro cuerpo, nuestro movimiento es enorme, queremos tocar todo el espacio con nuestras manos y piernas. Y ya, poco a poco vamos recogiendo, nuestro movimiento se hace pequeño, más pequeño, estamos en velocidad 5, vamos guardando nuestra energía, recogiendo nuestro cuerpo. A ver cómo sentimos nuestro cuerpo ahora que la velocidad se hace más pequeña, estamos en velocidad 3. Sentimos cómo percibe nuestro cuerpo el cambio de la velocidad, cómo se mueven nuestras manos. Estamos en velocidad 0, guardamos toda nuestra energía dentro, estamos quietos, pero hay un movimiento minúsculo, casi imperceptible. Nos quedamos así un ratito, sentimos toda nuestra energía. El uno ocupando el espacio del otro.*

[Espacios de tensión. Nota de campo de clase de PI(E)CE, clase con Milà i Fontanals, 29-11-2016]

*Constanza: We walk through empty space without touching. We stop and greet a person, looking into the eyes of the person I pass. Little by little we begin to walk faster. Now we imagine that we walk much faster, on a scale of 10, our speed reaches 7. Speed, 8, now we are at 9... we expand our body, our movement is enormous, we want to touch all the space with our hands and legs. And now, little by little we are picking up, our movement is getting smaller, smaller, we are in speed 5, we are saving our energy, picking up our body. Let's see how we feel our body now that the speed is getting smaller, we are in speed 3. We feel how our body perceives the change in speed, how our hands move. We are in speed 0, we keep all our energy inside, we are still but there is a tiny movement, almost imperceptible. We stay like this for a while; we feel all our energy. One occupying the space of the other.*

[Intense spaces. Field note from PI(E)CE class with Milà i Fontanals, 29-11-2016]



Figure 19a and 19b. *Spatial constellations. Experimenting with reclaiming our space. Scenes from PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 28-11-2016.*

*Who moves furthest, fastest, more often?*

*In what ways are speed, rhythm and distance political manifestations of power relations?*

*Are they affected by social class, gender, ethnicity, sexual orientations, age, disability?*

*How does moving feel? Is it comfortable, is it forced or performed willingly?*

Thinking about movement as a material and embodied practice drenched with representations prompts me to ask questions about the bodies in motion. Searching through the narratives constructed around movement, we find readings of movement as socially, affectively, politically constituted (Ahmed, 2000, 2006; Cresswell, 1993, 1996, 2010; Massey, 2013; Thrift; 2008, Young, 1990). The scenes explored in this part illustrate the relationship between movement, bodies and space. Just as bodies are in motion, so are their interactions. Moving in these activities is read as an embodied and socialized practice, a process charged with meaning and emotion which transforms space, from a blank territory devoid of meaning, into a social and affective territory shaped by the movement of the bodies that circulate within it. As processes, those activities are not defined by a set starting or ending point, rather they pinpoint to what takes place across history while they forward the unfolding of other sequences of events which at times serve as disruptions of the course of process by initiating processes of transformation (Ahmed, 2006; Cresswell, 1993, 1999, 2010; Massey, 2005; 2013).

This is space as the sphere of a dynamic simultaneity, constantly disconnected by new arrivals, constantly waiting to be determined (and therefore always undetermined) by the construction of new relations. It is always being made and always therefore, in a sense, unfinished (except that 'finishing' is not on the agenda). If you really were to take a slice through time it would be full of holes, of disconnections, of tentative half-formed first encounters (Massey, 2005, p. 9).

This perception of space suggests that spaces do not have “unique” identities (Massey, 2005), rather they are the products of the bodies that occupy them and their subsequent interactions. The world where the interactions take place and where space is transformed pre-existed, enabling certain possibilities of configuration for those precise interactions. “This is my space” is an illustration of how transformation takes place reconfiguring the social formations. It manifests how the practice of moving puts into motion negotiations and transformations of trajectories and negotiations.

In the abundance of encounters produced between moving bodies in the scenery of PI(E)CE we find tensions, conflicts and collisions; estrangements and proximities, which alter the orientation of these bodies and therefore affect the transformation of space (Ahmed, 2000, 2006; Massey, 2005; Cresswell, 2010). The space hosted within the circle of the participants of PI(E)CE in “This is my space” derives and depicts a variety of wider social relationships and connects the history of that specific place with the histories of the places where the participants move. The contact zones created are tying the event that takes place in the context of PI(E)CE at that very moment with a wider context of education, with the much larger territory of the neighbourhood and with the global world.

Movement then emerges as a social, cultural, physical and affective phenomenon pervaded by power (Cresswell, 1993, 1999, 2010; Massey, 2005, 2013). The moments in PI(E)CE analyzed here provide a scarce glance into spatial hierarchies as the byproduct of social hierarchies, which arrive at schools, are maintained and reproduced by them. These scenes make me think of education as a social and affective process which recognizes how movement is practiced and acquired differently by each subject (Massey, 2005). I argue that these possibilities to explore and work on the regulation and the negotiation of social relationships of power and how they are materialized and embodied differently by each participant. For instance, I paid attention to how Noraa’s speed and rhythm in “This is my space” pulse at a different beat from Aerdna’s and Enitsuj’s movement; an example of how movement is a web of gender, ethnicity and social class (Massey, 2005; Cresswell, 1993, 1999, 2010; Young, 1990). This web is under constant change, its transformation following the route set by identities in motion.

Mobility is a resource that is differentially accessed. One person's speed is another person's slowness. Some move in such a way that others get fixed in place. Examples of this abound. Consider the school run that allows women (for the most part) to enact an efficient form of mobility so often denied them. At the same time it impacts on the ability of children to walk to school and makes the streets less safe for pedestrians. There is little that is straightforward about such an entanglement of gender, age, and mobility (Cresswell, 2010, p. 21).

Speed is regarded as the privilege of those who dominate the peak of the social ladder (Cresswell, 1993, 1999, 2010). Being slow is no longer a matter of decision or choice, instead we are forced to being slow, when we cannot have access to the means that help us move fast (Cresswell, 2010). When Constanza sets in motion the activity of Speed from 0 to 10, she poses two important instructions which have at their core the experience of movement.

*First, she asks how the participants experience the effect of acceleration which is accompanied by expansion. This question for me is important in terms of gender, in how girls embrace the experience of expanding, stretching and taking up space as a "weird but joyful experience", in the words of Yanoj. Acinom, for instance, didn't seem to understand what expanding meant. As she told me after the session, she was "out of her water". She was looking around trying to see what the others do, and she felt that she was pretending to expand, rather than actually expanding, it was uncomfortable, you know? Having to expand? How somebody expands? I stretched and bended but it seemed funny, even ridicule. I looked around to see if I got it well and I tried to imitate the others but it just felt like moving my limbs, so not with grace, it was the opposite of cool. But also, everyone run and jumped fast, so I didn't think anyone paid attention to me and in the end this was kind of liberating. [Field-note observation, after PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 28-11-2016]*

The feeling of being lost was mutually reflected in Acinom's words and movement. But in the end, her being able to expand was liberating, especially since everyone was moving so fast, it was difficult to fix the sight on a specific body. Through the activity Acinom discovered how limited she was by the gaze of others. In her words she reflects how she sees her body as the object of attention, afraid of being under constant observation and scrutiny. When given the opportunity to hide behind the speed, she enjoyed the expansion as something freeing.

Acinom's words also reveal the other dimension of this scene, how speed is also connected with intimacy. The second instruction Constanza poses is paying attention to how our bodies move when our movements are slow, tiny and almost imperceptible. When the participants were asked after the end of the session what was the most uncomfortable moment for them, most of them, boys and girls alike, chose the moment they had to move the slowest.

Paying closer attention to the experience of movement and place, Iris Marion Young (1990), Pierre Bourdieu (1985), Massey (2005) and Cresswell (2010) suggest that the differences in the movement of each gender are the byproduct of culture, and in particular of power relations; "a practical sense, of a particular social game" or known as "habitus" (Bourdieu, 1985, p. 112). In this they deviate from Merleau Ponty's analysis of movement as transcendent intentionality.

Young (1990) and Bourdieu (1985) have observed that men's movement is more assertive, whereas women move in a more inhibited way. Both argue that the impeded manifestation in women's movement is the result of a process which starts since they are very young and teaches them to perceive their bodies as objects. Gradually, they learn to move in a way that occupies the lesser space possible, to acquire what is considered as the typical style of girls.

Revisiting my fieldnotes and reviewing some of my videos, these differences become striking not only in how the students move, but also in the opportunities they take to move. In "This is my space", Noraa and Dias, move in a decisive way; their movement is smooth, spontaneous, governed and uninterrupted: they do not have second thoughts, they enter the scenery and they immediately stretch, crawl, bend, lean and reach. But if we turn our gaze towards Aerdna, Enitsuj or Yanoj, their unwillingness to move is manifested through bodily oscillations, small, fragmented movements and timid steps back and forward as if they were either resisting movement or not knowing what to do. Their movement is full of doubt and hesitancy. Each stretching or extension is tiny; it does not run across their body. While Noraa, Dias and Ymerej gave me the impression that they explored and moulded space in their measurements, I had the feeling that Aerdna, Enitsuj and Yanoj were intimidated by it.

In the case of "This is my space" the field of "positive action" (Ahmed, 2006) shaped by what the bodies perform, is also affected in its constitution by what is invisible to the eye and categorized as "inaction" (Ahmed, 2006). Inaction in this case involves all actions that lie within the capacities of the bodies but are not performed because there is no space left. A transformative movement, a change in orientation do not occur because the limited space has restricted the possibilities in movement (Ahmed, 2006; Young 1990).

Therefore, if boys move like "boys" and girls like "girls" then bodies will turn to their usual orientations (Ahmed, 2006; Young, 1990; Bourdieu, 1985). Beneath the gendered practice and embodiment of movement, systemic power and oppression lies covered as social balance and opposing transformation (Bourdieu, 1985). But what if an act breaks this loop of repetition? What happens when an act pushes bodies to inhabit spaces they did not intend or did not imagine occupying?

Aerdna engages in the game of stealing Julio's space, declaring it as hers; Immediately after, Acinom, a girl that barely chose to participate, took the rare initiative to firmly occupy her own space. The next moment Enitsuj, pushed by Cram, enters the scenery and uses her hands and voice to name it as hers in a performative act. All these precise moments and spaces deviate from the norm where women's mobility is limited, interrupt the hegemonic course of things and subvert ideas about gender and subordination. Aerdna, Enitsuj, Yanoj and Acinom move in a way that plants seeds of resistance, redirecting their bodies in space, occupying space in ways they had not occupied before. This is a small but considerable achievement, the result of struggles, clashes of dominant trajectories and negotiations. Just as we see the space being moulded according to each participant's movement, we also see their identities shifting.

## Scene II. Moving through landscapes of difference

[Participants: Namor, Ila, Alyan, Ocir, Atiuqap, Abira, Sirch, Anif, Ateliu, Anah, Amirak]

*Constanza: Hoy necesitaremos un trozo de papel e imaginar el aula como un paisaje para viajar y para imaginar. Empezamos a movernos muy lento, como si estuviéramos en un espacio con gravedad cero. Caminamos por un paisaje con montañas. Miramos nuestro alrededor, el cielo, exploramos las montañas con nuestra mirada. Hace frío. Caminamos de una cierta manera, que estamos en un espacio costoso [un espacio donde cuesta estar], con mucho viento. De repente, nos encontramos con alguien que conocemos. Pues, a lo mejor llegamos en una bifurcación y paramos o vamos hacia el mismo lugar. De pronto, llegamos a un túnel. Tenemos que cruzarlo. Todo está negro, no podemos ver nada, pero seguimos caminando, quizás más lento aún. Estamos en un sitio desconocido, perdidos y buscamos por dónde seguir. La oscuridad, el no saber dónde vamos nos provoca varias sensaciones. Me está entrando mucho miedo porque no sé por dónde tengo que seguir ¡Miedo! Pero busco, busco, busco. Esta de noche y no veo, no veo por donde tengo que seguir. En ese momento paramos, cogemos papel y lápiz y describimos las sensaciones que tengo, lo que me pasa. Quizás estaba muy seguro en el principio de mi viaje y ahora no tanto. Describo el lugar de donde he venido y el lugar en el que estoy ahora. Imagino el sitio que he dejado, de dónde vengo, me acuerdo de él, de las personas que habían en él. Reiniciamos el camino. Ahora vamos a mirar en qué espacio vamos viendo. Caminamos y voy reconociendo de poquito el paisaje de ese lugar en el que yo quiero llegar. Pero quizás no es muy parecido de lo que yo esperaba. Pero hay señales que me indican que ese es el lugar. Me empiezo a poner contenta, tranquila, porque estoy llegando. Y cuando lo tengáis claro, vais a describir ese lugar. [“El viaje”. Nota de campo, clase con Milà i Fontanals, 17-01-2017]*

*Constanza: Today we will need a piece of paper and to imagine the classroom as a landscape to travel and to imagine. We start moving very slowly, as if we were in a space with zero gravity. We walk through a landscape with mountains. We look around us, at the sky, we explore the mountains with our eyes. It's cold. We walk in a certain way, that we are in a very windy, a difficult space [hard to be there]. Suddenly, we meet someone we know. Well, maybe we arrive at a fork in the road and we stop, or we go to the same place. Suddenly, we come to a tunnel. We have to cross it. Everything is black, we can't see anything, but we keep walking, maybe even slower. We are in an unknown place, lost and looking for a way to go. I'm getting very scared because I don't know where to go. Fear! But I search, I search, I search. It's night and I can't see; I can't see where I should go. At that moment we stop, take paper and pencil and describe the sensations I have, what is happening to me. Maybe I was very sure at the beginning of my journey and now not so sure. I describe the place where I came from and the place where I am now. I imagine the place I have left, where I come from, I approach it, the people who were there. We restart the journey. Now we are going to look at the space we are walking in and I am recognizing a little bit the landscape of that place where I want to arrive. But maybe it is not very similar to what I expected. But there are signs that indicate to me that this is the place. I begin to be happy, calm, because I am arriving. And when you're clear, you're going to describe that place. [“The journey”. Field note, session with Milà i Fontanals, 17-01-2017]*

La niebla no me deja ver. El suelo parece de acero; Siento cada pisada como si estuviera descalzo. El aire es tan helado que me cuesta respirar. Y de repente, una calma recorre a mi cuerpo, como si estuviera en el cielo, a pesar de estar en medio de ningún sitio. Llego a una valla oxidada. Los dedos me arden, pero la escalo con facilidad. Tras unos arbustos, estoy en la Antigua ciudad de mi padre. Las rosas que planto mama invadieron todo el lugar y es casi imposible moverse sin pincharse, pero quiero avanzar y disfrutar de nuevo de este lugar maravilloso.

Namor

The fog won't let me see. The ground looks like steel; I feel every footprint as if I were barefoot. The air is so cold that it's hard to breathe. And suddenly, a calm runs through my body, as if I were in heaven, despite being in the middle of nowhere. I reach a rusty fence. My fingers are burning, but I climb it easily. Behind some bushes, I'm in my father's old town. The roses that mom planted invaded the whole place and it's almost impossible to move without getting pricked, but I want to go ahead and enjoy this wonderful place again.

Namor

Tengo que salir de aquí, no hay objetos ni sombras, nada de nada. Todo es blanco. No existe nada. Pero llego a un museo grande, totalmente vacío. Las paredes están pintadas de colores y del techo cuelgan objetos antiguos.

Ila

I have to get out of here, there are no objects or shadows, nothing at all. Everything is white. Nothing exists. But I come to a big museum, totally empty. The walls are painted with colors and from the ceiling hang antique objects.

Ila

Parece que alguien me persigue o camina conmigo. Sera un fantasma? ¿Existen? Quién sabe...?

Alyan

Looks like someone's either chasing me or walking with me. Is it a ghost? Do they exist? Who knows...?

Alyan

Llego a Filipinas y veo a mis primos. Les digo: Necesito ayuda.

Ocir

I arrive in the Philippines and see my cousins. I tell them: I need help.

Ocir

Estoy mirando el mar en el pueblo pescador de mi niñez. Juego entre las olas con mis hermanos. Pero no consigo llegar al punto de partida. No alcanzo la meta que me había puesto. Me gusta cerrar los ojos e imaginar que vivo esos momentos.

Atiuqap

I'm looking at the sea in my boy's fishing village. I play among the waves with my brothers. But I can't get to the starting point. I don't reach the goal I had set for myself. I like to close my eyes and imagine that I'm living those moments.

Atiuqap

Todo es muy bonito aquí. Todo es blanco y negro. Hay flores de chocolate y helado. Tengo miedo de que me coma un animal. Y si me muero, tengo miedo del fantasma de Anah.

Abira

It's all very nice here. Everything is black and white. There's chocolate flowers and ice cream. I'm afraid I'll be eaten by an animal. And if I die, I'm afraid of Anah's ghost.

Abira

En la cuerva veo un oso. Tiene las unas largas y la cola corta. Come mucha carne y me sigue hasta la casa.

Sirch

In the cave I see a bear. It has long nails and a short tail. He eats a lot of meat and follows me home.

Sirch



Estoy en una aldea de Galicia. Hay que cruzar el Puente para llegar a la finca. Veo a mi hermana gemela. Le digo que estoy perdida y me acompaña.

Anif

I'm in a village in Galicia. You have to cross the bridge to get to the farm. I see my twin sister. I tell her I'm lost and she accompanies me.

Anif

Vengo del lugar más singular, de mí misma.

Ateiluj

I come from the most unique place, from myself.

Ateiluj

Nieva mucho me acuesto bajo un árbol grande y florido. Cierro los ojos y escucho a los bichos que caminan sobre la nieve.

Anah

It snows a lot and I lie under a big, flowery tree. I close my eyes and listen to the bugs walking on the snow.

Anah

Me duelen las piernas. Quiero descansar. Tengo que llegar a Barcelona, a la casa de mi tío. Estoy tan contenta que tengo ganas de chillar.

Amirak

My legs hurt. I want to rest. I have to get to Barcelona, to my uncle's house. I'm so happy I feel like screaming.

Amirak

[Textos del alumnado de Milà i Fontanals, producidos durante la actividad del "Viaje", 17-01-2017]

[Texts of the students of Milà i Fontanals, produced during the activity of "The Journey", 17-01-2017]

Looking on space as a geographical place rather than as a product of interrelations denies any possibility of existence of multiplicity, that is, denies the coexistence of different trajectories that make possible the appearance of more than one voice. Therefore, if space is an effect product of encounters and contacts, then it must be a quality of the existence of plurality. Multiplicity and space are co-constitutive (Massey, 2005).

Conceived as a product of the subjects' relations, space is not predetermined. In turn, space is determined by the relationships that are formed within it (Ahmed, 2006). The possibility of thinking of school space in this way challenges in some way the prediction of the fixed identities that modern pedagogical discourses and practices imagine, in a time in which they must be considered as relational constructions. In traditional lines of thought, school space is presented under a classical vision created by and for the white, western and heterosexual man, who represents a local and specific point of view, not a universal notion (Ahmed, 2006, 2017, hooks, 1994, Vidiella, 2008).

As I navigate the spaces of PI(E)CE, I notice the presence of a multiplicity of the different actors' life experiences, both of children and of adults around them. These experiences are recognized, expressed and pointed out by people who share spatiality, their differentiated being perceived by Albert, Constanza, Miguel and Eugenia as particularities that bring richness, rather than as deficiencies. The idea of difference as lack is associated with the conceptualization of time as transformation. Space must be captured as a product of multiplicity (Massey, 2005, 2013; Cresswell, 2010) in order to acquire the dimension of potentiality of difference. Therefore, difference must be understood as an integral part in the constitution of political subjectivities, so as to exist in the dimension of the school space. This also implies breaking with the great discourses of modernity and with

the exponents of the ideas of progress and development, which mark a single possible and linear path (Fendler, 2015).

When thinking of difference as a product of relations in a certain space, one can think of school as a producer of possible new discourses. Imagining school spaces as a possibility requires a first reflection on how these spaces are used, what forms they take. My observations of the schools were not intended to make a finished study of the school space, but to reflect on its problems in order to reflect on the production of embodiments. Without the intention of evaluating the institutions, my interpretations are based on the need to rethink new places in order to produce alternative meanings based on the political agency of the subjects. To imagine other spaces and places is to imagine another practice to construct discourses that respect the unfinished and uncertain.

In these sceneries different experiences are veering round to different routes, paths and landscapes: bodies, identities, sounds, narratives, interpretations, memories and imaginations, all of these reveal the indocile education as deployed within PI(E)CE in a mobile and fascinating way. Focusing on movement through the experience of affect illuminates the participants' narratives as alterations of emotions.

The immobility and stagnation of classroom are replaced by the exhilaration of movement. The movement around classroom creates a journey inhabited by weird but familiar figures, heterogeneous and contrasting sites. "The journey" becomes the metaphor for desires, longings and memories. It encompasses the experiences of the participants and transforms the stage of the classroom into a symbolic landscape, a scene of action and a zone of contact receiving the experiences of people that society and education tend to ignore: immigrants, women, elder, adolescents.

During the action of "The journey" the participants do not know if they are going anywhere in particular in the beginning. It is the experience of movement which orients them. In the end the path leads wherever they want. The search becomes agonizing after crossing the black tunnel, this is where they are looking for the place they want to arrive at. The discrepancy between the place of departure and the place of the arrival is striking. The initial excitement of the travel gives its place to doubt and uncertainty, which gradually takes the form of a familiar place. The continuous travel is pervaded by constellations of nostalgia, fear, disillusion, fascination, security or reassurance, which resemble the contrasting elements of the experience of migration (Ahmed, 2006; Cresswell, 2010; Massey, 2005; Thrift, 2008). The arrival at the first place announces a paradox, a disappointment with it which creates a push and pull force between these places.

Migration studies purport to be about movement but use the push and pull factors of points A and B as explanations. People leave point A because point B appears to be favourable. It is never the case that both point A and B are unbearable and that the motion in between is the 'pull' factor (Cresswell, 1999, p. 259).

Reviló moves from a blank space of nothingness, to a museum full of heirlooms and objects of memory. Ocir arrives in his homeland, Philippines and encounters his close relatives, asking them for help. Ateiluj's journey starts from herself and ends with herself becoming the place of insecurity and comfort at the same time. Amirak finally arrives after a tiring journey at her uncle's house, so ecstatic with happiness that she wants to scream. Atiuqap longs for the favourite place of her youth, she tries to reach it but fails. She knows she cannot go back

there because the moments she longs for are in the past. All she can do is revisit them by closing her eyes and recreating them in her imagination.

During “The journey” the emotions shaped by place are all packaged with the form of contradictions. Movement emerges as a phenomenon crossed with narratives and myths which turn it either into a vehicle for resistance or the ground for stagnation. But neither rootedness is inherently dominant, nor movement is inherently rebellious (Ahmed, 2003; Creswell, 2010). The use of movement by Constanza reflects the adventure of the explorer while at the same time resists it. This stance toward movement reflected in the activity that Constanza proposes questions the use of place as possession in dominant ideology (Cresswell, 2010). “The journey” insinuates a critical reflection around values and ideas such as community, roots, home, familiarity and security. It also problematizes movement as seen through the lens of getting somewhere. It becomes an allegoric experience of purposeless movement which is traditionally discouraged (Cresswell, 1993, 1999, 2010).

### Scene III. Merging the individual into the collective

[Participants: Students of Consell de Cent]



Figure 20a and 20b. *Practicing "The garden" for The Invisible Choreographers. PI(E)CE classes with Consell de Cent in Albareda Cultural Centre, 17-05-2017 and 24-05-2017.*



Figure 21. *Scene from "The garden" during The Invisible Choreographers, Tantarantana, 03-06-2017.*

*Andaira entra y sigue las instrucciones de Constanza, para moverse por el espacio ocupándolo de diferentes formas. Todos nosotros estamos prestando atención a Andairaya cómo se mueve. Me centro en sus dedos, sus piernas. Intentamos memorizar la forma en que habita cada rincón del escenario. Luego, cuando un movimiento nos impacta, nos dice algo, lo grabamos en nuestra memoria. Lentamente, uno por uno los participantes entran en el escenario. Empiezan a repetir el gesto de Andaira que grabaron en su memoria. El escenario se convierte en un jardín, como lo llama Constanza, un caleidoscopio de diferentes figuras que se asemejan ligeramente a fragmentos de cada uno. Es como si todas ellas se convirtieran en las de Andaira por un tiempo, pero al mismo tiempo son tan diferentes. [“El jardín”. Nota de campo, clase de PI(E)CE con Consell de Cent en el Centro Cultural de Albareda, 17-05-2017]*

*Andaira enters and she follows the instruction of Constanza, to move around space occupying it in different forms. All of us are paying attention to Andaira and how she moves. I center on her fingers, her legs. We are trying to memorize the way she inhabits each corner of the stage. Then when a movement impacts us, says something to us, we impress it on our memory. Slowly, one by one the participants enter the stage. They start repeating Andaira gesture they recorded in their memory. The stage becomes a garden, as Constanza calls it, a kaleidoscope of differing figures who slightly resemble to fragments of each other. It is as all of them become Andaira for a while, but at the same time they are so different. [“The garden”, field-note from PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 17-05-2017]*

We can consider how the act of moving is embodied in different ways, how the experience of moving is created in diverse ways through diverse bodies and how difference is reflected in their movement. This relationship between movement and embodiment which is illustrated through diverse patterns manifests the possibilities of resistance hidden in the variations of mobility (Cresswell, 1999).

Movement in this scenery produces a seemingly chaotic and heterogeneous spatial juxtaposition of incompatible bodies. This disparate and divergent composition is seemingly producing confusion, bewilderment, frenziness and disorder on stage. Nevertheless, it reflects the multiplicity, the diversity and the contradictive co-existence between different bodies and identities. “The garden” then produces movements which enable the unfolding of future sequences, while it materializes the past affective encounters between these miscellaneous subjects. As the bodies move across different sites (the class, the rehearsal space, the theatre of Tantarantana) re-enacting the activity of “The garden”, their orientations mold a space as the assemblages of “that event, that place of shock, or that place of invention of ourselves” (Tschumi in Massey, 2005).

The space created on stage is perceived as chaotic, “undecidable” (Massey, 2005). All the eye can grasp is a colorful and confusing multitude of bodies in frenzy rhythms and in disarray, a disorderly arrangement of varying and twisted traces and directions. However, this chaos is not the effect of a general and wider disorganization, but rather the making of subjects with different and at times contrasting directions, desires and necessities (Massey, 2005). It is not the diverse bodies per se that shape space as undecidable and random; rather, this is the effect of their complex, varying and many times oppositional (dis)orientations (Massey, 2005; Cresswell, 2010).

Having been a spectator myself, the delirium and vertigo of the scenes provoke confusion to the seer's eyes. This uninterrupted and flamboyant flow of images is not a traditional imagery in education. Compared to the well-organized classrooms and the orderly imposed figures of the students, this disorder and disorientation holds various readings, depending on how we choose to decipher movement. For instance, it can be read from the view of an education where respect is gained through the exercise of power. Students are in disarray because their teacher has no authority over them. Respect and movement, in this case, are related with the exercise of control.

But it can also be interpreted through the lens of an indocile education which explores whether disorientation gives rise to something new. Maybe it is the quest for stability through a sense of place, or maybe it is about celebrating assertiveness against an authoritative discipline. Maybe it is the creation of zones of contact where culture is decolonized and transformed, or the bringing into contact of bodies, identities, trajectories, voices and narratives which otherwise would not have found each other. Or even, this movement is the end is needed in order to reconcile chaos and order, in the way that what can be chaotic for one, can give reassurance, stability and order to another, as Massey (2005) claims. This author poses the example of the street market and the council estate as contrasting structures: while the street market is vibrated by assertiveness, the council estate is permeated by bureaucracy. In terms of education, this contrasting difference can be seen in spaces which thrive and buzz with spontaneity, though it may seem disorderly, and classrooms which resemble factories, with the desks one behind the other, students stuck on chairs.

Finally, it may be analyzed in terms of sociocultural cohesion and symbolic production. An analysis based on the "grotesque" and the element of the carnival as proposed by Bakhtin (1981, 1984), enables to frame "The garden" as an activity that produces counter-culture: it questions hegemonic orders by symbolical reversing of the status of social roles observed among teachers and students, as well as the configuration of social space. By all means "The garden" becomes an "experience that incorporates senses, emotions and remembrance" (Seremetakis, 1996a, p. 48). The recording and performance of Andaira's movements by the other performers freezes movement in time, encompassing the experience of that time in another movement. The sensory order created shifts consciousness from one point to another, from one part of the body to another, creating a new, alternative landscape, generating moments of poetry and insight. The moments and places of "The garden" encapsulate not only the physical movements but the movement of emotions as well, transforming the affective into a collective act of resistance (Vidiella, 2010b).

## Scene IV. Deviant (dis)orientations

### IV.I. Questioning Authority through subtle forms

[Participants: Constanza, Albert, Eugenia and Miguel]

*Before starting the class, Miguel comments to Constanza that for the evaluation of the trimester she could propose a written activity. Constanza was not prepared for this but she has something in mind which has occurred from the sessions where we were working with the space. When the students enter, we start working on the concept of place. Before the end of the class she proposes to the students to write an essay about their favorite place, as part of the assignment. Later she comments to me that the school asks her for evaluations of the students, but she doesn't feel comfortable with the notion of evaluation and measuring progress. She has to accept the school's proposal but she is trying to give it a twist and make it useful for the project while at the same time not discouraging students. She is going to name the essay as an evaluation in order to keep the school satisfied, but it is not going to be one. With this performative act of naming as an evaluation something that is not destined to be an assessment, she satisfies the formality of the school, while at the same time the students can be creative and write about something they enjoy and can be used in the project. [Fragment from field diary, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 12-12-2016]*

Bakhtin's (1981, 1984) work provides us with a framework of analysis of the participants' orientations as modes of implicitly questioning power and authority. In general, the participants achieve these deviances mostly by bypassing the established norms by adapting them to fit their aims. Constanza, Albert, Eugenia and Miguel are four fundamental members of PI(E)CE who are manifesting such approaches. Clearly having stated their disagreement with the educational system's evaluation proceedings and its subsequent quantitative measurement of progress, they propose to the students written assignments within the class which are based on creative writing. By proposing to their students to write about their favorite place, for instance, or through experimentation with performances and theatrical dialogues and monologues Constanza, Albert, Eugenia and Miguel orientate evaluation towards the field of personal creation. Assessment then loses its initial meaning and is subverted as Constanza and Miguel bypass the competitive logic dictated by school and its code of evaluation.

While through this act Constanza, Albert, Eugenia and and Miguel performatively disengage from the fixed sets of rules imposed by the institution, they also manage to engage students in the project as co-creators and as inquirers in performing research. Through their creations the students put into play their identities and became inquirers of the educational world and the surrounding culture. The official school curriculum was transformed from a fixed structure into a fluid construct which enabled students to use and move through its very structures.

Therefore, PI(E)CE becomes a site of encounter, a zone of contact and a process of research and transformation which maintains an affective position contrary to the contemporary disciplinary forces of the educational system and its ways of turning the students' bodies into useful, productive and docile bodies through the enactment of power on them (Foucault, 1977a). While educational power moves with the aim to generate bodies and subjects that can be used in a capitalistic society, Constanza, Albert, Eugenia and Miguel refuse the ways in which their usefulness is controlled and elaborated. Consequently, while resisting the instrumentality of bodies in PI(E)CE "new forms of subjectivity can emerge" (Gedalof, 2003, p. 93).

These subtle transgressions on behalf of the artists and educators of PI(E)CE were the first I noticed within the space of PI(E)CE. Just because I noticed it first, does not mean that other transgressions had not taken place before, but the main educators' use of the system made me pay more attention to how students navigate the educational territory through similar delicate or more aggressive movements of opposition. For instance, I became alert to how the students made use of the school's structures in order to oppose them: using the school's regulations, talking back or resisting participation (implicitly or explicitly) were forms of challenging authority which gave rise to alternative practices of everyday school life.

#### IV.II. Refusal as a form of resistance

[Participants: Trebsor, Acinom, Rahas and Ymerej]

*Trebsor: Pues no quiero escribir.*

*Yo: ¿No te importa lo que está pasando aquí?*

*Trebsor: pues, con que el profesor me apruebe yo estoy bien.*

*Yo: ¿Pero no quieres disfrutarlo, pasarlo bien?*

*Trebsor: Sí, actuar sí, pero escribir no, me da palo. Si me gustara escribir, hubiera ido a la otra optativa que es de lenguas.*

*Yo: Vale, te entiendo, ¿pero quieres actuar entonces un texto de otro alumno o prefieres actuar un texto tuyo?*

*Trebsor: Pero no tengo goma, no puedo escribir si no tengo goma.*

*Yo: No tiene que ser limpio, no te preocupes.*

*Trebsor: Pues, yo no sé qué escribir, ya he escrito demasiado.*

*[Trebsor empieza a escribir, luego me dice si puedo venir y echar un vistazo a su texto. Miro su texto y no digo nada, no entiendo mucho.]*

*Trebsor: Es que yo quiero hamburguesas.*

*Yo: Vale pero en ningún lugar aquí dices que quieres hamburguesas. Y tampoco entiendo en que sitio estás.*

*Trebsor: Estoy en Burger King.*

*Yo: ¿Y cómo lo sé esto? No lo dices. Yo no puedo saber si estás en una hamburguesería si no lo escribes.*

*Trebsor: Pensarlo, tía.*

*Yo: Pero yo no estoy en tu mente.*

*Trebsor (con ironía): Menos mal, qué mala suerte.*

*Yo: A ver...*

*Trebsor: Pero ella me dijo de escribirlo (indicándome a Constanza).*

*Yo: Este texto es tuyo, si quieres escribir otra cosa, puedes escribir otra cosa.*

*Trebsor: Well I don't want to write.*

*Me: You don't care what is going on here?*

*Trebsor: Well, with which the teacher approves me, I'm fine.*

*Me: But you don't want to enjoy it, have a good time?*

*Trebsor: Yes, acting yes, but writing no, it bores me. If I enjoyed writing, I would have gone to the other class, that of language.*

*Me: Ok, I understand you, but do you want to act a text from another student, or do you prefer to act your own text?*

*Trebsor: But I don't have rubber, I can't write if I don't have rubber.*

*Me: It doesn't have to be clean, don't worry.*

*Trebsor: Well, I don't know what to write, I've already written too much.*

*[Trebsor starts writing, then tells me if I can come and take a look at his text I look at his text and I don't say anything, I don't understand much.]*

*Trebsor: It's just that I want hamburgers.*

*Me: OK, but nowhere in the texts you say you want hamburgers. And I don't understand where you are either.*

*Trebsor: I'm at Burger King.*

*Me: And how do I know this? You don't say it. I can't know if you're in a hamburger if you don't write it.*

*Trebsor: Think about it, madam.*

*Me: But I'm not on your mind.*

*Trebsor (ironically): What a pity, what a bad luck.*

*Me: Let's see ...*

*Trebsor: But she told me to write it (pointing to Constanza)*

*Me: this text is yours, if you want to write something else, you can write something else.*



*[Cuando la clase está a punto de acabarse Trebsor se levanta y dice: “Pues ya es la hora, nos van a castigar si llegamos tarde.]* *[When the class is about to end Trebsor gets up and says: “Well, it's time, they will punish us if we are late.]*

[Conversación informal con Trebsor durante la clase de PI(E)CE con Consell de Cent, 16-01-2017] [Informal conversation with Trebsor during PI(E)CE class with Consell de Cent, 06-01-2017]

*I have been amazed by the capacity of several students to use typical school structures as subtle refusal with the aim to negotiate or even avoid their participation. I find it genius when Acinom asks to go the toilet several times a class, only to be found in the toilets talking with other students. The other day she couldn't wait to leave class. Seeing that the class was not going to finish soon and that her turn was approaching, she protested that the class was running late and that it was time to finish otherwise they were going to be punished by the teacher of the following class if they were to arrive late. If I hadn't observed her various times finding ways to skip her turn I wouldn't have classified this movement of hers as a tactic to avoid participation. While I believe what Acinom says: that the students get punished for arriving late, what caught my attention was how she used this as an excuse to interrupt the class the precise moment it was her turn to participate. Today, once again, when she was asked from Constanza to present the essay about her favourite place, she claimed that too many girls have talked and that it was time for the boys to be listened. Saying this turned Constanza's attention to the boys, while Acinom once again skipped her turn. [Tactical bypasses. Fragment from field diary from class of Consell de Cent, 16-01-2017]*

*Today Rahas said to Constanza and Albert that she didn't have a text or a role to perform in *The Invisible Choreographers*. Constanza and Albert seemed perplexed, after all, they had collected the texts from all the students, no text seemed to have been lost. I couldn't escape but be a little amused by the contradiction of the situation. I have been seeing Rahas coming late to class all year long, or not coming at all. I was curious by how there seemed to be no repercussions for her. Not only she was not penalized for not handing her narratives, she also was not included in the final performance. Knowing Constanza I am sure the last thing she would have wanted is to oblige Rahas to participate. It seems however that no one apart from me had paid attention to how Rahas navigated PI(E)CE, coming and leaving whenever she pleased, pulling disappearing acts while were no consequences even from her main teacher, Eugenia. [Tactical bypasses. Fragment from field diary, class with Milà i Fontanals, 02-05-2017]*

*Ymerej seemed angry when he arrived at the rehearsal. He told me his mom punished him and took his headphones. Ymerej was a peculiar boy. He always came to class wearing his headphones. Constanza and Albert never told him anything, in fact talking with Constanza about this, she thought that his headphones were a kind of shield for him. Constanza's interpretation was that the headphones were sources of reassurance, comfort and security and that if she were to prohibit their use, he wouldn't have enjoyed participating in PI(E)CE. Observing how Ymerej moved through the project I agree with Constanza's initial reading. While in the beginning Ymerej used his headphones as a way to escape participation, in the end his headphones were the tools that guaranteed his collaboration with the project. [Rehearsal for *The Invisible Choreographers*, fragment from field diary, Tantarantana Theatre, 03-06-2017]*

Appropriating school rules, coming up with obstacles, using objects that supposedly deviate their concentration on the project, are all subtle forms of refusal. Refusal in this case does not consist of simply saying “no”, it also suggests an orientation towards subjects that have not been posed or questioned before and terrains that have not been explored (Fendler, 2015). In the article “Unbecoming Claims: Pedagogies of Refusal in Qualitative Research” (2014), Eve Tuck and Wayne Yang research the role of refusal in research participants coming from minoritarian cultures. Their perception of refusal as a disruption of power structures makes sense within the limits of this research since when the participants refused participation in PI(E)CE, they were also refusing participation in my research as both PI(E)CE and this research were interrelated.

Approaching refusal as a “generative form” (Tuck and Yang, 2014) enabled me to approach the participants’ resistances in terms of what culture they help give birth to, instead of a setback. For example, following Tuck and Yang’s propositions on refusal, it can be read as a subversion from a power circuit by criticizing the production of knowledge and illuminating how such production is founded on hegemonic narratives. Taking into consideration this elaboration on refusal prompted me to explore the movements of the students in the precedent scenes as performative acts which unveil the maneuvers the students employ in order to deal, process and negotiate what they want to say, or under what conditions they want to expose themselves. I perceive the students’ refusals as generative in the terms that, while they put up walls and distance between the project and their experiences, they also demonstrate a certain questioning of how what they share will be used. Following Ellsworth (1997), this resistance in participation can be read as a form of agency as she argues that “There is a performative aspect to any response I give, and that prevents my response from being an answer, from being settled” (p. 137).

For Acinom, Rahas and Ymerek in particular, who were the ones that least participated in the project, their attitude towards absence and presence made me think about participation-or the lack of it- as a form of resistance, a subversion, instead of a source of evidence (Fendler, 2015). This also problematizes the notion of “giving voice” to students and minorities. Students and minorities already have a voice, as researchers and educators we may be able to create spaces which make their voices easier to be heard, but in the end it’s up to them how they will make use of them and how they will raise their voice. This lack of participation and the doubt, questioning or suspicion that lied behind it irradiates their movements as disorientations and encounters, a metaphor for the educational and research processes which are full of retrogressions, failures, progresses and pauses (Fendler, 2015).

Finally, the transgressions that I observed within the spaces of PI(E)CE, first oppose a certain standardized school culture which represents a disciplined place; and secondly, they locate the possibilities of an indocile education as a system of orientation which breaks the boundaries of schools, leaks into places behind its walls and contaminates the space both in and out of school. Rather than classifying them as form of misbehavior, I prefer to explore the act of agency hidden within how Acinom, Trebsor and Ymerek intervened as they pleased. Their ways of participating suggest a negotiation and an adaptation of the project to fit their needs, in ways that were convenient for them.

### IV.III. Talking back

[Participants: Miguel, Noraa, Trebsor, Enimsay and Andaira]

*I enter the class and I see Cordelia and Constanza. Cordelia will be Constanza's assistant in making a new documentary of the project which will integrate a more stable outside view, as I have become more of an insider and my view is subjective. We talked about how the last session where the kids took the camera influenced the flow of the class. Although I was happy that the kids took initiative and wanted to use the camera, I agreed with Constanza on the fact that the camera abstracted them from the objective of the session, they didn't look more into concentrating on the activity and they started observing themselves and posing for the camera, something which made the camera invasive. so for today I thought that it was better not to use the camera until I felt it would be safe, as I didn't want to distract the kids again. Today I can feel a conflictive and intense energy into the class. The kids are moving all around the place, they seem preoccupied. The traditional teacher inside me would describe them as hypermoving, annoying and talkative. There seems to be a conflict between Dias and Acinom that divided the class into two groups: the group of the boys that take sides with Dias, and the group of the girls that take the side of Acinom. While the groups were on their way from school to Albareda they were lost from the group and were later found fighting with each other in the middle of the street. Miguel lost control of the group and he also became preoccupied with the fact that the kids could be in danger. Upon their arrival in Albareda Miguel tries to resolve the conflict by talking about how we should respect each other's differences, even if we don't understand where those differences come from. The kids don't pay special attention to him. Miguel turns to Noraa and he menaces him telling him that he is talking and that he doesn't listen to him, this is not respectful and if he continues interrupting him he will take him to the director. The students keep talking while Miguel tries to explain that if something happens while they are outside the school space, they keep walking until arriving at a place where they can resolve the conflict. Noraa keeps talking, something which makes Miguel turn again to him and tell him to stop talking.*

*Miguel: If you want to talk, you should raise your hand.*

*Noraa: Wait, a question, if we tell you something, you tell us that we are stupid and we suck it. But if we say something to you, you don't listen to us. We are the fools and you are not. I, I cannot change, I am like that.*

*Miguel: If you don't change, I will send you back to school.*

*Andaira: You said this, and then you said another thing, you are contradicting your own self.*

*Miguel: I am explaining this to you, but you don't listen.*

*Andaira: But I know what I saw with my eyes, I saw it with my own eyes.*

*Miguel: That's why I am explaining it to you. If something, anything happens in class, the idea is that you come and tell me, you are not supposed to take things in your hands. The spectacle you have made here is tremendous.*

[Field note observation. PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 12-12-2016]

*Today Albert comments to me before starting the class that he came up with a very interesting idea concerning the practice of writing. He created some dialogues which are incomplete and the students will have to complete their dialogues. He got inspired by the tension and the conflicts that occurred during the last session. His aim was to guide the students to create a situation of conflict that slowly becomes more and more intense, but in the end they have to find a way of resolving the conflict. When starting the class Albert explains to them that his "idea is to awake situations and sensations". He sees this activity as "a mirror which reflects various things" and encourages the participants to experiment with writing theatre. At this very moment I catch a scene between Trebsor and Miguel.*

Trebsor turns to Miguel and tells him with irony: "I am retarded. I am also stupid". Miguel does not react or respond. Nevertheless, I wonder if something similar was said to Trebsor by Miguel or another teacher. The very nuance of it suggests that this is a possibility. He seems to use those words in order to talk back to Miguel. This act serves as an excuse to not complete the assignment, suggesting how Trebsor uses the idea of him as silly (probably reproduced by educators) in order to challenge Miguel's authority. Albert responds by encouraging him, saying that when Trebsor tries hard, he can succeed in anything. He also recommends a simple trick in order to complete the activity which consists of starting from the end and move backwards to the beginning. Constanza encourages the kids to find their place, a place where they feel comfortable so that they can listen to their thoughts and their bodies and start writing. Some of them sit next to other ones and share their ideas, they collaborate, and they interact, while others prefer to sit on their own. I start collaborating with the kids, explaining to them what they should do, answering to their doubts and trying to help them come up with ideas. Albert keeps encouraging them. Trebsor shows Yanoj and Acinom and he screams to Albert that they are coping. It doesn't seem to me that Trebsor actually cares about Acinom and Yonaj coping. Something about his way of voicing makes me think of it more as an intention to interrupt the course of classroom by creating trouble. Albert answers to him that there is no problem, to him it is more of a way to "contaminate each other with our imagination". [Field note. PI(E)CE class with Consell de Cent in Albareda Cultural centre, 16-01-2016]

*Enimsay y Andaira hablan sobre el instituto y cómo lo odian y quieren cambiar.*

*Enimsay and Andaira talk about high school and how they hate it and want to change.*

*Andaira: Es que es una mierda, la gente que hay, hablan mal de todo, roban, no hay respeto, hablan de ti, los profes, claro, los profes, solo ponen buenas notas a los pelotas. Yo que hablo mucho, no, solo a los tranquilos.*

*Andaira: It's just that it's shitty, people there, they talk bad about everything, they steal it, there's no respect, they talk about you, the teachers, of course, the teachers, they just put notes on the balls. I talk a lot, no, only to the quiet ones.*

*Enimsay: Verdad, ¿no? Hay algunas chicas pakis, ellas están siempre calladas, pues tienen buenas notas. Yo hablo porque es mi manera de ser, pues yo, no.*

*Enimsay: Right? There are some Paki girls, they always enter quietly, they take good notes. I talk because it's my way, but I don't.*

*Yo: ¿Qué son los "pelotas"?*

*Me: What are the "pelotas"?*

*Andaira: Pues gente como Upa y Divad, los alumnos buenos, los chicos buenos.*

*Andaira: People like Upa and Divad, good students, good boys.*

*Yo: ¿Crees que si cambias de instituto los profes serán diferentes?*

*Me: Do you think that if you change schools the teachers will be different?*

*Andaira: No, los profes son así en todos los institutos, pero la gente no. La gente aquí es mala, roba, hace cosas feas, son, no sé... son tontos. Yo me llevo mejor con los pijos, son pijos, pero no roban, no hablan mal de ti.*

*Andaira: No, teachers are like that in all schools, but people are not. People here are bad, they steal, they do ugly things, they're, I don't know... they're dumb. I get along better with the posh ones, they're posh but they don't steal, they don't talk bad about you.*

*Enimsay: Claro, yo quiero cambiar de instituto también, quiero ir a Ciutadella que hay uno. La gente allí no te conoce, no habla mal de ti, aquí somos un barrio, todos hablan mal de ti, saben lo que haces, te juzgan mucho. Allí nadie sabe nada de mí.*

*Enimsay: Ofcourse, I also want to change my school, I want to go to Ciutadella. People there don't know you, they don't speak badly of you, here we are a neighbourhood, everyone speaks badly of you, they know what you do, they judge you a lot. There, nobody knows anything about me.*

*Yo: ¿Y no vais a echar de menos a vuestros amigos?*

*Me: And you are not going to miss your friends?*

*Enimsay: Eso sí un poco, pero no es que tenga muchos, con las chicas no me llevo bien, con los chicos, sí.*

*Enimsay: Yes, a little, but I don't have many, I don't get along with the girls, with the boys, yes.*

*Andaira: Yo también con las chicas no, con los chicos sí.*

*Andaira: Me as well, with the girls, no, with the guys, yes.*

*Enimsay: Es que las chicas hablan mal de ti, son competitivas, no puedes confiar. Los chicos, sí, en ellos sí que puedes confiar. Y además son muy divertidos, las chicas no me entienden.*

*Enimsay: It's just that girls talk trash about you, they're competitive, you can't trust them. Boys, yes, you can. And they're a lot of fun. Girls don't understand me.*

*Andaira: Yo tampoco conozco a ninguna chica con la cual me pueda sentir cómoda.*

*Andaira: I don't know any girls I can feel comfortable with either.*

*Yo: pero mira que aquí somos tres chicas hablando una con la otra. ¿Cómo os sentís?*

*Me: but look at us here as three girls talking to each other. How do you feel?*

*Andaira: Es que yo no tengo amigos, de hecho, me odian, cuando no vine a actuar el otro día, todos estaban contentos, se ríen de mí, no me quieren.*

*Andaira: I don't have any friends; in fact, they hate me. When I didn't come to perform the other day, everyone was happy, they laughed at me, they didn't want me.*

*Yo: ¿No tienes ni un amigo?*

*Me: You don't have a single friend?*

*Andaira: No, te digo que se ríen de mí, que estaban contentos el otro día que no vine.*

*Andaira: No, I tell you they laugh at me, they were happy the other day I didn't come.*

*Luego hablamos con Upa y con Namor, vamos a tomar un café y hablamos de que ellos también se sienten solos, pero están contentos porque se han conocido el uno al otro gracias al proyecto. Namor me dice que se siente solo. Tiene gente conocida y sabe que atrae a la gente porque puede observar, escuchar, entender y que no le cuesta entrar en un grupo porque es diferente de la mayoría de los otros*

*Then I talked to Upa and Namor, we went to have a coffee and we talked about how they too feel lonely but are happy that they have met each other thanks to the project. Namor tells me that he feels lonely. He has people he knows and knows that he attracts people because he can observe, listen, understand and that it is not difficult for him to get into a group*

*chicos pero él se siente solo y el problema es que le gusta esto.*

[Conversación con Andaira y Enimsay, durante el ensayo de *Los Coreógrafos Invisibles*, teatro Tantarantana, 02-06-2017]

*because he is different from most of the other kids but he feels lonely and the problem is that he likes it.*

[Conversation with Andaira and Enimsay, during the rehearsal for *The Invisible choreographers*, Tantarantana Theatre, 02-06-2017]

*Uno de los días siguientes hablamos con Upa sobre Andaira que es su compañera. Me dice que Andaira habla mucho porque no puede aguantar la injusticia, pero sus luchas son sobre cosas pequeñas, por eso los profes no la evalúan bien. Vienen de la peor clase del instituto donde los profes se han ido con depresión. A él no le cuesta aprobar con buenas notas y no hace nada, es que sabe cuándo tiene que hablar y qué decir y cómo decirlo y cómo comportarse. Pero Andaira, no. Su revolución es con cosas que a él no le parecen importantes. Upa dice que no aguanta mucho en su clase porque los otros son ignorantes, se comportan mal, hay mucho machismo. Me dice que lo sabe, que suena snob y elitista pero no puede acercarse a todos los círculos para provocar los cambios que él quiere. Intenta mantener un contacto con Miguel que es un profesor muy empático que les escucha y les hace caso e intenta cambiar un poco las cosas en la escuela, pero tampoco le ve mucho porque solo tienen dos horas de clase por semana. [Conversación con Upa y Namor grabada en el diario de campo, 07-06-2017]*

*One of the following days I talked to Upa about Andaira, who is his classmate. He tells me that Andaira talks a lot because she can't stand injustice, but her struggles are about small things, that's why teachers don't evaluate her well. They come from the worst class in school where teachers have left with depression. He has no problem passing with good grades and he doesn't do anything, he just knows when he has to talk and what to say and how to say it and how to behave. But Andaira, no. Her revolution is about things that he doesn't think are important. Upa says that he can't stand much his class because the others are ignorant, they behave badly, there's a lot of male chauvinism. He tells me that he knows it sounds snobbish and elitist but he can't reach out to all the circles to bring about the changes he wants. He tries to keep in touch with Miguel who is a very empathetic teacher who listens to them and tries to change things in the school a little, but he doesn't see much of him either because they only have two hours of class a week. [Conversation with Upa and Namor registered in field diary, 07-06-2017]*

Andaira, Enimsay, Trebsor and Noraa get into trouble for speaking their mind and naming what they consider as injustice. Talking back is considered a form of disobedience. But what distinguishes Trebsor and Noraa from Andaira and Enimsay is the expectations around their genders. Andaira and Enimsay are the only ones who have expressed their disappointment with how they are perceived by teachers and students alike. Their words call to my attention the ways becoming a woman is performed, that is, being addressed as a woman. This address has an educational value, it teaches women that they have a certain body they are supposed to use in a certain way (Ahmed, 2006, 2010, 2017; Butler, 1988). This orientation is obvious not only in how Enimsay and Andaira reflect on their teacher's expectations, it is also manifested in how these two girls talk about other girls, who are, according to them, embodying better their roles in being girls than them.

What strikes me is Andaira's and Enimsay's capacity in articulating the injustice but also in showing no willingness to conform to the expectations imposed on them. They seem to get in trouble almost willingly, as opposed to Upa who appears to have found different ways to navigate the educational standards. Through his

words Upa is contrasting himself with Andaira by showing how if she followed his example she would be treated differently. Tenacity and disobedience then turn into a message that dictates to Andaira and Enimsay not being disobedient girls. Good girls are great students and keep their mouth shut, girls who speak are presumptuous and ungrateful. When Enimsay and Andaira do not follow the protocol of a girl's expected behavior they are considered responsible for such a deviation and they face punishment (Ahmed, 2006, 2017). What is expected from them is to be obedient, good students, respectful. Respect here is associated with not talking back and remaining silent.

By expressing their disagreement and opposing injustice they do not only cause trouble, they become disliked by their classmates and unpopular in their classes. Their discomfort with the expectation around their gender orients them into acting in a way that provokes discomfort to those around them, especially those who expect them to conform. By refusing to follow the protocol, by opposing the teacher's expectations of a good student and a good girl, Andaira and Enimsay remain true to themselves but refuse to make others happy. Andaira and Enimsay become troublemakers, what Sara Ahmed (2017) calls "killjoys". However, their disobedience also illuminates the twisted relation between resistance and penalization. The person who resists, who disobeys and provokes imbalance faces "lawful" consequences. Andaira and Enimsay are, then, figures that contrast with the picture of the lawful, obedient girl as it is embodied by the girls of Pakistan, according to Enimsay's words. And they are penalized for their transgressions by getting low grades and being unlikable among teachers and students.

Upa's words could make us think that this is because he adopts a different tactic that he faces different consequences. Although he recognizes the injustice against Andaira, he insinuates that his diplomacy is what makes him escape punishment and that her naiveté is what keeps her in the same loop. Upa implies that Andaira cannot let go, she cannot drop things and she cannot choose her battles. He seems to think that if Andaira were able to compromise and "shrug things off" (Ahmed, 2017, p. 36), she would not face the same consequences. What he is insinuating is that letting things go would guarantee Andaira a better adjustment and co-existence, when in fact, it would just reproduce the same history of ignoring harmful, sexist and racist situations (Ahmed, 2010, 2017; hooks, 1990, 1992, 1994, 2010).

Upa receives some benefits for adjusting himself to an unjust system, but with this he compromises existing on a more equal basis. Though there is valid ground for thinking that Upa has found ways to navigate the educational scenery with minimum cost, the educational scenery is already preset into penalizing girls for their behavior independently from whether they adjust it or not (Ahmed, 2017; hooks, 1990, 1992). Even if Andaira were to compromise, following Upa's suggestions, still, being a girl, her benefits would not be the same as Upa's (Ahmed, 2017; hooks, 1990, 1992).

I want to focus on how Enimsay and Andaira's discomfort and disappointment, which reach the limits of anger, become visionary by moving towards imagining a different future (Lorde, 1984). According to Ahmed (2017) it is this very sense of wrongness that moves subjects to perceive it and become feminists. By naming the injustice, they are making sense of how their bodies are regulated to navigate spaces in pre-established ways, and they are searching for new trajectories. They are not only performing a reading of the world which connects gender hierarchy with power; they are connecting how the personal is structural by imagining an alternative future, with different structures: going to a different school, being part of a different classroom and neighborhood are manifestations of a desire to be somewhere where they are accepted despite being disobedient. It is their anger and disillusion that have a moving quality and suggest an orientation towards different possibilities of inhabiting

the world, while it moves them towards creating different coalitions, gives rise to the desire to inhabit different communities (Lorde, 1984; Ahmed, 2017). This shows that an indocile pedagogy departs and includes sensations and emotions, or in Ahmed's words:

...feminism begins with sensation: with a sense of things. I want to explore how feminism is sensible because of the world we are in; feminism is a sensible reaction to the injustices of the world, which we might register at first through our own experiences. We might work over, mull over, these experiences; we might keep coming back to them because they do not make sense. In other words, we have to make sense of what does not make sense. There is agency and life in this making (2017, p. 27).









## A/ IMAGINATION AND MEMORY AS AFFECTIVE MOVEMENTS

### The liquid borders between imagination and memory

There is another mode of consciousness that makes possible images that come from the soul and the unconscious through dreams and imagination. This work is labeled as fiction, fantasy, illusions, which we wish to be realized. In trying to become objective, Western culture has turned things and people into objects by distancing itself from them, thus losing contact with them. In this dichotomy lies the root of all violence. It not only divided the brain into two functions, but also reality. So, people who inhabit both realities are forced to live at the interface (Anzaldúa, 1987, p. 85).

As I approach the core of my creation, drawn by its immanent forces, it seems as if it has a life of its own. My creation escapes the constraints I imposed, re-emerges in newfangled forms. **Any movements or practices that my initial contacts inspired have now become re-arranged through repetition and separation, breakage and assemblage, delicately resembling and also fleeing the tale I once wanted to tell.** Repetition and / or creation? Memory or imagination?



Figure 22. Anif and Ateiluj sewing. PI(E)CE class in Milà i Fontanals. Session of performing with objects, 14-03-2017.

*I remember the elder women in PI(E)CE, the day they came, showing us how they sew. What is this thread that moves from the past towards the creation of an imaginary?*

Leaning on the contributions of various thinkers across diverse disciplines such as Sara Ahmed (2000, 2004, 2006, 2010 2017), Judith Butler (1988, 1993, 1997, 2004, 2006, 2009, 2013), Kathleen Gallagher (2011, 2016, 2018), Ursula Le Guinn (2004), Victoria Pérez Royo and Agulló (2016) and Seremetakis (1996a, 1996b, 2018), I aim to compose a multidimensional synthesis of the relationship between touch, imagination and our ability to act in the world. While these theorists move across multiple and distinct territories, they still form part of my citational chain which draws from feminist studies, performance theories and researches on affect in order to

explore the ways in which the intercultural encounter between the emergent and the residual imprints on the personal and social historicization of everyday experience. Therefore, we can imagine these theoretical frameworks as disperse but interconnected territories.

*How easy is it to imagine something I have never touched?*

For instance, Gallagher (2016) claims relationality as “the outcome of both affect and reason by means of imagination” (p. 1). Sarah Pink (2000) emphasizes the relation between contact and imagination by stating that the latter is an emplaced daily practice carried out in relation to the multi-sensory element of our existing social and material relationships. Seremetakis (1996a) draws from Mark Peterson (2009) in order to reconstruct the ability to touch and being touched as “a wider haptic, spatial fantasy nourished with images of memory and material proximity” (p. 46). Each contact, then, concludes in the construction of the other in our memory (Pérez Royo and Agulló, 2016; Seremetakis, 1996a, 1996b, 2018).

Consequently, what we imagine for the future is partly conditioned by what we have already lived (Ahmed, 2004, 2017). **Imagination is, therefore, the imprint of a precedent contact or the shimmering possibility of a future encounter.** Imagining the other unveils how I have been touched by them and in what ways I predisposed to move towards them (Ahmed, 2006). Imagining the other reveals our constructions of them and our orientations towards them (Ahmed, 2006). Whereas I cannot imagine approaching someone because they seemed disgusting or fearful, I now begin to imagine the likelihood of contact. Then, **fantasy can be an affective movement of (dis)orientation and (re)location of points of contact.**

*Affective movements pointing to an alternative reality, reinventing the past as we imagine it.*

**So, I wonder whether imagination is the habitat of memory or vice versa if imagination -located in the lively corridors of mind- coincides with the inanimate, sensible, and imaginary world that surrounds it.** Imagination behaves and acts permanently under the watchful eye of the intellect (Le Guinn, 2004; Seremetakis, 1996b). Imagination becomes the sensory factor that solidifies thoughts, ideas and emotions, closely related to persons, objects, atmospheres, events and situations, which, once stored in memory, are invariably retracted by it (Seremetakis, 1996a).

Ursula Franklin (2006), a feminist physicist and critic of hegemonic scientific objectivity provides us a conceptual mark which explores multiple notions of reality. These notions operate simultaneously and illuminate how reality becomes the outcome of meaning-making processes. Likewise, the relationship between reality and visuality becomes apparent by tracing the roots of fantasy and imagination. Fantasy or better said “phantasy” comes from the Greek *phantasia* which means making visible. It is related to the verb *phantasein*, which means “to make visible”, or in late Greek “to imagine”, “to have visions”; and *phainein*, which means “to show”. In her book *The Wave in the Mind*, Ursula Le Guinn (2004) detects the mutations fantasy has been submitted into as it travelled across generations. From early English where imagination implied “the mental process of sensuous perception, the mental apprehension of an object perception” (2004, p. 39), she describes how it ended up meaning quite the contrary: an illusion, the act of fooling oneself. Therefore, fantasy as a notion moved from being tied to presence to signifying absence. As Le Guinn explodes:

So, the word fantasy remains ambiguous, standing between the false, the foolish, the delusory, the shallows of the mind, and the mind's deep connection with the real. On this threshold, it sometimes faces one way, masked and costumed, frivolous, an escapist (Le Guinn, 2004, p. 39).



Chart 27. Reality in the work of Ursula Franklin (2006).

Such a separation between the real and the unreal is also a manifestation of the distinction between perception and sensation, theory and practice; and moves us towards apprehending how fiction was torn apart from reality (Seremetakis, 1996a). Le Guinn (2004) draws their point of separation in the moment narrative was distinguished by the secular (connected with the factual and the inventive) and the religious (belonging in the sphere of the “real”). She explains that as disagreements occurred between what constitutes truth and real, the separation of imagination from reality began to appear as more relevant, affecting the notion of narrative, consequently, resulting in its division into fiction and non-fiction.



Chart 28. Movements of fiction in Le Guinn's narrative (2004, pp. 127-128).

As Le Guinn (2004) claims: “Fantasies are often set in ordinary life, but the material of fantasy is a more permanent, universal reality than the social customs realism deals with. The substance of fantasy is psychic stuff, human constants” (p. 43). The tensions and frictions between reality and fiction became a fundamental point of dispute in my dissertation, an obstacle I kept revisiting since I was conflicted in what the participants’ stories signified. Trying to distinguish between history and tales, the sphere of the real and the realm of the fictitious, I entered an endless battle questioning whether the stories were true and therefore eligible, what proved to be a false dilemma

*Should instead they have been condemned into the realm of the unreal, thus distrusted not needed to be taken in to serious consideration?*

Deciding how to situate myself in relation to the participants’ “real” or “fictional” tales has been a political and ethical stance. Back then “true” stories wrongly appeared more valid to me, comparing them to fictional tales which I condemned as more elusive. Nevertheless, by diminishing fantasy as unserious, I risked reducing the significance of what the participants had to say, ignoring their apprehensions of reality. As Gallagher (2016, 2018) comments, collaborating with young people unveils the importance reality holds for them and for us. Appreciating the participants’ stories required to change my orientation and shift my internal monologue out of the pragmatic territory and critically reflect in the notion of reality, moving away from its glorification. I had to **acknowledge that their tales were actually fragments into their world-theories; images and reflections of how they were affected by the world that re-united the mythical, fictional character of social reality.** For as Brecht in Seremetakis (2018) would agree, the truth of social reality can be transmitted in different forms and textures. In the end I recognized that privileging certain “real” stories, instead of others, “fictional” ones, was more an issue of privileging specific feelings over others (Gallagher, 2016, 2018)

All these reflections are also guided and directed by Benjamin’s concept of “dialectical image” as it is deployed by Seremetakis (2018). The dialectical image presupposes first and foremost critical work concerning the recovery of the past. Memory is not an accumulation, nor a possession. Instead, it is a dialectical approach to history; a relationship with the present that brings images back to life. It could be said that memory consists of a reversal of our gaze. The inversion implies, in a literal sense, looking back. **However, the very act of reviewing our past is a metaphor, in the sense that we are not looking at it, but instead we are re-imagining it.** By re-imagining it, sensitive memories are associated with affective experiences and with the memory of the body itself; mind, body and image are interconnected in a way hardly imaginable in the daily experience (Seremetakis, 1996a, 2018).

But to remember, we have to stop looking at reality. We should concentrate our efforts on imagining the past. Close our eyes, turn on our own body, search within it the experiences of past time buried in the memory of muscles, gestures, sensations. Remembrance then is a reconstruction of cluttered stories, recounted and unfolded by a self in constant transformation (Tsolidis, 2001 in Ahmed et al., 2003).

Remembering is an act of imagination. Any account we make of our own experiences is an exercise in reinventing the self. Even when we think we’re accurately reporting past events, persons, objects, places and their sequence we’re theatricalizing the self and its world (Di Piero in Le Guinn, 2004, p. 129).

Affect, therefore, as a constituent component of everyday life, becomes vital to the creation of the political subject (Ahmed, 2004, 2017; Athanasiou, Hantzaroula and Yannakopoulos, 2008; Avramopoulou, 2018; Stewart,

2007). After all, creating a story is a political act of material construction through memory and imagination (Seremetakis, 1996a, 1996b, 2018). **Subsequently, the formation of historical memory and consciousness is a social, material and affective process providing the tools for creation.** The poetic and the political then are tangled together into the realm of everyday experience (Avramopoulou, 2018; Seremetakis, 2018).

## Performing memories, performing imaginations

*Who is this self that surrenders the process of re-invention? Who is responsible for an original version of the self?*

This question resides in the depths of all political, social, philosophical and pedagogical debates, dwelling on the elusive mechanisms through which one emerges as a subject, that is the processes of subjectification and identification. In literature we find the notion of subjectivity situated in opposition to the concept of objectivity and as an equivalent to the notion of self and self-consciousness (Athanasiadou, 2006); It is perceived as an ever-changing state, formed intersubjectively, and differentiated according to the social context in which it develops, as well as under specific conditions (Athanasiadou, 2006).

According to Seremetakis (1996a, 1996b, 2018), there are two ways to understand the social production of the past. One sense of the past is generated through public representations, something which presupposes the reading of history as a public theater for the play of drama, a public stage and an audience for the representation of events. For example, on the stage of PI(E)CE the scene is occupied by many actors-participants, who often speak through contradictory scenarios. The participants become creators of memory who, by making their tales public, create history.

Another way of perceiving the production of the past is through private memory (which can be equally collective and mutually acceptable) and draws attention to quite different processes. The knowledge of the past and the present is formally produced in the course of everyday life. It is knowledge that crosses places and artifacts, which in turn form layers of personal and social experience. As Seremetakis (1996a, 2018) suggests, memory is not just a source of ideas, it also has material and sensory coordinates, which form an integral part of subjective experience.

In her essay “Unbecoming Subjects”, Annika Thiem (2004) approaches such questions by providing us with an astonishing analysis of Judith Butler’s theory of subject formation where the subject is always (re)emerging. However, in Butler’s theory the subject is inherently incapable of remembering who she is, therefore she is also unable to envision who she will be, which poses the problem as to how she will orient herself. To tackle the issue of intentionality, Thiem (2004) intertwines Butler’s theory of subjectification with a re-reading of Paul Ricoeur’s *emplotment*, or what Thiem (2004) reclaims as “narrative performativity”, “imaginative remembering” and “narrative reflexivity”. She casts those concepts as akin abilities to remember, imagine and re-invent; abilities which drive us to perceive the subject and its construction across the span of time.

Inspired by Thiem’s “imaginative remembering”, I tackle the question of how the subject is (re)created by also applying Sara Ahmed’s interpretation of Butler’s (1997) work in subjectification and her reconstruction of phenomenology as it appears in *Queer Phenomenology: Orientations, Objects, Others* (2006); and *The Cultural Politics of Emotions* (2004). At the same time, I connect the notion “narrative performativity” with Della Pollock’s



(1998, 2006, 2007) notion of performance as inherently narrative, in the sense that every performance is an act of narration and that the act of narrating is at once performative.

Since the existence of political centers and dominant groups are the pre-conditions for the existence of divisive models (Athanasίου, 2007), what we need is a performance model that opposes such divisive models. According to McKenzie and Belliveau (2011), *Performance Studies* suggest a field of study that analyzes rituals, social practices, acts (performances) in relation to a series of body regulations (performativity), which produce our identity through a series of repetitions. Through this perspective, performance witnesses the canonical dynamics as poetry, that is, imaginative practices which recognize strategies of resistance in the margins (Pollock, 1998; Seremetakis, 1996a, 1996b, 2018).

Ahmed (2004, 2006) and Thiem (2004) recognize the subject as ever-evolving, performing a retrospective and introspective movement which connects its past with its future, in an act of gaining its historical consciousness. For Butler (1997), the subject is created through a series of repetitions and turnings; for Ahmed (2006), by being constantly re-orientated; and for Thiem (2004), through a chain of emotional movements. This movement unveils the paradox of reference in subjection in Butlerian terms because of the need to refer to something that does not yet exist, that is, the subject. Thus, subjectivation carries both the subject and the subjected connotations. Subjectification is a process which always needs and only can take place in society since the forces that produce the subject are understood as the multiplicity and interconnection of power vectors in the social arena (Athanasίου, 2007).

**For all those theorists, the navigations of the subject are affective in how they are put into motion by previous contacts which subsequently shape most, if not all, future attachments.** Likewise, they reveal the performative dimension of subjectification. However, although the subjects are fragile in how they are materialized through repetitions of norms, at the same time, they have the capacity to outrun the powers that affect them (Avramopoulou, 2018). This point of Butlerian theory permits us to conceive subject formation as a web of forces, adjustive rules weaved together with creative capacities forming a faculty of “imaginative-remembering”, or otherwise, “emplotment”, which is based on a restorative and imaginative memory (Thiem, 2004). In other words, who I have been is part of an imaginary place, as well as who I will become. This involves a process of movement from the past to the future.

This entails a dimension of projection, on the one hand, i.e., openness for the future and having/crafting an idea of oneself in the future, the anticipation and imagination of oneself. It also entails a dimension of retrospection, on the other hand, i.e., the capacity to craft a past and the necessity of carrying around a past, of being formed by past attachments, but also the conscious forming of those attachments (Thiem, 2004, p. 216).

Such an analysis ties together three different dialectics constituting the subject. I propose imagining these dialectics as “desire lines” to use Ahmed’s cue (2004), a cord which crosses the subject (intrasubjective), a trajectory that links it with another subject (inter-subjective) both of them interconnected with the “dialectic of the diachronic and synchronic and with the dialectic of unconscious and conscious” (Thiem, 2004, p. 249). While Thiem (2004) suggests that the subject is a narrative that spreads over time and space transcending itself, I prefer to use the notion of performance in order to emphasize the connection between subject construction and embodiment.

From an objectivist point of view, the world is considered as a set of things which can be studied systematically through science, by an impartial observer (Esquirol, 2019). Without excluding this view of the world, in the line of theories I have studied throughout the course of this thesis exists another way of understanding the world, not as chemical structures of matter, but as an affective, cultural and social entity, full of experiences and relations between subjects, forces, institutions, cultural symbols and historical moments (Seremetakis, 2018).

In addition to existing as member of community (mainly composed of power structures), subjects also live in a symbolic reality that sustains their collective life and makes their actions significant. The subjects inhabit and participate in a culture, in a certain cultural unity. They participate in a vision of the world, in a network of meanings and significance, which mediates and orients their life in a concrete way. With each performance subjects tell a story to themselves (intra-subjective cord) and others (inter-subjective trajectory) about them. Meanwhile, the others perform interpretations of each performance, therefore assigning other stories which capacitate a possible reconstruction of the subject. In the words of MacAllon quoted by Cohen Cruz (2005) "Performances are occasions through which we reflect and define as a culture or society, by dramatizing stories and collective myths" (p. 84).

Subjects then enter a process where they negotiate their identities and performances. But according to Thiem (2004), each mediation falls out of the subject's capacity to determine it. This is the role of the unconscious which decides what cannot be reckoned (dialectic of conscious and unconscious). The shape of human potential is always intertwined with history, but it is only partly unfolded and it is never possible to determine how it develops in a given situation. One will inevitably be inlaid into a plurality of stories in both past and future directions (Ahmed, 2004, 20006). **This illustrates the imperative of social interventions (even movements) that drive into public discourse and collective perception; and, the often ignored, meaningful sources and experiences of daily life.**

What Thiem (2004) describes as "intertwined dialectics", when analyzing Butler's subject formation seems familiar to Ahmed's (2004) (mis)alignments when she talks about the process of identification. Identity is an ambiguous word. On one hand, it means the complete resemblance or equality between individuals, groups, beliefs, things, or symbols, which identify with each other respectively. On the other hand, it denotes all the traits that differentiate one or something from another. And in between, a doubt remains suspended: identity means what one claims to be. Definitions of identity fall within the jurisdiction of those who have the power to define, shape and dominate (Athanasίου, 2007; Athanasίου and Butler, 2013, Ahmed, 2017).

## Imagining and remembering the (in)visible

*(in)visible choreographers, (in)tangible affects*

*Absent presence or present absence?*

*How are we touched by (in)visibility?*

*What movement variations does this present absence produce to our bodies?*

*What emotions does the absent presence cause?*

*The Invisible Choreographers* touch the precedent questions, raising the issue of representation, writing and image, revealing the encounter between self and alterity, archive and repertoire, narrative and performance. The subjects imagined in the poetic writing and everyday literature in PI(E)CE resemble (in)visible hands, provoking movement variations with their touch on the participants of PI(E)CE. Although the invisible in them urges us to think of the absent, still the absent can be material, existential and political. It can lurk in the backstage or be brought to light. In any way it reminds us of the existence of unimagined, unimaginable and unintelligible lives (Athanasίου, 2006; Athanasίου and Butler, 2013). That is, lives from the margins that embody histories of exclusion. These “bare lives” (Agamben, 1998), absent-present subjects invoked by memory and imagination, are intertwined with technologies of communication, mechanisms of power and take the form of history, affecting the body of the individual and collective subject (Athanasίου, Hantzaroula and Yannakopoulos, 2008).

*Bodies hungry for contact. Bodies manifesting their hunger through memory and imagination.*

While I wander in my memories of PI(E)CE, turning pages, words and chapters, I also wonder if absence can become a critical attitude of life, a constant practice of speech, body, senses and affect in desire. Here one can think of the political significance of this desire in view of the critical political situations we are living in these days around the world. In my opinion, PI(E)CE and its *Invisible Choreographers* present such a creative and critical aspect of the human desire to transmit a loss and with it a promise. Above all, a promise, or hope, born when artistic expression, creative writing, philosophical reflection and poetic art meet.

Finally, the creations produced within PI(E)CE and which gave form to *The Invisible Choreographers* insinuate how we all fluctuate within the liquid borders of everyday life, facing potential loss. But more than ever, they pose the question of how to narrate, write and represent the story of absence and presence, the story of those who remain invisible. Sensory changes appeared tiny, but they grow bigger through daily accumulation (Stewart, 2008). Thus, what changed my perception was itself invisible and reappeared only after the fieldwork ended, as I revisited tales, myths and memories lurking in its periphery. But I want to draw attention that, for me, memories from my fieldwork in PI(E)CE and the archives I kept of the participants’ creations were not part of an intellectual memory, a mere pool of ideas, what Allen Feldman in Seremetakis (1996a) calls “a museum of historical and sensory absence” (p.73).

The invisible is not just a consequence of sensory transformation, but also the medium by which change is carried out (Seremetakis, 1996a). Rather, what is called as data in traditional research, in my study takes the form of repositories of memories from PI(E)CE brought back by the emotional bond I had with specific places and moments; as well as scenes, sceneries and stories. Relations and encounters in PI(E)CE are laid out in the form of text, stories, performances, dialogues, monologues, scenes and sceneries turning the “Invisible choreographers” into a complex spectacle and performance but also an affective repository creating public representations of history (Taylor, 2003).

Drawing from the work of Socrates, where every action that causes something to emerge from idleness in existence is considered an act of *poiesis*, Seremetakis (1996a, 2018) identifies poetry as material construction and fantasy. All artworks produced in PI(E)CE are poetics, their creators being poets who convey their self into scenes dispersed by disseminated stories. Meanwhile, those stories are delicately adorned with emotions that unravel bits and pieces of them: memories, desires, cultural constructions of the other that occur in forms of

exchange (Ahmed *et al.*, 2003). They become, then, affective representations of individual and collective memories, cultural artifacts (Seremetakis, 1996a, 1996b, 2018) connecting the past with the present and the future. In addition, they trigger deep emotions and point out the embodied forms of (non) verbal expression as forms of participation in the transmission of social knowledge, memory and identity. In this way, the creations were not only representing reality, they were also at the same time constructing and reconstructing it.



Figure 23. *Attachment desires*. Scene from *The Invisible Choreographers*, Tantarantana, 02-06-2017.

## B/ "A DRAMATURGY OF THE BODY AND A CHOREOGRAPHY OF WORDS" III: RESEARCH AS PERFORMANCE

### A. Tales and bodies in archives and repertoires



Figure 24. *Forming identity texts in PI(E)CE.*

Reflecting on the creations of the participants as they unfold through words and images, I cannot ignore the partiality of their stories as a fruit of a “process of a retelling and remembering” (Jackson and Mazzei, 2013, p. 262). At the same time, these stories draw attention to the tension imposed by the distinction between orality and scripture, narrative and performance, archive and repertoire in Western culture. In her book *The Archive and the Repertoire*, Diana Taylor (2003) explores how the distinction between oral and written production imposed a separation between what is nowadays considered an “archive” and what is perceived as a “repertoire”, a difference mainly in terms of storage and transmission. As the archive has been traditionally connected with enduring production (written productions, heirlooms, archaeological findings), so did the

repertoire become linked with verbal and non-verbal performances and practices, temporary as well as ephemeral (Taylor, 2003).

On the other side, the repertoire has been traditionally considered to store and disseminate “embodied actions” and “traditions” through “mnemonic methods”, while it “transmits live in the here and now to a live audience” (Taylor, 2003, p.24). This has provoked a variation of dichotomies where one edge is appreciated as more important than the other: documents and textual productions are considered more valid modes of transmitting knowledge compared to oral forms. Even more, oral productions hold more prestige compared to non-verbal ones (Taylor, 2003).

As a researcher I was initially taught to pay more attention to what the subject says than to what the subject manifests through their bodies and movement. And for all I know, I am required to write a thesis, but it would be considered unconventional to dance it. Maybe the predominance of the written on the oral and the non-verbal has to do with the fact that permanence is considered more valid compared to temporariness. The archive remains stable, unchanged. The repertoire is ever-changing, passing, leaving traces behind that can never grasp its essence in its totality. A video registration of a spectacle is never the same as the spectacle itself. And each performance of the spectacle is never the same with the previous or the next.

The repertoire requires presence-people participate in the production and reproduction of knowledge by 'being there,' being a part of the transmission. As opposed to the supposedly stable objects in the archive, the actions that are the repertoire do not remain the same. The repertoire both keeps and transforms choreographies of meaning (Taylor, 2003, p. 20).

A framework inspired by performance studies prompts us to reflect on the predominance of textuality and scripture as a privileged form of experience analysis. Acknowledging the validity of verbal and non-verbal practices displaces the archive from its traditional signification and moves it towards encompassing other forms of knowledge transmission (Vidiella, 2008, 2014). For instance, an alternate direction could lead to perceive the archive as an antithesis of the ephemeral character of the performance, in resistance to the accumulative and ocularcentric logic of the West (Vidiella, 2008, 2014; Seremetakis, 2018). Such a direction reclaims indigenous traditions which do not separate between the oral, the embodied, the affective and the cognitive ways of preserving memory and do not evaluate them as more “real”, “visible” or “valid” (Vidiella, 2008, 2014; Seremetakis, 1996a, 1996b, 2018). Or, we could capture the archive as a political strategy of retrieving and repairing silenced memories of minority collectives (Ahmed, 2017; Muñoz, 1999; Vidiella, 2008). It can also be framed as a creative event, the recording of and the reflection on which acquires a performative dimension by putting into motion other performative acts, such as the act of writing (Pérez Royo and Agulló, 2016; Vidiella, 2008, 2014).

All these directions imply subsequent and relevant changes in our attention and orientation in research methodologies. Rather than researching texts and narratives, researchers can now explore gestuality, movement, performances, rituals, and dances. This shift to the quality of our data implies an analysis interconnecting performance and narrative based on a methodology resembling what Brncic and Tola (2017) call as “a dramaturgy of the body and a choreography of words”. Such a methodology should shift our emphasis on recognizing performances as texts and texts as performances, that is that every text is performative and every performance is discursive. Otherwise, we endanger further perpetuating the dominance of textuality on embodiment. This is a trap I fell into during the first years of my research, when I paid more attention to what

was (not) said or written, excluding or diminishing the importance of gestuality and embodiment. According to Conquergood (in Taylor, 2003), the prevalence of word over body is very inherent in colonial researches, which operating on positivist terms, usually neglect the existence and significance of other world views (Conquergood in Taylor, 2003).

As the multiplicity of the events is captured in limited formats of data- either visual or textual- the question of how to actualize data in their embodied forms also becomes an opportunity: we can acknowledge that no form of transmission is better than the other (Taylor, 2003). Rather, by embracing the particularities of each one, we can view performatic and discursive structures as complementary (Taylor, 2003). Finally, following Vidiella's cue (2014) who proposes a re-reading of the archive as zone of contact, I suggest that we reflect on and understand the participants' creations as hybrid territories of affect in the sense that no archive is neutral. Instead, they are created within specific cultural contexts, perpetuating them at the same time that they transform them. Therefore, they produce history. If we pay closer look to all our archives, we will see them manifesting emotions, collisions of desires and relations of power, even when these details seem invisible. As Ahmed (2014) puts it:

...the archive not as the conversion of self into a textual gathering, but as a 'contact zone'. An archive is an effect of multiple forms of contact, including institutional forms of contact (with libraries, books, web sites), as well as everyday forms of contact (with friends, families, others). Some forms of contact are presented and authorized through writing (and listed in the references), whilst other forms of contact will be missing, will be erased, even though they may leave their trace. Some everyday forms of contact do appear in my writing: stories which might seem personal, and even about 'my feelings'. As a 'contact writing', or a writing about contact, I do not simply interweave the personal and the public, the individual and the social, but show the ways in which they take shape through each other, or even how they shape each other. So it is not that 'my feelings' are in the writing, even though my writing is littered with stories of how I am shaped by my contact with others (Ahmed, 2004, p. 14).

## B. Feminist researcher as an archivist of desires

Performing an embodied research is not only a matter of paying regard to the body and the embodied element. Rather, navigating the imaginary of embodied research implies the creation of a wide variety of research methods or using diverse tools for collecting stories which expand the archive in order to fit the repertoire. This includes practices which trespass using visual data to enrich our writing and suggest a deep transformation of perceiving the world (Taylor, 2003). Navigating the world through it implies making sense and exploring reality as an amalgam of performatively constructed interpretations and representations (Denzin, 2003). Adopting a framework which acknowledges narrativity as an inherent element of performances, and performativity as a trait of narratives, raises some important observations. First, "the act of performing intervenes between experience and the story told" (Langellier 1999, p. 128), thus turning performance into an act of interpretation incorporating "actors, purposes, scripts, stories, stages and interactions" (Burke in Denzin, 2003, p. 189). Therefore, performances are perceived as texts and texts become performances. Through this scope, the creations of the participants can be read as "cultural artifacts" (Seremetakis, 1996a, 1996b, 2018), "performances and repertoires" (Taylor, 2003), "performative texts" (Denzin, 2003), "archives" (Lepecki, 2013, Vidiella, 2014) or "identity texts" (Cummins and Early, 2011). In this thesis, I have suggested framing them as **hybrid territories of affect**.

Moreover, since the work of remembering is an act of imagination, and imagination itself includes smaller or bigger traces of memory, remembering and imagining revolve around transformation, power and identity (Ahmed *et al.*, 2003). As I write, I create change. When I perform, I create change (Denzin, 2003). When the participants confided us with their narratives, they created change. This perspective frees itself from the chains of scientific objectivity, as we understand that the archives and the repertoires tie together issues of representation, identity and power (Taylor, 2003).

Then, through such an orientation, the tales of the participants emerge as a place where research begins, instead of a site where meanings are fixed (Jackson and Mazzei, 2012, 2013, 2016). The participants' tales should illuminate the infinite interpretations I could have performed, rather than confirm what I have already understood (Gallagher, 2018). Thus, the stories are not conjured as evidence for our hypothesis proving a universal and objective truth, instead they become subjected to interpretation composing research as an incomplete and shared experience (Gallagher, 2018; Lather, 2017; Jackson and Mazzei, 2013, 2016).

It also becomes apparent that as researchers we should take account of the stories we, ourselves, create through the retelling of the participants' stories. All the tales in PI(E)CE and the stories I make out of them are messy tales which may allow saying that just because a story is a certain way, it does not mean it has to go on being like this, a certain reworking of identities. Or they can reproduce the same. So, when the time comes to materialize my reflections and findings in writing, I have to decide among a variety of choices. After all, arranging my data into a coherent story does not simply imply retrieving information stored in my archives. Rather, writing my research story involves a process of composing, arranging and re-assembling the past, a process of imagination and re-invention.

In addition, this process is not held without a cost. Memory is an active but imperfect process where fragments, stories and images from the past are selected, shaped, reformed and re-invented (Le Guinn, 2004; Seremetakis, 1996a, 1996b, 2018). I have to decide what stories I will emphasize, which ones I will be omitting, In the end, which archives I will choose to continue transmitting, creating history, and which voices I will privilege over others. My thesis is an archive and it is not a neutral one:

These underlying cultural frameworks are central to understanding the nature of archives as institutions and as places of social memory. Such frameworks also affect archives at the individual level of the creation and on-going survival of a single document: the letter, the photograph, the diary, the home video. Like archives collectively, the individual document is not just a bearer of historical content, but also a reflection of the needs and desires of its creator, the purpose(s) for its creation, the audience(s) viewing the record, the broader legal, technical, organizational, social, and cultural-intellectual contexts in which the creator and audience operated and in which the document is made meaningful, and the initial intervention and on-going mediation of archivists (Swartz and Cook, 2002, pp. 3-4).

Last but not least, such an approach to research creates spaces for exploring the tensions between truth and fiction, objectivity and subjectivity and representation. What is challenging is the thin line between re-inventing and inventing a story from bits and parts of our memories. As researchers we should be very careful that our interpretations do not end up suggesting the creation of a different story.

With these words I am not talking about the negotiation of what has actually happened, rather I am recommending avoiding a deliberate re-arrangement of fieldwork memories into something convenient for our



story. There is what I remember taking place, what the participants remember happening and then there is a territory within it, the distance of which can be vast or minuscule, depending on how we position ourselves. My positioning in PI(E)CE as a spectator and an actor, an observer and a participant-moving within, without and across- has provoked an entanglement of bodies, voices, memories and events. This entanglement affected the process of writing this thesis and is visible in the way it is exposed as a polyphonic text where different perceptions, versions and memories overlap and twist, at times provoking confusion as to who creates or narrates what.

The first and most tenuous intangible contract between the writer and her conscience goes something like this: In this piece I will try to tell my story truly, using the means I try appropriate to the form, fiction or nonfiction. Excellence in nonfiction lies in the writer's skills in observing, organizing, narrating and interpreting facts, skills dependent on imagination, used not to invent but to connect and illuminate observation (Le Guinn, 2004, p. 129).

## Γ. Imagining scenarios, crossing scenes, and situating sceneries

As I researched moving in and out of the centre of the action, sometimes as a participant, some other times as an observer, it made sense for me writing in a similar way. But reaching this point was not an easy journey. I had already tried to tackle the question of how to write embodied narratives. No search was satisfactory. Each and every method of embodied writing I encountered was another reproduction of conventional academic writing. So, I decided to search in other ways and landscapes. I turned to my favorite writers, to how they made sense of their experiences, how they created affective images on paper (I have already explored this in Part I / Orientations that matter). I revisited my artistic background. I imagined the text as a big stage. If my thesis were a play, what would the actors say? How would they move on stage? How would I narrate it? What scenes would I include and how would I narrate them? I remembered myself as a researcher, my movement within, out and about. I imagined myself once again revisiting the research events, viewing myself as a spectator and an actor.

Then, I read Taylor's *The Archive and the Repertoire* where she also argued for the use of scenarios as embodied ways to explore the archives and the repertoires and to resolve the tension between the linguistic and the bodily, narratives and performances. Although I had already decided using scenes and sceneries as a way of creating embodied narratives or narrative embodiments, her book gave me the tools to better explore and describe the choice I had already made.

Instead of focusing on patterns of cultural expression in terms of texts and narratives, we might think about them as 'scenarios' that do not reduce gestures and embodied practices to narrative description. This shift necessarily alters what academic disciplines regard as appropriate canons and might extend the traditional disciplinary boundaries to include practices previously outside their purview (Taylor, 2003, pp. 16-17).

Taylor uses scenario as a concept which encompasses the action, the plot and the site of the event. As a result, she does not distinguish between set up, script, and event; nor between scene and scenery. Taylor's (2003) notion of scenario incorporates the scene and the scenery as similar notions which "stand in a metonymic

relationship” (p. 29). In her work scene and scenery are used to capture the material and socio historical context where the event occurs, “the highly codified environment that gives viewers pertinent information- say class status or historical period” (p. 29).

Nevertheless, I make a different use of these devices in order to illuminate varying angles of the research stories. In this study, the notion of scene is used in order to grasp the “corporeal behaviors such as gestures, attitude and tone not reducible to language” (Taylor, 2003, p. 28). Therefore, the scene captures the event taking place, thus framing the actions pictured either in the participants’ creations or illustrated in my field notes and video-recordings. As an implication, the scenes of PI(E)CE consist of an amalgam of events, visible to the eye of the researcher and the spectator and traceable in multiple forms of archives. Meanwhile, the scenery evokes what

Taylor (2003) defines as a “milieux”, that is, the material, social, historical, political and affective territory where the action takes place. Sceneries summon the particular elements which comprise the scenes and color their delicate nuances. *Touching, Moving* and *Imagining* are made up of the sceneries where the same scenes are being (re)situated, painting different angles with each act of relocation.

In brief words, I would say that in my work, the scene involves the conjuring of the event in terms of actors, action, participants; while the scenery addresses issues of context, the site and atmosphere where the event takes place, what Taylor (2003) describes as “practiced place” following De Certeau. Through the use of scenes I pay attention to the gestuality and use of language; the movements and orientations, the encounters produced, the emotion within contacts. Nevertheless, I use the scenery as a device for exploring the set-up, the sociocultural contexts surrounding the scene, the elements that led up to the creation of the scenario.

Finally, the scenario is used following Taylor’s cue, with the aim to grasp the storyline composed of scenes and sceneries. While the scenario can be simplified as a script, it rather precedes the plot and trespasses it enabling countless readings. As a consequence, each scenario enlightens a specific imaginary, chosen among infinite possible understandings and interpretations (Taylor, 2003). This thesis, for instance, consists of a specific scenario, one chosen storyline among others, composed of particular scenes, elaborated and explored within certain sceneries.

Scenarios, by encapsulating both the set-up and the action / behaviors, are formulaic structures that predispose certain outcomes and yet allow for reversal, parody, and change. The frame is basically fixed and, as such, repeatable and transferable. Scenarios may consciously reference each other by the way they frame the situation and quote words and gestures (Taylor, 2003, p.31).

The decision to distinguish among these terms and the inclusion of scenes, sceneries and scenario has moved me towards acknowledging the micro-politics of power embedded in my archives by approaching my thesis in an embodied way, as an archive itself. This was a choice that helped locate PI(E)CE and my research as interwoven plays where encounters produced learning, indocile education as performance and the participants’ creations as hybrid territories of affect. Likewise, it brought my attention to the tensions within the politics of representation, and particularly, between actor and spectator, plot and character. More specifically, by establishing a critical distance between actors and spectators they help make sense of the mechanisms defining



Figure 25. Forms of archives

spectacles and the ideologies transmitted by them. At the same time, they enable acts of resistance and transformation.

Whether it's a question of mimetic representation (an actor assuming a role) or whether it's a question of performativity, of social actors assuming socially regulated patterns of appropriate behavior, the scenario more fully allows us to keep both the social actor and the role in view simultaneously, and thus recognize the areas of resistance and tension. The frictions between “plot” and “character” (on the level of narrative) and embodiment (social actors) make for some of the most remarkable instances of parody and resistance in performance traditions in the Americas (Taylor, 2003, p. 30).

Moving around scenes and sceneries and navigating scenarios, my orientations become visible within PI(E)CE, obliging me even to position myself within the time and place of the event. As I recount the scenes, I recollect moments; I remember which corner of the room I was in, whether I was holding my camera, writing on my field diary or actively participating; whether I was a spectator or an actor. Through these movements I cannot avoid recognizing my unavoidable distancing from the stage of the events, the fate of every story-teller. Even though I once participated in the core of the action, now as I re-activate the events through my memories of my archives and the archives of my memories, I become a witness, a spectator. A tragic irony, I am now the spectator of myself once being an actress. This reflection made me give birth to the figure of the researcher as a *spectator*.



Chart 29. Exploring data as scenes in PI(E)CE

## C/ SCENERIES OF AN INDOCILE PEDAGOGY III: EDUCATION AS PERFORMANCE AND IMAGINATION

Subjectivation as I have already stated is the historical process where new political actors are formed and attempt to represent the public and political culture. The emergence of new political subjects and the formal suppression of the process of subjectivation (that I believe takes place in formal institutions of education) bring along with them a radical disintegration of public and private places, formal and informal languages, collective representations and everyday life. This demonstrates the necessity of social initiatives (even movements), and practices through which unrecognized and often ignored meaningful sources and experiences of everyday life are pushed into public discourse and collective perception. **An indocile education that feeds from imagination and memory allows for a reworking of messy stories and ever-changing selves. And in its turn, this creates a sense of a community saying: “this is how it has been, but it does not have to keep on being like this”.**

This is a community understanding that the work of cultural reproduction is never a simple repetition or replication but it is always a creation of something new (Lepecki, 2013). **I argue that such educational practices find a way to transcend fantasy and collective identity and bridge institutional knowledge with everyday reality,** referring to the fact that “history is not implemented solely in fossil fuels or floats” (Seremetakis, 2018, p. 102) argues. Rather, they create a landscape which reveals the experiences of the under-represented and unveils of which is unacceptable in the politics of everyday life (hooks, 1994, 2000b).

Memory and imagination become part of my toolkit for an indocile pedagogy which caters for the inclusion of marginalized experience and **defines educational struggle as the struggle for the representation and possession of its poetic history.** This struggle sets, connects, and creates new languages, places, and practices that are at stake. Armed with these earlier decompositions, such an education can withstand repression, pose a challenge to the state of things by imagining transformations to begin and by creating hybrid territories of affect between state and civil society, school and the city, ideology and everyday experience.

### Performance and performativity in education

#### *Performance*

2. a. *The accomplishment, execution, carrying out, working out of anything ordered or undertaken; the doing of any action or work; working, action (personal or mechanical);*
3. spec. a. *The action of performing a ceremony, play, part in a play, piece of music, etc.; formal or set execution. (OED).*

#### *Performativity*

- a. *adj. Of or pertaining to performance; spec. designating or pertaining to an utterance that affects an action by being spoken or written or by means through which the speaker performs a particular act.*
- b. n. *Such an utterance.*

These definitions depict the standard use of performance and performativity, a perspective which has been criticized through the theories presented in this dissertation. In the theoretical terrains I have navigated, performance is seen shifting its movement from a theatrical paradigm of mimesis and representation to performance art. Performance theory has emerged from and within a multiplicity of theoretical chains but is mostly viewed in relation with Victor Turner's (1969, 1980) and Richard Schechner's (193, 1998) works, who focused on the performative structure of societies all over the globe, mainly through an observation and analysis of the ways rituals, events and everyday life are ruled by performances.

Under this scope, the notion of performance has served to expose the implicit though highly ritualized organization of capitalistic western societies. Later, in the works of Goffman (1978) performance discloses the roles each one of us acquires and performs through style, hobbies, group belongings, and daily consumption. According to Haseman (2006), this new orientation has further been affected by the theories of performativity that have emerged particularly due to the works of Judith Butler and Austin who have reclaimed performance as cultural, social, material, affective and political actions. Contrary to conventional distinctions between performative utterances as transformative ones and descriptive enunciations as merely depicting reality, Butler and Austin have asserted that both of them have an effect of changing reality through shaping identities and producing ideologies, and therefore every discursive act is performative (Haseman, 2006). Varying forms of spectacles such as carnivals or dances, religious ceremonies and political manifestations pertain to a repertoire of performance participating in the production of identities. The body then is a textual surface and discourse, a material process and vice versa.

Such a framing of performativity also explains the ways in which discourse is related with law-making, ideas, values and norms, defining what is permitted and what is prohibited while also identifying who has the power to allow and forbid certain acts. In that sense, performances can be either transgressive or normative since they may repeat social constructions, rites and cultural hegemonic practices. Feminism, and particularly Judith Butler's work (1988, 1997) has helped in acknowledging the inherent performativity hidden in daily actions and in recognizing possibilities in disrupting standard scripts through performing roles in alternative modes- usually through the use of parody, humour and sarcasm- which interrupted the repetition of prefigured scripts (Vidiella, 2008). This inspired a generation of artists who then transformed performance into an "intercultural space where other oppressed groups have contested racial, ethnic, class and sexual discrimination" (Garoian, 1999, p. 58) using performance against discrimination and as a form of questioning and criticizing contemporary colonial and patriarchal culture (Vidiella, 2008)

I propose that a similar orientation can be adopted in pedagogical practices, where we can use performance in order to de-construct hegemonic representations and embodied stereotypes through an articulated perspective of the ways power is dispersed and different oppressions are interconnected with each other. Touch, movement and imagination can nourish the frameworks through which educators elaborate on performances with the intention to disclose, challenge and transform the normative structure of social life.

### **Education as ritualized acts**

Education uses certain mechanisms to transmit knowledge in an invisible way. Lessons are always ideologically charged and pass information about what is "right" or unacceptable and, as a result, students are expected to behave in specific ways by the school authorities (Planella, 2017). The social organization of the schooling system

is managed through expectations which usually take the form of norms and are transmitted through cultural performances (McLaren, 1999). Many of these norms are reflected, reinforced and transmitted by different rituals and ritualized behaviors, which charge the school territory emotionally in an effort to provoke a social cohesion according to community values (McLaren, 1999).

They (rituals) are not abstract rules and regulations that have to be performed apart from the individual roles and relationships of everyday life. Instead they are inherently political, and cannot be understood in isolation from the biographical and historical traditions of mediation (e.g. gender, family environment, subculture of the group to which they belong, clan) ... rituals become part of socially conditioned, historically acquired and biologically constituted rhythms and metaphors of human existence (McLaren, 1999, p. 44).

The ultimate goal of these norms, reverberated through rituals, is to integrate students into the dominant culture (McLaren, 1998). Any subject diverting from the established cultural and ideological values and norms of the education system are often stigmatized, limited and controlled. Therefore, not all ritualized performances of every-day school activity are transformative and transgressive. In fact, many of them reproduce the dominant paradigm (Vidiella, 2009; 2015). The question then that emerges is how we distinguish which category falls each one in. For instance, Turner (1969), one of the first pioneers in the study of rituals, uses the term "ritual" to describe situations associated with social transition, while with the term "ceremony" he describes attitudes bounded with social positions, thus differentiating between ritual and ceremony. In brief words, the ritual is a transformative process; whereas the ceremony is a process of reproduction and re-establishment. It should be noted here that the term "ritual", as used in the social sciences, has been extended in order to address private or public acts with a repetitive and strict formal, and not exclusively with magical and / or religious content.

McLaren (1999), on the other hand, draws from the studies of Victor Turner, Ronald Grimes, Richard Schechner, Barbara Myerhoff and Roy Rappaport among others to analyze daily procedures at school, work and family as rituals. In his analysis rituals are read as gestural incarnations of the cognitive and affective structures of their actors. Thus, they produce and reproduce ideology and for that reason they do not necessarily have a transformative character. We can find an illustration of this framing of ritualized processes in the inherent fragmentation of school life into sections by the curriculum manifested in a ritualistic way through the ringing of the bell. This example unveils the normative functions of rituals and their role in driving processes of socialization. Fragmented time is adapted to the productive model of capitalism, thus contributing to its reproduction (McLaren, 1999). Learning becomes distributed in distinct places and leads to a dispersal of the subjects to the detriment of an inter-disciplinary approach and holistic knowledge. The times and places during school break become then territories of interaction, supporting a symbolic exchange and therefore, a different type of contact from the one dominant in classroom (McLaren, 1999).

*Each time the bell rang, each time the classroom door opened wide and each time the students rushed outside the constraints of the class and I felt inadequate in our ability to grasp the educational event and what surrounded it: encounters, contacts, tensions, collisions, relations and participation remained outside the field of our comprehension.* [Fragment from field diary, after PI(E)CE class with Milà i Fontanals, 12-05-2017]

McLaren (1999) argues that ritualistic performances are more effective than traditional learning practices because the subject participates actively using all of their dimensions: cognitive, social, bodily and affective. Therefore, according to McLaren (1999), educational situations -where spontaneity, contact, imagination, and

experimentation prevail- are “states of interaction” that make space for liminal learning and transformation. He sets as examples of such situations the time of recess and spaces of the neighborhood, such as the streets or time after school. As many other schools, Milà i Fontanals and Consell de Cent are also organized on the basis of rituals and ceremonies. Such rituals can be observed in the institutional spaces of the classroom, and in the set of cultural traditions that the school presents. For example, during many of our conversations Constanza has expressed that the way schools are establishing their program, the fragmentation of classes into hours, has also been interrupting the progress of PI(E)CE.

Another example consists of the Carnestoltes and Sant Jordi’s Day as practices that shape the school’s culture and which seem to function as a way of identifying with a social and cultural order that exceeds the limits of what school is. The interruption or rupture of these rituals is experienced with anguish, and even with a feeling of betrayal of what has been historically inherited, because the ritual is the possibility of continuity, of the order established beforehand. For instance, for Carnestoltes and Sant Jordi’s day, Albert and Constanza were asked by Consell de Cent to prepare a small performance. From what I understood the performance was destined to also prove that, in some way, PI(E)CE was an important project where actual learning took place. I also remember Constanza and Albert’s stress as they tried to prepare the performance. I believe that such situations are evidence of how rituals form common marks of identification with professionalization for educational institutions and their educators.

In the classroom there are two types of rituals: those that are related to what is considered “learning” (the lessons, the assessments, etc.) and those that have to do with the actions and gestures that occur before and after these moments. In the case of the former, the practices or actions are associated with symbols, whose main exponent is testing. For instance, although evaluation does not hold any place in Constanza and Albert’s methodology, Miguel is obliged from the direction to ask for a certain kind of qualification for the students. Constanza and Albert manage to bypass the test as an evaluation by asking the students for creative texts, which later were used for the final performance. Although the use of this tool is a significant effort in escaping the ritual of evaluation, on the other hand, it is still used in an effort to secure participation. However, the classes in PI(E)CE still function in a certain methodology which avoids ritualization through a series of actions of an intellectual nature, which require the body only as a support for this primacy. Thus, the gestural action that embodies the rituals in PI(E)CE deviates from the traditional isolation of the mind from the body in the desire for an intellectual conquest.

The second type of ritual comprises those that occur before, during and after the lessons involving greetings, entering and leaving the room, introductions, permissions, acceptance to go to the toilet, etc. These are socially and culturally empowered gestures, which are also reproduced collectively. Throughout the observations I have recorded several of these rituals in the form of universal school constructions that can be recognized in any school that shares a modern, Western culture. These rituals within the classroom allow social actors-children and educators to embody, negotiate and articulate life experiences, since all rituals, because of their complexity, exceed routines or habits, which Mayerhoff considers to be sub-domains of ritual (Turner, 1969 cited by McLaren, 1998, p. 47). Rituals of resistance include, in this case, those actions that appear as ways of opposing the dominant doctrines and the norms or behaviors imposed by the tutors.

From this point of view, resistance is not an act of opposition, but a form of power, of contestation, of meaning through the corporeal nature. Resistance as “putting the body”, and all its language, symbols and gestures. For instance, as I have explored in *Moving*, I found that in several cases students have been using school rituals



established by the school system in order to escape its normative structure. This can be traced in the moments Acinom asked to go to the toilet but was later found there chatting with other students. Or, when she wanted to escape her turn, and she claimed that too many girls had participated in a certain activity, so now it was time for the boys. Another example of how she tried to bypass the school's structure and authority by using its rituals, was when she wanted to leave class, so she claimed that time had already passed -when this was not the case- and that she had to go to her next class, otherwise she was going to be punished. Such attitudes on one hand confirmed the ritualistic structure of school and society but were also used as rituals of resistance.

Based on the relation I have explored between rituals and norms and drawing from the studies of Turner (1969), Schechner (1993, 1998) and McLaren (1999), I have argued that the times and spaces of PI(E)CE share ritualistic characteristics in the way that they allow participation, contamination, improvisation and experimentation. But more importantly, they create places where emotions suppressed in other contexts find their way to expression. This contradicts traditional learning environments where students adopt formalistic behaviors and where the dichotomy between body and mind is more evident. Thus, it lies within the educators' power to analyze everyday educational activities as performances and distinguish between ceremonies as dominant symbols and rituals as symbols of resistance. Moreover, educators can propose rituals which will transgress existent norms on the basis of resistance, collaboration and empowerment.

### Aesthetic osmosis

Drawing from Augusto Boal's (1992, 1998, 2000) "invisible theatre", I use the term "aesthetic osmosis" to refer to the education practices of PI(E)CE which, based on improvisation, re-invention, imagination and remembrance, cause a glitch in our perception of what is real or imaginary. The limits between real life events and imaginary become blur. It happened to me as a researcher at certain times during PI(E)CE, while I was watching the class from a corner, taking notes or recording with my camera. It happened to me and some of my friends as spectators, while we were watching *The Invisible Choreographers*.

It happened to many participants who in the middle of the class wondered how suddenly a certain moment led to the creation of a whole, fragmented parts merged into an unexpected composition. In all these cases, the viewer accepts as reality something presented to him as an artistic process, affected by the contact between symbols that drawn from imagination and ordinary life alike, seduced into the world of symbolism and thus into dialogue. This process implies the transition from the individual to the collective. To achieve this, each element of the directed dialogues refers to a symbolic state. In this way a transition is made from a particular event to social context. In such moments I was wondering: "Is theatre inspired by real life? Or does real life draw from theatre?"

Drawing from Turner (1969), I perceive such situations as liminal phases, which by reproducing or challenging the established through playful rehearsals, make room for an exploration, elaboration and reconstruction of everyday significations, possibly leading to transformation. In a similar way, Richard Schechner (1993, 1998) and Donald Winnicott's (1971) playing, as well as Bachelard's "dreaming", emphasize the potential of experimentation, improvisation and experience in the creation of a community which reverses hierarchical classifications and re-constructs relationships through an affective framework. Vidiella (2008, 2010) reclaims personal narratives as "transgressive practices radically contextualized" which through performances enable cultural construction, reconstruction and deconstruction. These embodied practices are inscribed within a

society constantly performing, narrating and reproducing certain stories. Therefore, they can be considered as liminal practices, taking into consideration that they disrupt the distinction between life and art, reality and fiction, public realm and private space, the political and the personal, the self and the other.

This is the reason why Gallagher (2011, 2016, 2018) suggests working with youth through theatrical tactics and strategies based on exploration, experimentation and improvisation, which embrace trial and error approaches, flaws and faults. The aforementioned writers claim that aesthetic situations and everyday life are not closed systems, rather they nourish and inspire each other in the continuum of experience. These approaches move afar from narrative representations that celebrate hegemonic mimetic or “realistic” performances permeated by western discourses.

The application of “natural” or “realistic” mimetic performance styles—still a dominant approach in popular western culture and classrooms (Barker [2007]; O’Toole [2009])—to documentary forms of theatre (and valorized in the work of artists like Anna Deavere Smith), falls short, we have observed, for young people who are navigating an increasingly fragmented and destabilized world. We have found this to be the case despite documentary and verbatim theatre’s seemingly well-intended aim of accurately depicting diverse, narrative “truths in a simple and accessible way” (Anderson and Wilkinson [2007]). And how might such frames clarify the often fragmentary, disruptive, partial, and yet frequently perceptually true “reals” that young people draw from in their attempts at respectful truth-telling of so-called real life? (Gallagher, Mealy and Jacobson, 2018, p. 60).

## D/ QUEER ENCOUNTERS III: SCENES OF IMAGINING THE OTHER

### Scene I. Inhabiting place: space, identity and alterity

This scene emerges as a composition of a repertoire of desires, fears, nostalgias, which have been materialized into affective landscapes through performances of memory and imagination during PI(E)CE. By initiating automatic writing, creative scripture and improvisation, the students produced individual creations that reflected on the notion of place -explicitly- and manifested structures of identity, community and belonging implicitly, thus producing a movement from the individual towards the collective. What captures my attention is the refined condensation of space and time dispersing these narratives, which also forms a channel for diversity.

Mythical elements give their place to a celebration of everyday, some would even say mundane, life. Therefore, the imaginaries of place presented here are founded on daily experience and marked by multiple needs and desires: for solitude or companionship, presence or absence, fixity or movement. These desires are not necessarily antithetical, rather I invite you to question them as opposing poles and frame them as complex layers of everyday existence that can co-exist and interact with each other.

Despite being individual creations, the narratives presented here emerge as a collective work within the context of PI(E)CE and of this dissertation. Although each one of these narratives appeals to different negotiations of inhabiting place, as a collection they address common questions of an ordinary life that dwells with identity constructions, affective movements, cultural interpretations, and political debates and battles. This scene, then, traces the affective connection between memory, imagination and places with their own bio-histories and biographies within them. We could either capture these places as dots on a map, or, like Massey (2005) proposes, as assemblies of tales; each one of them is connected with another in how they portray the wider sociocultural, affective and political context: power relations, intersection, battles and struggles, compositions and configurations.

Reading these stories, paying attention to each line, savoring each pause prompts me to see how the greatest movements occur within us, our home, our family; while systemic forces impose who will move, how and where (Ahmed *et al.*, 2003). At the same time, these narratives are an example of how home, place and identity are socially constructed and connected to race, gender, and social class, as well as they are dependent on the country of origin and political affiliations in the new home (Ahmed, *et al.*, 2003; hooks, 1990).

On one side, place and therefore home, denotes the geographical and sociocultural milieu in which the migrant is discursively and materially located and negotiates her sense of identity and belonging. Nevertheless, it also refers to the body as dwelling place or corporeal house of materialized subjectivity (Cresswell, 1999, 2010; Massey, 2005, 2013). We make sense of home through several comings and goings: by how we inhabit our home, by how we experience place as a home, by all the emotions we feel once we depart from what we consider our home (Ahmed, 2006). This theorist made me visualize the relationship between space, place and home as a connection that surpasses how we sense space: the desire to be safe, the yearning for intimacy, the will to enjoy.

The desire for security and quietness explains the emergence of places such as homes and bedrooms as a recurrent theme in the narratives of the participants, since rest and comfort require safety. Bachelard's thesis (cited in Esquirol, 2015) "is that the house we remember is built on the crypt of our home as we dream it" (p. 40), thus suggesting that "homing desire" (Brah, 1996) are more powerful than the actual house (Esquirol, 2019). Desires of being at home are tangled with remembering and re-imagining the home of our childhood. But at the same time, remembering and re-imagining our childhood home involves remembering and re-imagining how we inhabited it, how we moved in it, towards who we moved; it "combines forces of movement and attachment at once; it is about motions of attachment" (Ahmed, 2006, p. 10).

*Home is an affective, symbolic, and physical space where different types of desires are created, manifested and experienced*

Works such as Ahmed (2000, 2006), Ahmed *et al.* (2003), Caplan (2003), and Mirza (2005, 2008, 2009, 2012, 2013) that reflect on the intersections of race, gender, and sexuality through a feminist and post-colonial approach of the transnational, have been a profound source of inspiration for elaborating the components of this scene. Much of their research indicates that place and migration are intimately bonded to processes of identification, since movements across space (nations, zones, boundaries and territories) result in disengaging one's identity from a particular place, something which also leads in disrupting and redistributing subjects and their communities (Chambers, 1994 in Ahmed *et al.*, 2003; hooks, 1990).

Focusing on these experiences of home and belonging prompted me to a) reflect on the relationship between rethinking home and re-imagining identity; b) and how home is tied together with the composition of localities, collectives and communities, that is the creation or destruction of attachments. Likewise, it pushes me to turn a few pages and move back to all those geopolitical spaces that emerge and produce conceptual, experiential and sociocultural analysis of differences, which I have encompassed under the notion of "hybrid territories of affect". Such affective territories, permeated by hybridity, enable encounters for imagining otherness, then:

Migration could be described as a process of orientation and disorientation: as bodies move away as well as arrive, as they reinhabit spaces... What I remember, what takes my breath away, we are not so much the giddy experiences of moving and the disorientation of being out of place, but the ways we have of settling; that is of inhabiting spaces that, in the first instance, are unfamiliar but that we can imagine- sometimes with fear, other times with desire- might come to feel like home. Such becoming is not inevitable. It is not always obvious which places are the ones where we can feel at home (Ahmed, 2006, pp. 9-10).

In Heidi Safia Mirza's *Young, Female and Black* (2005) and Linda Duits' *An Ethnography of Doing Identity* (2008) I found two illustrative examples of ethnographies exploring ways in which the identities of subjects and collectives are being (re)membered and (re)imagined as their bodies navigate space and cross boundaries. By researching how transnational, global and local bindings affect the (re)invention of identities, these ethnographies unveiled the "shakiness" (Ahmed *et al.*, 2003) and "messiness" (Ahmed, 2004) of experiences of movement and attachment as well as the inherent complexity between identity and place.

Similarly, "Inhabiting place: space, identity and alterity" brings forward "uprootings" and "regroundings" (Ahmed *et al.*, 2003), that is, movements of subjects and collectives across transnational sites, which allow to make sense of the interconnections between imagination, memory, migration, inhabitation, belonging and

identity. After all, movement and change of place unfolds into a wide repertoire of experiences (hooks, 1990). Being a tourist is not the same as being a refugee seeking asylum. Each tale that figures in this scene illustrates diverse experiences of (re / mis) placement, which in turn results in deconstructing and reconstructing stereotypes between movement and identity. As Ahmed (2003) puts it "Being grounded is not necessarily about being fixed; being mobile is not necessarily about being detached" (p. 1). Reflecting on the plurality of stories unfolded within this scene through the concept of "regroundings" and "uprootings" (Ahmed *et al.*, 2003) enables me to reconstruct the concept of home and migration and the presumptions that the former is related with stagnation and intimacy while the latter implies change and detachment. Drawing from Ahmed *et al.* (2003), Massey (2005, 2013) and Cresswell (1993, 1999, 2010), I oppose the framing of home as an essentialized site of single identity or as an introverted and nostalgic construction, since both of these views perpetuate the establishing of boundaries (Massey, 2013).

What I suggest, therefore, is asking how experiences of homing and migration are performed, weaved with each other and constructed in the emotional, material and symbolic realm. It is from that scope that we can differently read place as a point of contact. As a consequence, rather than falling for an interpretation of place which incorporates boundaries (Massey, 2013; Cresswell, 1999, 2010), we can envisage space as socially and emotionally created. For instance, from this angle, the creations of the students reflect the boundaries of human life, such as dis-placement, dis-connection, estrangement and vulnerability, unraveling what Mirza (2013) conceptualizes as "identity affects", as well as how the participants construct cultural meanings of subjectivity, otherness, and bodily identity (Athanasίου, 2006; Mirza, 2013).

This scene then expands to moving in the previous part and draws from the micro politics of the body as well as the transnational politics of border crossing and gets deeper into a) imagining and remembering home and how this is related to experiences of identity, otherness and belonging; b) liminal events, hybrid identities and productions of counter-culture. I suggest that these tales are not read neither as a flight from reality, nor as refusal to acknowledge it. Instead, I propose that they reflect an alternate way of re-imagining and re-creating reality. Within the content and the structure of the narratives we encounter mobility as a "geographical expression of discontent" (Cresswell, 1996, p. 23) with the dominant cultural norms. Therefore, as much as they reproduce hegemonic culture, they also question and disrupt it.

### I.I. Sensory memories of being at home

[Participants: Armin, Andaira, Vegetta 777, Awram, Leugim, Dias, Alyan, Noraa, Ocir, Atiquan, Abira, Sichr, Anah, Ateiluj & Amirak]

#### Disneyland

El lugar más grande de la tierra es "Disneyland". Nunca he experimentado un día pensando en "Disneyland" que no ponga suficiente alegría en mi corazón. Nunca he ido a "Disneyland", pero me encantaría. Y coger de la mano a Goofy y dar un abrazo a Mickey Mouse. Me gustaría ir con mis primas. Con ellas puedo comprar cualquier cosa, ellas siempre me ayudan y eligen cosas para mí. Con ellas puedo subir a todas las atracciones que hay, porque si tengo miedo ellas estarán conmigo.

Armin

#### Disneyland

The biggest place on earth is Disneyland. I have never experienced a day (when I) thinking of "Disneyland" that doesn't put enough joy in my heart. I've never been to Disneyland, but I'd love to. And hold Goofy's hand and give Mickey Mouse a hug. I'd like to go with my cousins. I can buy anything with them, they always help me and choose things for me. I can go to all the attractions with them (there are), because if I'm afraid they'll be with me.

Armin

#### Garganta de los infiernos

En Barcelona no puedo evitar las ganas de estar en mi lugar, cerca de mi pueblo, en Extremadura. Hay que caminar mucho para llegar hasta allí. Hay cascadas y hay quién nada entre ellas o toma el sol. No hay lugar más bonito y donde disfrute más la gente que "La Garganta de los Infiernos".

Andaira

#### Hell's Throat

In Barcelona I can't help (but) feeling like being in my place, near my village in Extremadura. You have to walk a long way to get there. There are waterfalls and some people swim between them or sunbathe. There is no place more beautiful and where people enjoy more than "Hell's Throat".

Andaira

#### Todos los lugares del mundo

No tengo lugar favorito, porque todos los sitios son aptos para poder jugar a fútbol.

Vegetta777

#### All the places in the world

I don't have a favorite place, because all the places are suitable for playing football.

Vegetta777

#### Dos mundos

Me pregunto cómo sería mi lugar: grande, pequeño, con personas, sin... Mi lugar está en las nubes, donde el silencio es mi amigo. En las nubes me podría quedar para siempre y escapar de este mundo. Nadie me criticaría ahí. He de aceptar que este mundo también me gusta... Aquí hay personas a las que quiero mucho.

Awram

#### Two worlds

I wonder what my place would be like: big, small, with people, without... My place is in the clouds, where silence is my friend. In the clouds I could stay forever and escape from this world. No one would criticize me there. I have to accept that I also like this world... There are people here that I love very much.

Awram

USA

Mi lugar favorito está en Estados Unidos. Quiero ir, porque ahí están mis abuelos y mis tíos. Cuando vaya, voy a pasear con ellos y me voy a comprar nuevas bambas de basket. Los jugadores de NBA son buenos y quiero jugar con algunos de ellos. Cuando vaya, haré muchísimas fotos y las colgaré en "Facebook" y en "Instagram". Y compraré cosas para traer a Barcelona.

Leugim

USA

My favorite place is in America. I want to go, because my grandparents and my uncles live there. When I go, I'm going to walk with them and buy new basketball bats. The NBA players are good and I want to play with some of them. When I go, I'll take lots of pictures and post them on Facebook and Instagram. And I'll buy stuff to bring to Barcelona.

Leugim

Seguridad

Yo me imagino mi lugar favorito en el bosque, durante un día lluvioso, al lado de un lago y una casa sobre el árbol, en el que hay todo lo necesario para no aburrirse. Y además, en la puerta, le pondría al árbol un sistema de seguridad para que nadie entrara.

Dais

Security

I imagine my favorite place in the forest, on a rainy day, next to a lake and a tree house, where there is everything you need to avoid boredom. And then, I would put a security system at the door of the tree so that no one would enter.

Dais

La platja, el vent

M'agrada estar sola a la platja. Escolto el soroll del mar, noto el sentiment del mar. Sembla que el mar parli amb mi. M'assec al seu costat i jugo amb ell. Tot d'una arriba el vent i em desordena els cabells.

Alyan

The coast, the wind

It's nice to be alone on the beach. I can listen to the sound of the sea; I can feel its sentiment. It seems as if the sea were talking to me. I sit by its coast, playing with it. All of a sudden the wind comes up and my hair is in disarray.

Alyan

Rayo de luz

Aún recuerdo aquel dulce dolor que inundaba hasta el más recóndito lugar de la casa. El mismo rayo de luz atravesaba todos los días la ventana y me indicaba la hora de comenzar el nuevo día, la nueva aventura. Cada día me despertaba con ilusión. En el mismo lugar mágico, ese lugar en que todo era posible y no había límites para la imaginación: la casa de mi abuela...

Amirak

Beam of light

I still remember that sweet pain that flooded even the deepest part of the house. The same ray of light went through the window every day and told me the time to start the new day, the new adventure. Each day I woke up with excitement. In the same magical place, that place where everything was possible and there were no limits to the imagination: my grandmother's house...

Amirak

El lugar que he llegado

Llego a Filipinas y veo a mis primos. Les digo: necesito ayuda.

Ocir

The place I've come to

I arrive in the Philippines and see my cousins. I tell them: I need help.

Ocir

[textos de participantes de PI(E)CE 2016-2017, producidos a lo largo del curso]

[texts produced by the participants in PI(E)CE 2016-2017, produced throughout the school year]

*Constanza: Hoy necesitaremos un trozo de papel e imaginar el aula como un paisaje para viajar y para imaginar. Empezamos a movernos muy lento, como si estuviéramos en un espacio con gravedad cero. Caminamos por un paisaje con montañas. Miramos nuestro alrededor, el cielo, exploramos las montañas con nuestra mirada. Hace frío. Caminamos de una cierta manera, que estamos en un espacio costoso [un espacio donde cuesta estar], con mucho viento. De repente, nos encontramos con alguien que conocemos. Pues, a lo mejor llegamos en una bifurcación y paramos o vamos hacia el mismo lugar. De pronto, llegamos a un túnel. Tenemos que cruzarlo. Todo está negro, no podemos ver nada, pero seguimos caminando, quizás más lento aún. Estamos en un sitio desconocido, perdidos y buscamos por dónde seguir. La oscuridad, el no saber dónde vamos nos provoca varias sensaciones. Me está entrando mucho miedo porque no sé por dónde tengo que seguir ¡Miedo! Pero busco, busco, busco. Esta de noche y no veo, no veo por dónde tengo que seguir. En ese momento paramos, cogemos papel y lápiz y describimos las sensaciones que tengo, lo que me pasa. Quizás estaba muy seguro en el principio de mi viaje y ahora no tanto. Describo el lugar de donde he venido y el lugar en el que estoy ahora. Imagino el sitio que he dejado, de dónde vengo, me acuerdo de él, de las personas que habían en él. Reiniciamos el camino. Ahora vamos a mirar en qué espacio vamos viendo. Caminamos y voy reconociendo de poquito el paisaje de ese lugar en el que yo quiero llegar. Pero quizás no es muy parecido de lo que yo esperaba. Pero hay señales que me indican que ese es el lugar. Me empiezo a poner contenta, tranquila, porque estoy llegando. Y cuando lo tengáis claro, vais a describir ese lugar. [“El viaje” Nota de campo, clase de PI(E)CE con Milà i Fontanals, 17-01-2017]*

*Constanza: Today we will need a piece of paper and to imagine the classroom as a landscape to travel and to imagine. We start moving very slowly, as if we were in a space with zero gravity. We walk through a landscape with mountains. We look around us, at the sky, we explore the mountains with our eyes. It's cold. We walk in a certain way, that we are in a very windy, a difficult space [hard to be there]. Suddenly, we meet someone we know. Well, maybe we arrive at a fork in the road and we stop, or we go to the same place. Suddenly, we come to a tunnel. We have to cross it. Everything is black, we can't see anything, but we keep walking, maybe even slower. We are in an unknown place, lost and looking for a way to go. I'm getting very scared because I don't know where to go. Fear! But I search, I search, I search. It's night and I can't see; I can't see where I should go. At that moment we stop, take paper and pencil and describe the sensations I have, what is happening to me. Maybe I was very sure at the beginning of my journey and now not so sure. I describe the place where I came from and the place where I am now. I imagine the place I have left, where I come from, I approach it, the people who were there. We restart the journey. Now we are going to look at the space we are walking in and I am recognizing a little bit the landscape of that place where I want to arrive. But maybe it is not very similar to what I expected. But there are signs that indicate to me that this is the place. I begin to be happy, calm, because I am arriving. And when you're clear, you're going to describe that place. [“The journey”. Field note, PI(E)CE class with Milà i Fontanals, 17-01-2017]*



La niebla no me deja ver. El suelo parece de acero; Siento cada pisada como si estuviera descalzo. El aire es tan helado que me cuesta respirar. Y de repente, una calma recorre a mi cuerpo, como si estuviera en el cielo, a pesar de estar en medio de ningún sitio. Llego a una valla oxidada. Los dedos me arden, pero la escalo con facilidad. Tras unos arbustos, estoy en la Antigua ciudad de mi padre. Las rosas que plantó mamá invadieron todo el lugar y es casi imposible moverse sin pincharse, pero quiero avanzar y disfrutar de nuevo de este lugar maravilloso.

Namor

The fog won't let me see. The ground looks like steel; I feel every footprint as if I were barefoot. The air is so cold that it's hard to breathe. And suddenly, a calm runs through my body, as if I were in heaven, despite being in the middle of nowhere. I reach a rusty fence. My fingers are burning, but I climb it easily. Behind some bushes, I'm in my father's old town. The roses that mom planted invaded the whole place and it's almost impossible to move without getting pricked, but I want to go ahead and enjoy this wonderful place again.

Namor

Tengo que salir de aquí, no hay objetos ni sombras, nada de nada. Todo es blanco. No existe nada. Pero llego a un museo grande, totalmente vacío. Las paredes están pintadas de colores y del techo cuelgan objetos antiguos.

Ila

I have to get out of here, there are no objects or shadows, nothing at all. Everything is white. Nothing exists. But I come to a big museum, totally empty. The walls are painted with colors and from the ceiling hang antique objects.

Ila

Parece que alguien me persigue o camina conmigo. Será un fantasma? ¿Existen? Quien sabe...

Alyan

Looks like someone's either chasing me or walking with me. Is it a ghost? Do they exist? Who knows...?

Alyan

Llego a Filipinas y veo a mis primos. Les digo: Necesito ayuda.

Ocir

I arrive in the Philippines and see my cousins. I tell them: I need help.

Ocir

Estoy mirando el mar en el pueblo pescador de mi niñez. Juego entre las olas con mis hermanos. Pero no consigo llegar al punto de partida. No alcanzo la meta que me había puesto. Me gusta cerrar los ojos e imaginar que vivo esos momentos.

Atiuqap

I'm looking at the sea in my boy's fishing village. I play among the waves with my brothers. But I can't get to the starting point. I don't reach the goal I had set for myself. I like to close my eyes and imagine that I'm living those moments.

Atiuqap

Todo es muy bonito aquí. Todo es blanco y negro. Hay flores de chocolate y helado. Tengo miedo de que me coma un animal. Y si me muero, tengo miedo del fantasma de Anah.

Abira

It's all very nice here. Everything is black and white. There's chocolate flowers and ice cream. I'm afraid I'll be eaten by an animal. And if I die, I'm afraid of Anah's ghost.

Abira

En la cueva veo un oso. Tiene las unas largas y la cola corta. Come mucha carne y me sigue hasta la casa.

Sichr

In the cave I see a bear. It has long nails and a short tail. He eats a lot of meat and follows me home.

Sichr

Estoy en una aldea de Galicia. Hay que cruzar el Puente para llegar a la finca. Veo a mi hermana gemela. Le digo que estoy perdida y me acompaña. I'm in a village in Galicia. You have to cross the bridge to get to the farm. I see my twin sister. I tell her I'm lost and she accompanies me.

Anif

Anif

Vengo del lugar más singular, de mí misma. I come from the most unique place, from myself.

Ateiluj

Ateiluj

Nieva mucho me acuesto bajo un árbol grande y florido. Cierro los ojos y escucho a los bichos que caminan sobre la nieve. It snows a lot and I lie under a big, flowery tree. I close my eyes and listen to the bugs walking on the snow.

Anah

Anah

Me duelen las piernas. Quiero descansar. Tengo que llegar a Barcelona, a la casa de mi tío. Estoy tan contenta que tengo ganas de chillar. My legs hurt. I want to rest. I have to get to Barcelona, to my uncle's house. I'm so happy I feel like screaming.

Amirak

Amirak

[Textos de participantes de PI(E)CE 2016-2017, producidos durante la actividad del "viaje" en Milà i Fontanals, 17-01-2017]

[Texts by participants of PI(E)CE 2016-2017, produced during the activity of "The journey" in Milà i Fontanals, 17-01-2017]

Fictitious, factual or anecdotal, within all these narratives notions and accounts of favorite places exist within a variety of utterances. In this paper, the use of literature involves an analysis which emphasizes struggle (Creswell, 1993, p. 253). These narratives form a kaleidoscope of experiences all veering round to different directions; sensations, emotions and interpretations which do not reveal as much about home itself as what it feels like being at home. Encounters with estrangement and familiarity are experienced in a variety of sites. For Alyan in "The coast, the wind" her favorite place is the sea. I imagine her being by herself, playing with the waves, creating stories of the sea. As she removes her veil and lets her hair down, the wind blows, softly tangling her hair in messy curls. For Abira, her favorite place is like a paradise, where she can enjoy a different relationship with time. She has all the time in the world, basking in taking walks, writing stories, being able to feel her body, the emotions that overflow it. For some of them the characteristics of the place are of no significance. For instance, Vegetta777, cannot quite grasp the image of his favorite place and it does not matter anyway, he can play football anywhere.

Remembering and re-imagining home involves processing aspirations, desires, orientations and contacts (Ahmed, 2000; Ahmed *et al*, 2003; Cresswell, 1999, 2010). By invoking through their memory and / or imagination an affective site of desire, the creators of these scenes are expanding their identity to include other elements as well (hooks, 1992). To paraphrase Ahmed (2000) and Ahmed *et al*. (2003) remembering and re-imagining a favorite place involves processing aspirations, desires and attachments. Creating their favorite place then involves the (re)creation of a past and of a future as well as deciding what is valuable enough to remain in their memory or take a place in their imagination, and what needs to be forgotten.

Body, place and identity then are bound together into these desires that Brah (1996) names “homing desires” which point to the everyday performance of creating a homeland, or as Fortier (2003) recaptures: “desires to feel at home achieved by physically or symbolically (re)constituting spaces which provide some kind of ontological security in the context of migration.” (p.163). These desires manifest how we relate to the subjects and objects within the places we want to exist, how we navigate the world and through what rituals. Home is about the desk in the bedroom, making coffee at six o’clock in the morning before going to work, a fat cat lying on its (my) favorite armchair, getting up from my bed and opening the window to look up in the sky before starting my day or closing the curtains at night before going to bed.

Homing, then, depends on the reclaiming and reprocessing of habits, objects, names and histories that have been uprooted – in migration, displacement or colonization. Inherent to the project of home-building here and now, is the gathering of ‘intimations’ of home, fragments which are imagined to be traces of an equally imagined homely whole, the imagined past home of another time and another space (Hage 1997 in Ahmed *et al.*, 2003, p. 9).

In other words, imagining and creating a favorite place is an emotional process that involves various significations and interpretations of the emotions involved (Fortier, 2003). In these scenes then the favorite place takes the form of home. But these places are not “isolated sites of (un)belonging” (Fortier, 2003, p. 122), they are not simply a geological territory without significance (hooks, 1992). Instead, these scenes illuminate each “favorite place” as an “affective location” (hooks, 1992), which is “crisscrossed by a variety of forces the authors had to negotiate again and again” (Fortier, 2003, p. 122). Therefore, the favorite places in this scene unveil how the participants are, who they desire to become and, thus, they hold the potential of transformation (hooks, 1992).

Two motifs arise, then, through these imaginaries of place. First, we come across manifestations of the important spatial relationship between place and affect and therefore, between pleasure and power (Ahmed, 2017). Places are claimed through enjoyment, which, in some of the scenes, is witnessed by others. This enjoyment involves being able to easily inhabit these places, as seen in Vegetta777’s text, sometimes producing a sense of belonging, as in the narratives of Ocir, Leugim and Awram or even entitlement, as in Dias’ text. Second, space arises as a web of relations (Massey, 2005; 2013). The desires located in embodied and intimate geographies are nourished by the absence or presence of the others. For Awram, Ocir, Leugim and Armin place takes the form of the people that inhabit it. Their favorite place is not only a mark on the surface of a map, but rather *it* is grounded in the sense of “family” and belonging provided by dispersed, diverse and multi-faceted contacts, symbols of a rested intimacy: relatives, companions, acquaintances who provoke a repertoire of affective motions.

The element of absence in the narratives brings to the surface an interpretation of space produced by connections with other places (Massey, 2005). The existence of these connections contrasts the conventional imagining of secure places as spaces with firm frontiers where identity is founded in opposition with another subject outside the enclosed safe space (Massey, 1994). What these narratives deconstruct then is the myth that the identity of a place is obtained through an “internalized history” (Massey, 2005). Rather, they demonstrate that identity is constructed in relation to and affected by those considered outsiders.

Looking closer to Arwam’s and Armin’s texts, I sense a yearning for a place where they can find acceptance. Their imaginative creations of some better place somewhere else contains the experience of migration where

pre-established connections between space and subject are being subverted. Imagining “a space in the clouds”, or “a place among two worlds” holds the idea of familiarity and belonging. Following Mirza (2013), once girls manifest a desire for a non-discriminatory “utopia” they develop tactics of survival in hostile spaces by recognizing that the place where they exist in present is biased and by revivifying safe spaces through memory, and I would also add, through imagination. Therefore, it seems to me that by looking for sites that provide security and consolation, Arwam and Armin are trying to handle the pressure invoked by being considered different. Since the ways in which the participants imagine how they inhabit space and orient themselves within it is a matter of identity (hooks, 1992; Ahmed, 2006), then, it is as if Armin and Arwam were wondering who they are, where they belong and with whom; an attempt to make sense of their identity. In this case, by imagining their favorite places, they are at the same time returning to them, an act of resistance (Ahmed, 2010; hooks, 1992).

I believe that the precedent migrant fictions bring out the affective web of desires that underlies the experience of mobility and misplacement. They trace all the emotions that accompany the participants’ imagined and / or remembered change of place: yearning, hope, fear and nostalgia. But what is the relation of nostalgia with senses and history? According to Seremetakis (2018), the word nostalgia in English implies a tempered romantic sentiment. In Greek the word *nostalgia* is a composite of *nostos* (memory) and *algos* (pain); combining the notions of “return”, “home” and “pain”; suggesting the homesickness provoked by being far from what we feel as home. Thus, nostalgia is the imprint of historical experience being recorded by the senses of the body, and it also inspires an emotional journey (Seremetakis, 2018). Nostalgia invokes the sensory dimension of memory in exiles and foreigners, mixes physical and emotional pain and links painful experiences of mental and physical exile thus manifesting a relationship between mobility, embodiment, time and space (Ahmed, 2000).

Seremetakis (2018) proceeds to claim that nostalgia, in the American sense “freezes the past with a pattern that excludes it from any capacity for social transformation in the present, preventing the present from creating a dynamic material relation to its history”. (pp. 31-32). On the contrary, Greek etymology captures the past as an affective and historical experience. In *Yearning: Race, Gender and Cultural Politics*, bell hooks (1990), feels the need to differentiate between nostalgia and memory, defining the latter as a political act of resistance. Forgetting would imply forgetting histories of oppression and missing the opportunity to change the future. Moreton-Robinson (2003) highlights that nostalgia forms a significant part of how the culture of belonging is played out. Nostalgia can help to reinterpret and reinvent home, whereas for Moreton-Robinson it can lead to holding on to places which the migrants and the colonized have been deprived of.

In the end, escaping the need to distinguish between nostalgia and remembrance, I find that this dip in memory and imagination is a political act within the context of educational theatre, that holds a transformative potentiality. The creators of the stories are not only unveiling parts of their aspirations or disappointments. The manifestation of their desires and fears destabilizes dominant stereotypes and becomes public and political acts of resistance. In writing and performing their own imaginaries of places of belonging they make use of “other knowledges” (hooks, 1990, Smith in Mirza, 2013), which create decolonized spaces and challenge pre-established notions of the refugee experience (Ahmed *et al.*, 2003).

## I. II. Engendered spaces of migrant youth: Bedrooms as shelters

[Participants: Enitsuj, Airotciv, Aerdna, Amur, Airam & Abira]

I. Mi lugar favorito es mi habitación. Ahí nadie me molesta. También practico el violín sin que nadie me distraiga o escucho música sin que nadie me juzgue. Aún recuerdo el día en que decidí que nunca dejaría de tocar mi violín. Con el violín pierdo toda vergüenza. Puede sacar todo lo bueno que hay en mí.

Enitsuj

I. My favorite place is my room. Nobody bothers me there. I also practice the violin without anyone distracting me or listen to music without anyone judging me. I still remember the day I decided I would never stop playing my violin. With the violin I lose all shame. It can bring out all the good in me.

Enitsuj

II. Mi espacio es mi cuarto porque es el lugar donde más tiempo paso: es donde me suelo vestir, donde duermo, donde como... (a veces). Es como mi segunda casa. A veces me estiro en la cama, pongo música en el móvil y empiezo hablar por "Whatsapp", o pasar mi tiempo con TikTok e Instagram. Alguien siempre me acaba sacando de ahí por las buenas o por las malas.

Airotciv

II. My space is my room because it is the place where I spend most of my time: it is where I usually dress, where I sleep, where I eat (sometimes). It is like my second home. Sometimes I stretch out in bed, put music on my mobile and start chatting on "Whatsapp" or passing my time with TikTok and Instagram. Someone always gets me out of there by hook or by crook.

Airotciv

III. En mi habitación hay muchas cosas, pero la que más resalta es una bandera de mi país. Alrededor de ella, hay muchas fotos que recuerdan momentos increíbles que han hecho de mi vida una aventura. Una de esas fotos me la hicieron cuando fui a un campamento, en Puerto Cortés -Honduras. Había muchos amigos míos, aquello está lleno de árboles y nadie es juzgado por ser cómo es.

Aerdna

III. In my room there are many things but the one that stands out the most is a flag of my country. Around it, there are many photos that remind me of incredible moments that have made my life an adventure. One of those photos was taken when I went to a camp in Puerto Cortés- Honduras. There were many friends of mine, that place is full of trees and no one is judged for being who they are.

Aerdna

IV. Mi cuarto es dónde me siento más cómoda y tranquila. Es un sitio acogedor y confortable. Ahí puedo pensar y analizar muchas cosas y, lo mejor de todo: dormir. En mi cuarto puedo hacer lo que quiera sin molestias ni interrupciones.

Amur

IV. My room is where I feel most comfortable and quiet. It is a cozy and comfortable place. There I can think and analyze many things and, best of all: sleep. In my room I can do whatever I want without any discomfort or interruption.

Amur

V. Cuando imagino mi lugar favorito no sé qué aspecto puede tener. Sé que ese lugar es solo mío. Podría ser mi habitación. Puedo ser yo misma en él, sin esconderme, y puedo reflexionar y escapar de mis problemas para encontrarles una solución.

Airam

V. When I imagine my favorite place I don't know what it might look like. I know that place is only mine. It could be my bedroom. I can be myself in it, without hiding, and I can reflect and escape from my problems to find a solution to them.

Airam

VI. Yo donde me siento feliz es en el paraíso, mi habitación. Quisiera estar ahí. Para mí el paraíso es tener tiempo por delante. Tiempo lento en el que poder soñar, sentir y escribir o tocar musica... No importa en que orden. Ese ritmo de la vida entra por cada uno de mis poros.

Abira

[textos de alumnas producidos durante su participación en PI(E)CE 2016-2017]

VI. The place where I feel happy is in paradise, my bedroom. I'd like to be there. For me, paradise is having time ahead of you. Slow time in which to dream, feel and write or play music No matter in what order. That rhythm of life enters through every one of my pores.

Abira

[students' texts produced during their participation in PI(E)CE 2016-2017]

This narrative consists of different texts from different girls that participated in PI(E)CE. During the process of analysis, I paid attention to the emergence of bedroom as a safe space, something which prompted me to compile them into a wider narrative whose title has been inspired by the common experience of bedrooms as shelters. Through these narratives it becomes clear that bedrooms are one of the fundamental places in which adolescent girls make sense of their identity. Opening the door to their own private spaces, Enitsuj from Philipinnes, Airotciv and Airam from Puerto Rico, Aerdna from Honduras and Amur and Abira from Pakistan, unveil dense and complex interconnections between place, constructions of identity as well as otherness. Bedrooms here emerge as a material, affective, social, political, virtual and symbolic domain, occupying their lives literally and metaphorically and taking as many different forms as its uses, with most common that of a refuge. This section is mostly analyzed through the concept of "bedroom culture" (McRobbie and Garber, 1976), where bedrooms are framed as sociocultural and affective territories charged with meanings and crucial sites of identity production (Lincoln, 2004, 2012, 2014a, 2016). In this thesis bedrooms emerge as cultural spaces rich in nuances and stories.

Yet when one does open that bedroom door, a rich text is revealed, one that can tell us multiple stories about its young occupant. It can tell us stories about how the space is used as a canvas on which to state "this is me," how the bedroom is a hub in which young people can be themselves, and how it is a haven away from life dominated by social media, social network sites, and the constant pressures of presenting "the self" in a variety ways and across different domains (Lincoln, 2016, p. 2).

**Space is a materialization of affective relationships. Relationships are the materialization of space.** And the ways we are experiencing home and mobility, pleasure and enjoyment in them, are telling us in what ways spaces are becoming gendered (Ahmed, 2000; Alcoff, 2000; Massey, 2013). For instance, it does not matter where, it is of no importance with whom, Vegetta 777 can find joy in every place as long as he can play football. But, while Vegetta 777 and Leugim imagined pleasure in spaces that involve movement and action, Amur, Aerdna, Airotciv and Enitsuj found joy in the privacy of their own bedroom: a solitary corner where they could do things at their own rhythm. In contrast to other narratives where place makes sense by the presence of loved ones, in this case, **place becomes important because of their absence.** These girls imagine themselves in solitary places where they can do things as they like, enjoying quietness and individuality. The fact that it is very important to them to have their own spaces draws attention to the gendered creation and use of domestic and public spaces (Ahmed, 2000, 2006, 2014; Ahmed *et al.*, 2003; Massey, 2013). As Ahmed has pointed out:

...how important it is, especially for women, to claim that space, to take up that space through what one does with one's body... It takes time but this work of inhabitation does take place. It is a process of becoming intimate with where one is: an intimacy that feels like inhabiting a secret room that is concealed from the view of others. Loving one's home is not about being fixed into a place, but rather it is about becoming part of a space where one has expanded one's body, saturating the space with bodily matter (Ahmed, 2006, p. 11).

There is something that makes me curious about the desire of many girls for a solitary space. What does it mean about their relationship with the wider social and family context? (How) does it prompt a re-imagining of family space? In the texts of Abira, Ruma, Enitsuj, Airam and Airotciv bedrooms acquire significance as spaces where they can escape the burdens and obligations of everyday life and retreat from family or friends. It seems that bedrooms are among the few spaces they can call their own place and in which they feel they can be themselves. Larson (1995) claims that this is an effect of adolescence, a period when young people challenge and resist models of authority and move towards gaining more independence. However, according to Ahmed (2000, 2006), Athanasiou (2003) and Mirza (2013), home is not always a safe space, rather it can be a place with no privacy since it is shared among family members.

Throughout the fieldwork it quickly became evident that although experiences of mobility fluctuated within a wide range, many young girls, unlike the boys that participated, were responsible for domestic chores, particularly the ones related with rituals of care, such as helping around by taking care of the younger members of their family during their supposedly leisure time. For instance, Enitsuj, Aerdna, Airotciv, Acimo and Yanoj at various occasions talked to me about her responsibility to take care of her younger brother, which at times affected her participation in the project.

This makes me think of how girls' bodies become useful through embodied practices that involve "rituals of care": attending to a sibling in need or helping in the maintenance of the household. However, McRobbie (1991) and Mirza (2013) claim that the purpose of such household duties is not only the provision of emotional labour, rather it forms part of a more general process of modeling young girls into the roles of wife and mother, teaching them how to become women while they manage family expectations and obligations.

Irigaray (in Athanasiou, 2006) explains how instead of taking up their own space and exist in their own terms, women become identified with place through these continuous performances. Women then do not occupy place, instead, they become the place. All these analyses also justify the use of bedroom as a space providing immediate, secure and close withdrawal, compared to spaces of their neighborhood. The retrieval of the girls in spaces who provide them with peace signals their search for a shelter and at the same time reveals their quest for a different way to exist (Esquirol, 2019). The use of private space then seems a safe way of existing, enabling Enitsuj, Amur, Aerdna, Abira, Airam and Airotciv to embrace their individuality.

Moreover, this solitary indulgence taking place within the confines of their bedrooms revolves not only around the escape from household charges, but also the desire of inhabiting spaces of acceptance. The emphasis on the possibility is placed on one hand on expansive realization, and on the other side, on the need to become intimate with oneself, a feeling of "intimacy that feels like inhabiting a secret room, concealed from the view of others" (Ahmed, 2006, p. 11). As Esquirol (2019) claims, experiencing the house as a cozy escape from the outer world may imply a desire for closure or isolation, but behind such places of "solitude [where] their rebellion thrives" (Anzaldúa, 1987, p. 65) also lies the possibility for resistance.

At this point, what emerges as a central element of these narratives is the relationship between popular culture and bedroom culture as deployed by young women belonging to ethnic minorities, as well as the elements of resistance residing within them. According to Lincoln (2004, 2005, 2012, 2014a, 2014b, 2014c, 2016), bedroom culture becomes a significant notion and means for making sense of modern popular culture and its relationship with youth. Nevertheless, popular culture has been traditionally considered either as an ideological mechanism used in the production of efficient workforce or as unimportant when compared to more classical culture (Cresswell, 1993). Only “cultural studies” have acknowledged the significance of popular culture in studying power mechanisms and the possibilities of social transformation hidden within it, thus elevating popular culture from a “superstructure” and medium of power reproduction into a tool for deconstruction and disruption of dominant ideology (Cosgrove and Jackson in Cresswell, 1993).

In a similar way that popular culture has an ambiguous relation to hegemonic culture, bedroom culture -as part of the wider modern youth culture- takes the form of a territory where domination and resistance are drawn in a vicious relationship, none of them ever becoming complete. Therefore, the dilemma whether popular culture -and bedroom sub-culture- are tools for the reproduction of hegemony, or ways of disruption is false (Cresswell, 1993). Instead, if we frame popular culture as a domain shaped by encounters, we can better make sense of the processes and junctions between culture and identity and capture them as movements between subjects and objects occurring within personal spaces like bedrooms (Lincoln, 2014a).

For instance, what also becomes apparent in these narratives is the significance of material culture and media in how some of the girls navigate their personal spaces and (re)construct their identities. Lincoln (2004, 2005, 2016) introduces the concept of “zoning” in order to study the bedroom as a “container of meaning” which also creates encounters between the inside of the house and the outside of it. “Zoning” becomes a useful resource in exploring the ways in which Abira, Amur, Airam, Enitsuj, Airotciv and Aerdna convert bedrooms from banal places into vibrant spaces saturated with emotions and ideologies, thus becoming markers of their identities. These narratives provide us with an example of how zoning operates, by illustrating the ways in which ordinary activities such as sleeping, getting dressed, eating or studying are performed simultaneously with other uses of the bedroom such as texting, playing or listening to music, surfing the net, writing or dreaming (Lincoln, 2016).

“Zoning” here then revolves around the use of objects and media and exhibits multiple performances of identity. If we look closer at Enitsuj and Aerdna’s text, we see how materiality is related with objects loaded with emotions and memories, functioning as a representation of their manifested identities (Lincoln, 2004, 2005, 2014a, 2014b, 2016; Seremetakis, 1996a, 1996b). Both of them connect the story of their favorite spaces with the possession of significant objects: Enitsuj draws our attention to the presence of the violin and the emotions involved when she indulges in playing it. Likewise, Aerdna distinguishes personal items of emotional value such as the flag of her country and photos of her holidays in a camp. These items do not only designate identities, they also enable the girls to navigate other spaces using memory and imagination, thus provoking the collapse of boundaries between bedroom and the outside world (Lincoln, 2004, 2005, 2016).

In addition, Enitsuj, Airotciv and Abira shed light on the use of media as a device for the exploration of themselves in a safe environment where they feel protected from outside criticism. This may lead to the revealing or discovery of a self who is considered more “genuine”, contrasted to other performances they may take up in public domains. At the same time, music becomes an important means for the processing of emotions and memories (Lincoln, 2005; 2013; 2014c; 2016). Larson (1995), for instance, claims that as adolescents start



associating with music in different ways, the existence of a private personal space becomes more and more relevant, thus emphasizing the shaping of bedroom as a socio-affective retreat.

Meanwhile, the use of means of communication such as Whatsapp, Instagram or TikTok also facilitate the crossing of domestic spaces and the safe navigation of alternate territories, as we can see in Airotciv's narrative. Lincoln (2004, 2005, 2013, 2014c, 2016) suggests that technological devices such as the mobile phone and internet applications, like the aforementioned ones, lead to the creation of virtual spaces which, through a process of "zoning", serve as conduits through which adolescents come into contact with other spaces and communities. "Zoning" then reflects the means in which Enitsuj, Airotciv and Aerdna form connections between their own private spaces and other spaces-virtual or material (Lincoln, 2004, 2005, 2013, 2014c, 2016). "Zoning" mostly takes place through the use of media and objects, memory and imagination while it also reflects the ability of these girls to indulge in bedroom culture past the constraints of their home.

In addition, by asking the participants to write about their favorite place PI(E)CE not only gives visibility to all those intimate space, but also performs an act of "zoning" itself. When the participants talk and write about their favourite place inside the space of PI(E)CE they instantly provoke an encounter between public and private spaces and establish interactions across diverse material, virtual and imaginary sites. This entanglement is interesting since it also brings the focus on the necessity of critically reflecting on interpretations of place and identity through problematical choices and false dilemmas between stability and movement, fixity and transformation, personal and private (Ahmed *et al.*, 2003; Cresswell, 1993; Massey, 1994, 2013). For example, while McRobbie and Garber's (1976, 1991) analysis of bedroom culture fostered a division between boy and girl cultural activities, Lincoln (2005, 2013, 2016) argues that the use of technology has resulted in a fading of the boundaries between them, whereas other scholars such as Boyd (2007) and Vitak (2012) claim that the frontiers between public and domestic space have been completely overthrown.

Such readings imply that youth in contemporary society is capable of navigating more easily and at the same time, material and virtual territories and they prompt us to make sense of personal spaces as a fusion of private and public places. As Lincoln's work (2004, 2005, 2012, 2013, 2014a, 2014b, 2014c 2016) also shows, modern bedroom culture is nuanced with complex shades and entanglements which place bedrooms in the in-between of private and public fields. Under this scope, the idea of bedroom culture as excluded and deprived of communication with the outside is brought into question and gives its place to a reading of domestic space as a crossroad with the social, political and public sphere. Such a reading moves us away from distinctions between public and private, which are mostly preserved and reproduced from a white, colonial, middle class point of view (Ahmed *et al.*, 2003; Cresswell, 1993; Massey, 1994, 2013; Lincoln, 2004, 2005, 2016).

Therefore, through this section I argue that the connection between movement and power unavoidably becomes an issue related with gender (Ahmed, 2006, 2017; Alcoff, 2000). Nevertheless, relating movement with freedom and resistance, and fixity with stagnation and oppression, perpetuates dualistic categorizations, such as between public and private space (Cresswell, 1999). However, as several studies on the use of space have shown (Ahmed, 2010, 2017; Alcoff, 1999, 2000; Fortier, 2003; hooks, 1994, 2000a, 2000b; Lincoln, 2004, 2005, 2012, 2014a, 2014b, 2014c, 2016; Massey, 1994, 2013; Mirza, 2013; Moreton-Robinson, 2003) the private realm can be empowering, transformative and resistant. Likewise, these studies sustain that both private and public territories are fluid, easily penetrated and in a constant process of interaction.

In agreement with these arguments, the places of comfort illustrated by the girls are wrapped up in gender identity, unveiling themes in tension between dominant and resistant tendencies: while they talk about a private space, in contrast to a public space, thus establishing a gendered distinction, they also invert this dualism by publicly defining their spaces and shedding light on the complex struggle over power relations that such distinctions imply. Being important by-products of popular culture, these narratives, on one side, reflect values and themes central in these young girls' imagination; while they manifest resistance to many dominant ideas in their cultures. As a consequence, they are simultaneously mirroring and questioning myths and assumptions (Lincoln, 2004, 2005, 2016).

An indocile pedagogy in this scene provokes and emerges through a dense and persistent recording that explores different manifestations of the body. The house, riddled with power relations and affective discourses becomes a place where existence, and therefore resistance, is negotiated (Esquirol, 2019). Not entirely a public scene, neither completely a private space, bedroom is the scene where our heroines discard the constraints imposed on their bodies, unexpectedly inaugurating another way of being. A way of being that can only be grasped through their tales. A way of being that will remain outside any other mediatic narratives as it is beyond the imaginary and which reclaims the inscribed historicity of the bodies that narrate. Drawing from Agamben's gesture (1998) and Butler's performativity, the narratives of Enitsuj, Aerdna, Abira, Amur, Airam and Airotciv can be read as a performative gesture of bodies assuming their significance. Indocile education in this scene arises as something living, moving and embodied, a wiggling pedagogy.

#### Pause VI: Wiggling pedagogy

Re-imagining place, re-imagining identity and re-imagining community in and through education. This is what all those embodied personal geographies shaped by people, space, desires and emotions moved me to think. Maybe then this makes visible the need to encourage discourses and practices which challenge the identification of girls and women with place and their connection with rituals of care. Re-imagining in this case would imply infusing alternate narratives of place and identity, or in other words, work with and through diversity. This would imply creating space, making space or finding space. And in turn, all those searches for space would affect our orientation. In the words of Sara Ahmed (2017):

".. Sometimes in order to create space we have to wiggle about. You know those moments when you try and fit in a space that is smaller than you are. You wiggle now with purpose; by wiggling you make more room for yourself.. perhaps we even end up pushing ourselves right out of the room we have been given. It is this sense of wiggle of room – of creating more room by wiggling...I think of wiggling as corporeal willfulness. If some have to be willful just to be, some have to wiggle to create room. When a world does not accommodate how you are, when you appear wrong in some way, feeling wrong in your body, being wrong in your body, loving the wrong body, mourning a wronged body, you have to be less accommodating if you are to persist in being who you are being. Sometimes that is what we struggle for: wiggle room; to have spaces to breathe. And with each breath, imagination comes" (p. 227).

Therefore, wiggling pedagogy is needed when educational spaces are so "stretched" one can only wiggle. Wiggling pedagogy is needed since we live in a narrow world that does not make room for certain "Others". Wiggling pedagogy is finally needed so that all the "Others" to fill their lungs with air so that they can scream, dance and imagine

### I.III. Imagining a bodiless future

[Participantt: Cram]

#### Futurama 1.1

Mi lugar favorito es "Futurama". Allí, cualquier "celebridad" está viva, pero sin cuerpo. La gente ya no anda por la calle, va por unos tubos verdes. Hay muchas aventuras en Nueva Nueva York, o Nueva Barcelona, como sería aquí. Hay robots que hacen las cosas por ti y encima puedes tener una conversación normal y corriente como un ser normal.

Cram



Illustration 1. "The Arrival" by Shaun Tan.

#### Futurama 1.1

My favorite place is "Futurama". There, any "celebrity" is alive, but without a body. People no longer walk down the street, they go through some green tubes. There are many adventures in New New York, or New Barcelona, as it would be here. There are robots that do things for you and on top of that you can have a normal conversation like a normal being.

Cram

Futurama 1.2.

Miro al portátil y veo mi cuerpo. Estoy en tu cabeza,  
llámame narrador.

I look at the laptop and see my body. I'm in your head,  
call me a narrator.

Cram

Cram



Illustration 2. "A Velocity of Being" by Shaun Tan

Just as the previous narratives do -but more implicitly compared to them- “Futurama” introduces the question of space as an amalgam of relationships, by bringing forward the effect of spatial and time disruption. Limitless and intangible mobility, rampant space, traveling without constraints form windows into Cram’s intoxicating imagination where technologies of transportation and communication have become dislocated by materiality, problematizing the relationship between mind and body, locality and materiality. Cram’s reflection on themes such as disembodiment, speed and bypassing spatial borders makes me shudder on its depth of reflection on subjects of modernity: divided subjects, disembodied intelligences, or corporealities which become a result of simulation. Maybe it was because his interest in the relationship between body, mind and subject coincided with my research interest in materiality and embodiment and gave me one more reason to wonder how the shift in paradigm from an “Enlightened European unified subject” (Kaplan, 2003, p. 209) to a subject as a composition of organic and technological elements, has affected contemporary youth.

After all, the questioning of the finite material world, the "discovery" of the potential and the possibility of pairing the human with the mechanical element and transcending the "trivial" limits of the human body appear again and again in popular films such as Exterminator, and Matrix to Blade Runner and Robocop, which introduce different and ambivalent representations of the post-industrial human body in cinema wondering about the role of consciousness in human subjectivity or reflecting on the possibility of drawing clear boundaries between the human and the artificial subject (Kaplan, 2003). In a similar way, “Futurama” features a dystopic landscape, the creation of which is based densely on an exaggeration of possibilities without restraint and immediate satisfaction of any need and desire through bodiless transportation and boundless technology. The body is perceived as a limited space and due to technology and cyber space both body and mind can be freed from the constraints that were imposed on them while in captivity.

Talking with Cram about his text, he confided that he was inspired to write a futuristic story by one of his favorite movies “Ghost in the Shell” which was debating on how science (bioscience, medicine, technology) treats the limits of the body and identity. Through his words and his creations, it becomes evident that he wonders on what it means to be a subject and uses art to reflect on the notion of identity and the intersections between mind and body in a society that constantly changes.

*En Ghost in the Shell, los científicos experimentan con el trasplante del cerebro humano de Motogo Kusanagi en un esqueleto robótico tecnológicamente avanzado. Todo esto sin su consentimiento, pues porque ella está inconsciente. Bueno, ella evidentemente en la peli se pregunta acerca de su identidad, pero parece que a se las suda. Le aseguran que ella realmente es su cerebro y sus recuerdos (implantados) y que su cuerpo es esencialmente irrelevante para quién es ella. Básicamente, solía tener un cuerpo humano, ahora tiene uno robótico, pero su cerebro, sus recuerdos son los que la hacen ella misma. Es para flipar. [Conversación informal con Cram registrada en el diario de campo, después de clase de PI(E)CE con Consell de Cent, 16-01-2017]*

*In Ghost in the Shell scientists experiment with transplanting Motogo Kusanagi’s human brain in a technologically advanced robotic skeleton. All this happens without her consent as she is unconscious. Although Motogo wonders about her identity, the scientists have no problem with it. Gleeful over their accomplishment, they reassure her that she really is her brain and her (implanted) memories and that her body is essentially irrelevant to who she is. She used to have a human body, now she has a robotic one, but her brain, her memories are what make her herself. It really is something. [Informal conversation with Cram registered in field diary after PI(E)CE class with Consell de Cent, 16-01-2017]*

The theme of disembodiment in relation to mobility in “Futurama” is then evidently placed in relation to wider themes in a technocratic culture since “Futurama” takes the form of a cultural territory where the meanings of embodiment and mobility are played out. Was then “Futurama” a metaphor used in order to reflect on the socio-political dimension of technological societies? Although it was not Cram’s conscious intention to problematize the socio political dimension of technocratic societies, the liquidness and blurriness of the limits between mind and body in his narrative serve as an analogy of the “body / technology/ hybrid” (Haraway, 1988, 2013) and consist of cultural constellations which depart from a globalized society.



Illustration 3. “Ghost in The Shell” by Angga Tantama.

The quote by Lewis Mumford (quoted by Cresswell, 1993, p. 254) seems relevant: “Since ritual order has now passed into mechanized order, the present revolt of the younger generation against the machine has made a practice of promoting disorder and randomness.” Symbolizing the inheritance of a world in transition, “Futurama” pictures a new era where the production of subjectivity results from a process of hybridization and the increased interaction between humans and machines (Haraway, 1988, 2013). With this, it also illustrates how, in the context of new technological societies, new necessities emerge while others disappear whereas what counts as a subject, self or community is also being questioned and reconstructed (Kaplan, 2003).

The self is believed to have expanded capacities as soon as it is released from the fixed location of the body, built environment or nation. But the self is always somewhere, always located in some sense in some place, and cannot be totally unhoused. New technologies appear to promise ever-increasing degrees of disembodiment or detachment, yet they are as embedded in material relations as any other practices (Kaplan, 2003, p. 210).

Moreover, youth is not only subjected to influence by culture, they also have the power to inform it themselves. As a researcher I was trying to investigate issues of body, identity and resistance, while a 15-year-old boy was also reflecting on issues of identity and embodiment and the separation between knower and known, viewer and object, is an indicator of how we should give more credit to our students on how they elaborate messages from society and potentiate alternative philosophical and political imaginaries that challenge established

regularities and essentialist discourses. For instance, Cram's "Futurama" separates the mind and body in very different ways than those typically presented through the Cartesian dualism. Instead of presenting the mind at the expense of the body, we are confronted with the differing potentialities of the mind and the body. According to Garoian and Gaudelius (2001) this inversion of the Cartesian dichotomy presents inscription and embodiment as interconnected. If we consider inscription as a cultural imposition on the body, then embodiment represents the assimilation of inscription.

With the body and the culture interconnected in this reflexive loop, the cyborg no longer signifies a disembodied ontology, but embodiment that is in a continual state of liminality, contingency, and ephemerality, what critical theorist Peter Lunenfeld (1999) refers to as an "unfinished" aesthetic (p. 7). Hayles distinction between the performativity of the body and that of the culture enables us to theorize a pedagogy of resistance. As she exposes and examines these differences, she opens a space of possibility where embodiment, although tied to inscription, can determine its own fate, to produce its own cultural identity (Garoian and Gaudelius, 2001, p. 338).

Therefore, the creation of "Futurama" makes me wonder on the necessity to address as educators the intersections of identity, body and technology within the contexts of an indocile pedagogy that highlights the extent of "situated knowledge" (Haraway, 1991b, 1991c). Both the concept of "cyborg"; and the feminist, which attempt to view the subject as a hybrid production, are useful tools to current discussions of subject multiplicity or creation of coalitions and networks. This is mainly because they assist the development of critical educational strategies to deal with some key phenomena of the digital age (Garoian and Gaudelius, 2001; Kaplan, 2003). For instance, the cyborg figure can be framed as a space for the formation of an alternative model of technologies of the self, while cyborg fiction can subvert an essentialist view of the subject (Athanasίου, 2006; Garoian and Gaudelius, 2001; Haraway, 1991a, 1991b, 1991v). However, this figure is a deliberate tool of intervention in reality, providing us with the framework -epistemological, educational, political, ethical- for the development of new technologies of the subject (Garoian and Gaudelius, 2001; Kaplan, 2003). These technologies will not be based on a normative perception of the subject, since the subjectivity of the cyborg is characterized by mobility, liquidity and reflective perception of its historical temporality (Kaplan, 2003).

Drawing from various analyses of Haraway's *Cyborg Manifesto* (Athanasίου, 2006; Garoian and Gaudelius, 2001) creations like "Futurama" can be used in order to provoke discussions of possible ways in which we could re-imagine our "natural" bodies and re-inhabit them in ways that would change power relations and hierarchical bi-poles between subject and object, self and other. As Donna Haraway (1991c) points out, the realization of the historical temporality of the actors of science and the temporality of our epistemological constructions paves the way for a concept of agency which does not necessarily involve the domination of the knower over the object of knowledge. This stance composes a framework of agency based on relating instead of forcing (Garoian and Gaudelius, 2001). However, the positions, experiences and scientific constructions of both the subject and the object of knowledge are opened to critical exploration.

In any case, the reflection of the relationship between subject and object has radical consequences both on the concept of agency and, consequently, on the construction of models that aspire to explain the relationship between observed phenomena. Thus, "Futurama" functions as a counter-narrative that proposes alternative views of the self in the imagination, and as an exemplary realization of the subject of embodied knowledge. This concept and practice of agency ultimately allows us to conceive the educational process as a transformative experience, which changes the perspective of both the knower and the object participating in it by creating "a

conceptual space within which we can imagine and perform an embodied pedagogy of resistance” (Garoian and Gaudelius, 2001, p. 333).



Illustration 4. *Las Tres Chimeneas* in the neighbourhood of Raval where Cram lives. Photo from personal archive



## Scene II. Using imagination to resist racism

[Participants: Cram, Dias, Awram, Upa, Acinom, Noraa, Ymerej, Ainash]

*According to Miguel, sexism and racism are deep issues in the school community of Consell de Cent which often manifest in the forms of bullying and social exclusion. During the week of 6 to 13 of November 2016 he decided to create opportunities to engage his students in a reflection of those issues by implementing classes based on theatre and improvisation, inspired by Augusto Boal's "invisible theatre". Today, 14 of November 2016, Miguel decides to demonstrate some of the performances the students created. The basic tool Miguel used was the inversion of roles. So, using sarcasm, irony and parody the students represent real life scenarios where all the norms are upside down: The bullied kid is white, girls rule, boys are being dominated. [Fragment from field diary, PI(E)CE class with Consell de Cent at Albareda Cultural Centre, 14-11-2016]*

### ***"I will talk to the tutor... and the tutor will solve everything"***

*The following scene represents a bullying scene. This is a common scenario within the school community of Consell de Cent according to the protagonists: Cram, who plays the bullied student; Awram who plays the student's mother; Dias, the boy that bullies; and Upa, the school director. The students make clear that the roles here are also inverted since the bullied kid is a "whitey" ("blanquito"). Cram visits the principal with his mother to tell him that he wants to abandon school because he is a victim of bullying. The principal is played by Upa, who uses his finger to imitate the Director's mustache and manipulates his voice boy who makes a mustache with his finger. Manipulating his voice in a comic way he says: "I am afraid you cannot leave school. I will talk to the tutor, who will talk to the students who will talk to me and see, the situation will be solved. Cram lifts his arm in a posture of despair, whispers "whatever" and leaves. The three students leave the stage and moments later, Cram, Awram and Dias appear again. Cram goes to school with his mother. He then sees Dias, the boy who bullies him. Supported by his mother, Cram takes the matter in his hands and takes his revenge by hitting Dias. Although Upa's representation of the Director brings tons of laugh at the classroom, for me it also hides the tragicomic reality of institutions which use bureaucracy as a "brick wall" (Ahmed, 2017) which makes the implementation of just policies and practices more difficult. [A reverse story of racism. Fragment from field diary, PI(E)CE class with Consell de Cent at Albareda Cultural Centre, 14-11-2016]*

### ***"I am the man and I am in command, right"***

*In the second activity, the students have to present scenes where women act like men and men act like women. Acinom and Noraa had planned to present a scene where the woman (Acinom) constantly gives mandates to the man (Noraa): "Clean the house", "Prepare the food", "Have you washed my car". However, towards the end it becomes evident that Acinom does not act as if she were a woman who commands a man, but the other way around. She thinks she has to play the role of a man giving order to a woman. This is reflected in her closing sentence. "I am the man and I am in command, right?" Speaking with Constanza, Albert and Julio at the end of the class, we agreed that it became rather difficult for Acinom to put herself in the shoes of a woman in charge. Instead, she imagined herself as a man, and Noraa as a woman. [Performances of gender. Fragment from field diary. PI(E)CE class with Consell de Cent at Albareda Cultural Centre, 14-11-2016]*

*“You have to explode”*

*The last act represents a typical familiar situation at home. The mother of the family is in the living room. Her daughter and son ask her for money. She decides to give money only to the daughter and nothing to the boy. Meanwhile, the father is in the kitchen cooking and cleaning. Once he finishes the chores, he asks his wife if he can rest, but she tells him he has more household chores to do and she hits him. The father says: “no it’s ok, I finished everything”. At this point Ymerej who plays the father, implies that the story is finished. Airam, who plays the mother, shouts at him: “No, you have to explode, you have to make a boom, you didn’t explode”. Ymerej replies to her with complete calmness: “A ok, I want to divorce you”. We were amazed by how calm Ymerej was, to the point of being indifferent. Constanza commented that Ymerej and Ainash were playing their roles with a complete naturality and calmness because there was no shock for them. Ainash was hitting Ymerej and he couldn’t care less because he knew it was a game, that there were no real consequences. Then she went on saying that he needed a shock and she made a gesture of pushing someone, she stumps her feet and raises her hand in defense, all of which could have been possible reactions of Ymerej in shock. Leaving the class and reflecting on the scenes Constanza thinks to take the thread from those stories and propose moments of shock and explosion. Her aim is not to interfere but pay attention to what will emerge, to the invisible that will become visible. [Performances of Gender. Fragment from field diary. PI(E)CE class with Consell de Cent at Albareda Cultural Centre, 14-11-2016]*

In these performances the participants, prompted by their teacher Miguel, create situations that push various social situations to the surface in order to make them visible and problematize them. They provide us with astonishingly detailed accounts of the students’ capacity to recognize, reflect on and question everyday oppressions when offered the opportunity. For instance, the scene between the director and the bullied child enlightens and elaborates in an ironic but critical way the ways in which school figures exercise and perform their authority. Upa’s gesture of imitating the director’s moustache with his finger exposes the gestuality accompanying the performance of an authority that controls and inspects, demonstrating the ways in which seriousness, illocutionary discourse and lecture style control the context of communication. As any measure against bullying is lost in bureaucratic procedures, the student is presented as having no other choice than becoming hostile and inventing his own ritual of resistance.

The reversal of the roles alters the placements of power by inviting women to position themselves as strong and men as victims, which is perceived as an unusual that stirs complicated reactions, controversy and division among the participants. These performances seem as playful transgressions questioning systemic relationships between oppressor and oppressed, on one hand, while they offer some sense of power, on the other, to those traditionally undermined. The reversal of roles offers a glimpse on how power is oriented by sensation (or lack of it) involving pleasure (Ahmed, 2017). The physical language of Aynash manifests how comfortable she feels in giving orders and how much she enjoys exercising control. The commands she gives and the punishments she offers consist of imaginings which at the same that they derive from everyday oppressions, they also serve as a parody of them.

Ymerej, on the other hand, experiences the situation in an unaffected and blatant way, uninfluenced by Ainash’s exercise of control. In the end, Ainash tells him that he has to explode, revealing to him the expected reaction according to her. With this act of utterance however she again escapes the role of the woman who exercises control and imagines herself in the position of the oppressed, a position which Ymerej is incapable of imagining.

Similar striking is the difficulty Acinom encounters in imagining herself as an assertive woman. For her, the way to feel powerful is by placing herself in the position of a man.

What emerges from these performances is that even when subjected to critical reflection power seems resistant to deconstruction. However, only for a brief moment, the stability of gender roles and relationships is being interrupted. Nevertheless, these performances unmask the configurations of power which cross the subject through binary relationships, with a theatrical delivery in the form of anti-scripts which break down the everyday and question the emergence of power relationships. By relating mobility, power and bodily inscription, these counter narratives expose the ways in which meanings or standards of behavior are assimilated by the body's physiology (Young, 1990) shaping their manifestations and orientations. By illuminating the inscription of gender roles in the body as a complex process pervaded by conformity as well as resistance, Acinom and Ymereg trigger the everyday by revealing the controversy of systemic narratives.

Thus, though they are unable to subvert dominant roles and narratives, they play a catalytic role in imagining the possibility of empowerment in multiple ways. As imagination is nourished by everyday memories, it can be used as an instrument for exploring alternative sites of power and the emergence of transitional possibilities. Therefore, contrary to standardized scripts where the established is replicated, the performances presented here consist of anti-scripts which decompose social structure and challenge any consolidated perception of the script. What emerges is a critical situation which brings specific social situations and mandates to the surface. Symbols such as relationships between men and women, native and displaced are sparking a public debate and create hybrid territories of affect which can potentially strengthen the ground for acts of political discourse and resistance.

These performances, then, imagine a radically different world in which prescribed roles and identities are reverse. The students insinuate a different vision of society, situations that are not present yet, but desirable and potentially feasible. Likewise, these narratives further enhance the social dimension of the utopia in question, as the only way to explore alternative potential forms that the future takes (Pantelidou Malouta, 2002). This subversive logic is based on a utopian sphere that allows the development of an intensely critical discourse of questioning the dominant discourses. This utopian thought is a radical way in which specific social subjects can envision the future (Pantelidou Malouta, 2002), as long as their performance is not acceptable at present.

### Scene III. (Re)imagining vulnerable identities.

#### “Killer prostitute”

[Participants: Cram and Enitsuj]

Cram: La protagonista es una asesina prostituta, ahora os lo explico. No es por ti (mostrando Enitsuj). Pues la mujer es loca, y su amigo es, está mentalmente dañado.

Airam: Esto es un clan.

Enitsuj: Vaya relación.

[Enitsuj y Cram empiezan la performance]

Enitsuj: Quiero matar a mi jefe.

Cram: Pero ¿cómo me dices esto?

Enitsuj: Me putea mucho.

Cram: Pues a mí esta movida no me va.

Enitsuj: Nos conocemos de toda la vida.

Cram: Yo estoy flipando.

Enitsuj: ¿Me ayudas?

Cram: Oye, ¿tú crees que nos pillaran?

Enitsuj: ¿Entusiasmado?

Cram: Madre del amor hermoso.

Enitsuj: Te quiero ¿Cómo lo hacemos? ¿Un disparo?

Cram: A lo mejor...

Enitsuj: Sí, como en la peli.

Cram: Sí, me acuerdo. ¿Tú, qué recuerdas exactamente?

Enitsuj: Nada, pero muere seguro.

Cram: Ya, ya es verdad. A lo mejor tú también acabas muerta.

Enitsuj: ¿Cómo?

Cram: Pues a mí, me parece que no quiero que me encierren por tu culpa, de que una amiga sea como de familia, ¿sabes?

Enitsuj: ¿Qué quieres decir con esto?

Cram: Envíeme una postcard del ser mas allá.

Enitsuj: ¿Cómo?

Cram: Adios putita. Y ella muere, yo disparo.

[Experimentando con dialogos. Fragmento de video. Clase de PI(E)CE con Consell de Cent en Albareda Centro Cultural, 19-12-2016]

Cram: The protagonist is a prostitute who is a killer, now I will explain this better to you. This doesn't go for you (pointing to Enitsuj). Well, the woman is crazy, and her friend is mentally damaged.

Airam: This is a gang.

Enitsuj: What a relationship.

[Enitsuj and Cram begin performing]

Enitsuj: I want to kill my boss.

Cram: But how do you tell me this?

Enitsuj: He bitches me a lot.

Cram: Well, this doesn't work for me.

Enitsuj: We have known each other for life.

Cram: I'm freaking out.

Enitsuj: Can you help me?

Cram: Hey, do you think we will get caught?

Enitsuj: Excited?

Cram: Oh my God.

Enitsuj: I love you. How do we do it? With a simple shot?

Cram: Maybe...

Enitsuj: Yes, like in the movies.

Cram: Yes, I remember. What exactly do you remember?

Enitsuj: Nothing, but I definitely want him to die for sure.

Cram: Yeah, I see what you mean. Maybe you end up dead too.

Enitsuj: How?

Cram: Well, it seems to me that I don't want to be locked up because of you, just because a friend is like family, you know?

Enitsuj: What do you mean by this?

Cram: Send me a postcard from what exists beyond.

Enitsuj: How?

Cram: Goodbye bitch. And she dies, I shoot.

[Experimenting with dialogues. Video fragment. PI(E)CE class with Consell de Cent at Albareda Cultural Centre, 19-12-2016]



Figure 26. Cram and Enitsuj performing Cram's scenario of "Killer prostitute". PI(E)CE, class with Consell de Cent in Centre Cultural Albareda. Session of experimenting with dialogues, 19-12-2016.

**“My father’s supposed friend”**

[Participants: Cram and Julio]

*Abro la puerta y me encuentro a un señor sospechosamente feliz. Le tiemblan las manos, sus ojos son saltones y tiene una mancha blanca en la nariz. Es tan “creepy” que cierro la puerta en sus narices. Me acuerdo del supuesto amigo de mi padre que quería entrar en casa. La cantidad de chusma que hay en mi barrio. ¿Estoy en un ghetto o en el bronx? No hay duda de que me traumatizan las personas que pisan el felpudo de mi casa.*

Cram

*I open the door and find a suspiciously happy man. His hands are shaking, his eyes are bulging, and he has a white spot on his nose. He is so “creepy” that I shut the door at his face. I remember my father’s supposed friend who wanted to enter the house, the rabble in my neighborhood. Am I in a ghetto or in Bronx? There is no doubt that I am traumatized by those people who step on the doormat of my house.*

Cram



Figure 27. Julio becoming the “Supposed friend”. Scene from *The Invisible Choreographers, Tantarantana*, 02-06-2017.



Figure 28. *The stranger out there. Rehearsal for The Invisible Choreographers PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 10-05-2017.*



## Revisiting “Friends in hell”: (un)imagined masculinities

[Participants: Divad and Upa]

Albert: Entonces invita al compañero con el cual quieres compartir.

Trebsor: El Upa.

Acinom: Sí, que venga el Upa.

Albert: Then invite the partner you want to collaborate with.

Trebsor: Upa.

Acinom: Yes, let Upa come.

[Divad señala Upa y le invita. Parece tímido.]

[Divad points to Upa and invites him. He looks shy.]

Albert ¿Quién es Upa?

Yonaj: Su amigo.

Albert: who's Upa?

Yonaj: His friend.

[Divad entra en el escenario de la clase.]

[Divad enters the classroom stage.]

Divad: El título es “Amigos en el infierno”. Y los protagonistas son A. un alemán con dudas y el B. es su amigo judío. El tiempo es la Alemania Nazi en 1940, en Berlin.

Divad: The title is “Friends in hell”. And the protagonists are A. a German with doubts, and B. his Jewish friend. The era is Nazi Germany in 1940, in Berlin.

[La escena empieza]

[The scene begins.]

Divad: Nuestra amistad ha acabado.

Upa: ¿Pero cómo me dices esto?

Enitsuj: Tu siempre vas por ahí hijo, eh

Divad: Pero tengo que hacerlo, por principios.

Upa: Es de locos.

Divad: No me busques. No preguntes.

Upa: Pues a mí, esta movida no me va para nada. Para nada tío. Esto no mola.

Divad: Lo siento tío. No lo entenderías.

Upa: Yo estoy flipando contigo.

Divad: Pronto nos dejaremos de ver.

Upa: ¿Y tú que crees ¿qué puede que me cojan?

Divad: No estoy seguro.

Upa: Madre del amor hermoso. Tengo miedo

Divad: Yo también. Puede que después de esto nos volvamos a ver. ¿Recuerdas donde nos escondíamos de pequeños?

Upa: Si, me acuerdo ¿Por qué?

Divad: Necesito que te vayas ahí a esconder.

Upa: Vale, de acuerdo.

Divad: Our friendship is over.

Upa: But how can you tell me this?

Enitsuj: You always go there, man, eh!

Divad: But I have to, on principle.

Upa: It's crazy.

Divad: Don't look for me. Don't ask.

Upa: Well, this movement doesn't suit me at all. Not at all, man. This is not cool.

Divad: I'm sorry, man. You wouldn't understand.

Upa: I'm freaking out about you.

Divad: We'll stop seeing each other soon.

Upa: What do you think, I might get caught?

Divad: I'm not sure.

Upa: Mother of beautiful love. I'm scared.

Divad: Me too. Maybe we'll meet again after this. Do you remember where we used to hide when we were little?

Upa: Yes, I remember. Why?

Divad: I need you to go there and hide.

Upa: Okay, all right.

Divad: When they come, they won't think twice.



Divad: Cuando vengan seguro que no se lo pensarán dos veces.

Upa: A lo mejor tú también te podrías venir conmigo.

Divad: ¿Yo? ¿Entre judíos?

Upa: A mí me parece que nuestra amistad sí que es más importante que la situación que vive esta nación se puede llamar como tal. La gente no entiende, no tenéis la culpa vosotros. Por favor, quédate, quédate conmigo.

Divad: No puedo.

Upa: ¿Por? ¿Qué te piden?

Divad: Si me quedo, moriremos los dos.

Upa: ¿Al final que pasa con nuestro a..?

Divad: Con interrogante, sería amor. Y antes de marcharse acaban besándose.

[Experimentando con diálogos. Video fragmento. Clase de PI(E)CE con Consell de Cent en Albareda Centro Cultural, 15-10-2016]

*Un silencio mortal cae en la clase. Algunas miradas se mueven de un extremo de la clase hacia la otra esquina. Todos los ojos se encienden mientras la pareja empieza a salir de la escena y se sienta. Lo que se trata de segundos parece una eternidad. La gente comienza lentamente a hacer comentarios. Me imagino hacia dónde se desplazará la conversación. Las respuestas que provocará esta pequeña narrativa. Parece que frente nuestros ojos se despliegan (in)sensibilidades colectivas ¿cambiarán las trayectorias de las vidas de estos niños? ¿Se desencadenará una búsqueda de lecciones útiles?*

Upa: ¡Qué dices tío!

Noraa: Ah, que son dos tíos.

Trebsor: Ajajajaja.

Awram: Qué asco, qué asqueroso.

Albert: Muy bien, bravo, estupendo.

Yanoj: Muy bueno, felicidades.

[Experimentando con diálogos. Observación. Clase de PI(E)CE con Consell de Cent en Albareda Centro Cultural, 19-12-2016]

Upa: Maybe you could come with me too.

Divad: Me? Among Jews?

Upa: It seems to me that our friendship is more important than the situation this nation is going through. People understand, it's not your fault. Please stay, stay with me.

Divad: I can't.

Upa: Why? What are they asking you for?

Divad: If I stay, we both die.

Upa: What about our l...? at the end?

Divad: With question mark, it would be love. And before they leave, they end up kissing.

[Experimenting with dialogues. Video fragment. PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 15-10-2016]

*A deadly silence falls over the class. Some looks move from one end of the class to the other corner. All eyes light up as the couple begins to leave the scene and sit down. What is about seconds seems like an eternity. People slowly start making comments. I can imagine where the conversation will move to. The responses that this little narrative will provoke. It seems that in front of our eyes collective (in)sensitivities will unfold, will they change the trajectories of these children's lives? Will a search for subtle lessons be triggered?*

Upa: What do you say man!

Noraa: Ah, it's about two guys.

Trebsor: Ajajajaja.

Awram: That's disgusting, that's disgusting.

Albert: All right, bravo, great.

Yanoj: Very good, congratulations.

[Experimenting with dialogues. Field observation. PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 19-12-2016]



Figure 29. *Vulnerable and (un)imagined masculinities. Scenes from “Friends in hell” across PI(E)CE.*

**Becoming José Manuela**  
 [Participants: Noraa and Divad]

Vamos de juerga

Noraa: El título es “Nos vamos de juerga” y el personaje es Federico y José Manuela y el tiempo es la discoteca y es de noche.  
 Albert: ¿Pero José Manuela es trans?  
 Noraa: Eh ¿qué dices?  
 Albert: ¿Es José Manuela o José Manuel?  
 Noraa: ¿José ManueLA! Es una tía.  
 Albert: Pero José ManueLA ¿quién es?  
 Noraa: Yo. José Manuela, sí, de toda la vida.  
 Alguien de la clase: Eres un payaso.  
 Noraa: ¿Vamos a la discoteca?  
 Divad: ¿Pero ¿cómo me dices eso?  
 Noraa: Es que me duele la boca.  
 Divad: Es de locos.  
 Noraa: Confie en mí.  
 Divad: Pues a mí esta movida no me va para nada.  
 Noraa: Solo es un momento.  
 Divad: Yo estoy flipando.  
 Noraa: Pues no flipes tanto.  
 Divad: Oye ¿y tú crees que nos van a dejar pasar?  
 Noraa: Pues sí, porque parecemos mayores de edad.  
 Divad: Madre del amor hermoso.  
 Noraa: Yo me voy.  
 Divad: Yo también.  
 Noraa: ¿Pero te vienes de verdad?  
 Divad: A lo mejor.  
 Noraa: ¿Te recuerdas de cuando nos echaron de la disco?  
 Divad: Sí, me acuerdo ¿Tú, qué acuerdas exactamente?  
 Noraa: Que nos echaron a patadas.  
 Divad: Ya, ya es verdad. Fue bestial.  
 Noraa: A lo mejor tú también te echaras cuando vayas.  
 Divad: ¿Cómo me van a echar a mí?  
 Noraa: A mí me parece que voy a hacer lo que me dé la gana.  
 Divd: ¿Seguro?  
 Noraa: Seguro.  
 Divad: Pues veras.

Let's party

Noraa: The title is “We are going to party” and the characters are Federico and José Manuela. It takes place at a disco at night.  
 Albert: But is José Manuela trans?  
 Noraa: Hey, what do you say?  
 Albert: Is it José Manuela or José Manuel?  
 Noraa: José ManueLA! She is a woman.  
 Albert: But who is Jose Manuela?  
 Noraa: Me, I am José Manuela, yes, all my life.  
 Someone from class referring to Noraa: You are ridiculous.  
 Noraa: Shall we go to the disco?  
 Divad: But how can you tell me that?  
 Noraa: It is that my mouth hurts.  
 Divad: It's crazy.  
 Noraa: Trust me.  
 Divad: Well, this doesn't work for me.  
 Noraa: It's only a moment.  
 Divad: I'm flipping.  
 Noraa: Well, don't you flip so much.  
 Divad: Hey, and do you think they are going to let us in?  
 Noraa: Well yes, because we seem to be of age.  
 Divad: Oh my God.  
 Noraa: I'm leaving.  
 Divad: Me too.  
 Noraa: But are you really coming?  
 Divad: Probably.  
 Noraa: Do you remember when they kicked us off the disco?  
 Divad: Yes, I remember. What exactly do you remember?  
 Noraa: That they kicked us out.  
 Divad: Yeah, it's true. It was savage.  
 Noraa: Maybe you'd kick yourself out if you were there  
 Divad: How are they going to kick me out?  
 Noraa: It seems to me that I'm going to do whatever I want.  
 Divad: For sure?

Noraa: Vale, ya veremos.  
Y les echaron de la disco de patadas.

Noraa: For sure.  
Noraa: Well, we will see.  
Divad: Ok, we'll see.  
And they kicked them out of the disco.

[Experimentando con diálogos. Fragmento de video.  
Clase de PI(E)CE con Consell de Cent en Albareda  
Centro Cultural, 19-12-2016

[Experimenting with dialogues. Video fragment.  
PI(E)CE class with Consell de Cent in Albareda Cultural  
Centre, 19-12-2016]

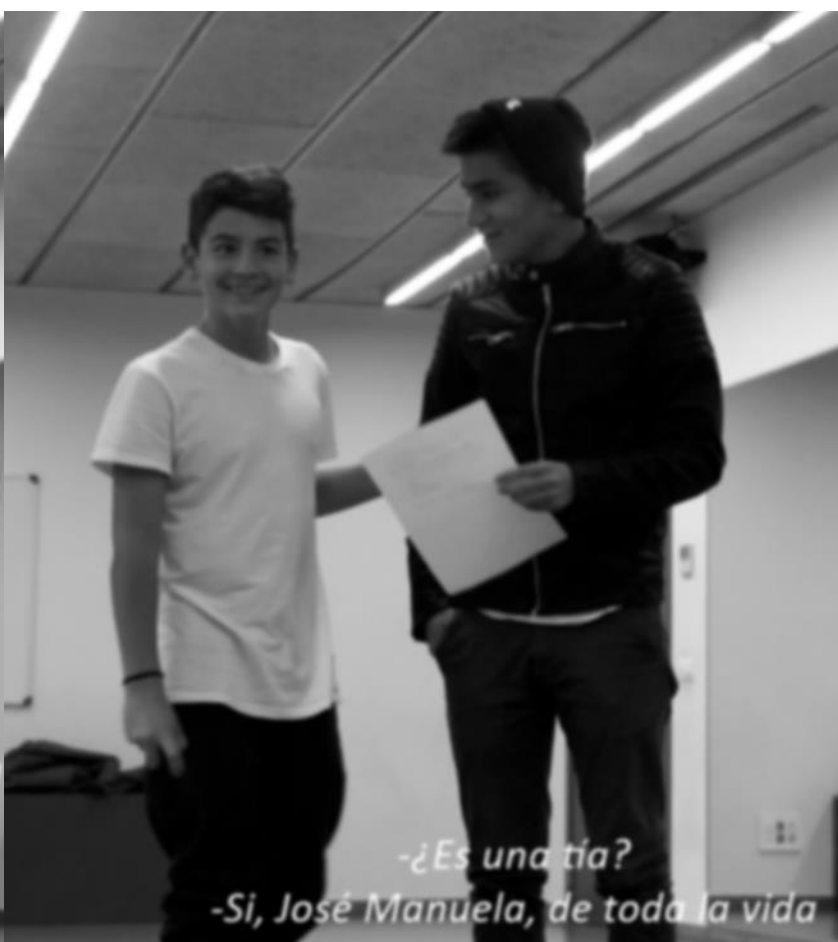


Figure 30. Performing "José Manuela". PI(E)CE class with Consell de Cent in Albareda Cultural Centre. Session of experimenting with dialogues, 19-12-2016.

The titles of the four narratives I present in this section are the same titles their protagonists have used. Exposing them under the same scene has been a choice related to how these stories create complex representations of otherness. The characters that appear in them emerge as liminal figures. As provocative characters placed in provocative narratives they occupy the liminal space of a displaced “habitus” (Bourdieu, 1982) which is described by an unidentified sense of weirdness and uneasiness. The way their bodies are portrayed in and through their imagination reflect the creation of the other in social reality. Either as stereotypical images of “other” bodies or inspired by resemblances to close figures, their creation operates on a symbolic realm, showing the striations of the social imaginary through the years and centuries.

*Imagining the other poses the question of otherness. How we imagine the other and how this has to do with our memories and our experiences, how the previous contact leaves a mark on our body and how this mark guides us in constructing the other as another. Imagination in this case is a movement between the past, the present and the future. Previous contact affects us, guides us, makes us move. Imagination is the manifestation of this contact, it is the thread that unites the past with the future, it is the manifestation of past contact and of the mark that this contact has left, the distance it has created, the movements it has driven.* [Experimenting with dialogues. Field note, PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 17-05-2017]

Cram’s story shocks me in how prostitution and mental illness are constructed and pictured. I was alarmed by how Cram’s performance depicted how “violence is directed toward some bodies more than others” (Ahmed, 2017, p. 39). The sad reality is that this narrative uncovers the violent world in which Cram lives, a world where as Alexander (1997) points out, hate and perversion are directed to all those who escape the constraints of heteronormativity: homosexuals, prostitutes, working class people, the mentally ill. Locating Cram’s narrative within a context of art as a mirror of social reality (Dolan, 1985), I found in it a strong symbolism of all the different forms of violence that mark the marginalized bodies.

What kept me wondering was whether Cram was interested in critically reflecting around the meanings of violence, or whether, inspired by media crimes, he was repeating and perpetuating a cycle of aggression and a sum of stereotypes. For me, this narrative makes visible the importance of imagination in the emergence of identity discourses and their possible questioning and subversion. What emerges, no matter how shocking can be, enables us to create opportunities for reflection and disruption. Like the “Killer prostitute”, both “My father’s supposed friend” and “Friends in hell” dramatize the body by raising issues of co-existence in space. The encounter with the strange other converts the scene into a symbolic and transitional space that embodies difference while it also creates the conditions for its existence. The space of the classroom then takes the form of an affective territory with the capacity to create clusters of relationships full of disparities and break down normative identities.

For instance, the scene of “My father’s supposed friend” introduces a character whose marking becomes visible through the remains of a stain, a blotch in his nose which operates as a stigmatizing spot (Goffman, 1963), which emphasizes that the “Other” is different. Society establishes criteria for categorizing subjects and once Cram finds himself in front of the “Stranger” at his doorstep, his body appearance places him in one of the pre-existing categories already known to him. Fear. Insecurity. Disgust. They come with the menace of contact (Ahmed, 2004). I imagine Cram as a fearful child, as he stares at the old man’s dreadful face. For a moment he bashes in shock, he hesitates, but after a thought or two, he shuts the door at the face of the “Creep” and it is as if he slammed the door at the face of everyone he has been taught to consider monstrous. Then, he curls in the

corner of his bedroom until the shadow of the “Stranger” is in safe distance. I wonder at this point whether the “Stranger” is a reflection of all those who are considered to reduce the value of the neighborhood?

Which bodies fear which bodies? Of course, we could argue that all bodies fear, although they may fear different things in different ways. But I want to suggest that fear is felt differently by different bodies, in the sense that there is a relationship to space and mobility at stake in the differential organization of fear itself... Certainly, much of the debate on ‘fear of crime’ has been concerned with the organization of fear in this spatial sense. A commonsense assumption might be that those who are most afraid are those who are most vulnerable; fear could be viewed as a ‘reasonable response’ to vulnerability, whereby vulnerability itself would be perceived as an inherent quality or characteristic of some bodies (Ahmed, 2004, p. 68).

The scene of “Friends in hell” shares a close resemblance with “My father’s supposed friend” in how they are also flirting with the possibility of contact. However, they unveil the relationship between disgust and power through a different angle where proximity this time is being considered disgusting by members of the classroom. While “My father’s supposed friend” reveals the ways in which power, fear and disgust operate by the act of shutting the door, “Friends in hell” accomplish this through an act of speech, by provoking the participants to call the kiss disgusting. Therefore, both narratives hide a metaphor of the resistance and opposition one feels as a direct response to what is foreign to them. The characters in these stories expose that the process of “othering” is implicitly or explicitly accompanied by a stigmatizing adjective (creepy, disabled, deformed, disgusting). Therefore, these are not innocent labels (Ahmed, 2004). Rather, both cases make visible how the process of “othering” is a performative act, related to spatial organization and the creation of boundaries.

What seizes me in these four stories is the ways they unveil the extraordinariness of the ordinary. The characters or the events may feel awkward, but in the end their reproduction in the participants’ imagination feels normal. Fictional narratives so strikingly close to reality that in the end they make it difficult to ignore the ways in which “normal” is produced through the use of imagination. As Ahmed (2004) impactfully writes: “The ordinary is here fantastic” (p. 43). And at the same it is threatening, it is also threatened in the sense that we have become so accustomed to certain feelings around “othered” bodies that in the end they come out as natural.

Similar to “Friends in hell”, the story of “José Manuela” also introduces ambiguous characters provoking a situation of confusion and disorder. “José Manuela’s” atypical sexuality uncovers the dysphoria and troubling that comes with the queer (Ahmed 2006, 2017; Butler, 2009, 1993a, 1993b; Muñoz, 1999, 2006; Pantelidou-Malouta, 2002, Jos). Talking with Enitsuj, Awram, Divad, Cram and Upa on what they thought of Noraa’s performance, they all concluded in different words that the spectacle was confusing. In Upa’s words: “Just watching Noraa, who isn’t a woman implying that maybe he is or maybe he is not, is disorientating. I was surprised by the importance we gave it to it”. This is also demonstrated by Albert’s need to understand and clarify whether the character of “José Manuela” was a boy or a girl and whether Noraa was impersonating “José Manuela”. As Noraa implied when I tried to ask him about his fictional character:

*It had nothing to do with who José Manuela is, or who I am with. I am a boy, I am girl, I got you. I messed you up. But see, the thing is man or woman, who cares? Or why care? It is the fact that most people care that made me want to laugh at this. I thought, let’s see the faces of the teachers, let’s have a laugh with it.* [Informal conversation with Noraa, after PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 19-12-2016]

Confusion in both “Friends in hell” and “José Manuela” is manifested through bodies in disobedience with hegemonic rules of inscription, which, following Butler (1988, 1993, 1997, 2004, 2009) promotes a critical exploration and reflection of the identity categories as effects and causes of multiple discourses and practices. In this line, it is interesting to observe the ways that these narratives relate identity with performance picturing it as a construction. Analyzing Noraa’s “José Manuela” through the logic that “we make our own sex” (De Beauvoir, Butler, 2009), gender is perceived as a performance (Butler, 2009) delineating the naturalization of identity through the exercise of a performative power which leads to reiteration. This scope first unravels the supposed biological structure of gender and exposes the boundaries and the differences upon which gender identities are socially constructed. While Noraa leaves us wondering whether the person constructed is male or female, he creates his own portrayal of a gendered which functions as a place of differentiation from the gendered dichotomous system of power and the hegemonic ideologies of sex and sexuality (Shapiro, 2005; Giannakopoulos, 2001) and integrates any gendered and unconscious dominant pattern.

In addition, his performance highlights the hidden and strategically concealed imitative and affective dimension of gender (Athanasidou, 2006) in “José Manuela” and claims the performance of “José Manuela” as a replica of gendered representations, though at the same time it does not differ from its alleged prototype. Therefore, following Taylor and Rupp (2004) the body in “José Manuela” becomes a tool which disentangles the heterosexual rules of sex and is transformed into a battleground where gender circulates between and outside the binary male / female as something fluid. This recognition of the potential of gender as liquid could have created educational spaces which would have encouraged a discussion on the reconceptualization of gender boundaries and deconstructing “real” identities. Thus, depending on the context, queer performances can help understand that femininity or masculinity are not consequences of a particular gender identity, but can be experienced within different manifestations, in each gender and sexual identity. Following Egner and Maloney (2016), each class with its particular composition is led to diverse discussions and negotiations of gender and its fluidity. Without a doubt, the students who watched Noraa’s performance did not necessarily perceive, nor did they conceptualize gender within its fluid perspective.

Also, the disclosure of compulsory heterogeneity and gendered dualism as performative processes in “Friends in hell” and “José Manuela” create a subversive comment (Butler, 2009). For example, even the inherent performativity in the reproduction of gendered stereotypes or alternative images of femininity of Noraa’s -who self identifies as a male teenager- calls into question the patriarchal notion of femininity. While José Manuela embodies and generates social concerns with a satirical disposition, at the same time, it acts as a playful parody and substantially validates the performance of third sex without either contradicting femininity or arguing for it. In addition, by highlighting the representational performance of gender and its mimetic construction, it becomes a note of a temporary re-integration of gender regularity. In other words, although Noraa’s intention was to present a playful parody that interrupts the classroom’s structure and order, in the end he presented a temporarily subversive mechanism of stereotypical perceptions of gender.

*Upa: I enjoyed that he did what he did, why self-censor and suppress it?* [Informal conversation with Upa, after PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 17-05-2017]

*Cram: At least Noraa tried to break some rules and dared to bring on the table a taboo which no one else would have. I am like this, I want to talk about no one else talks, I want to challenge and provoke.* [Informal conversation with Noraa, after PI(E)CE class with Consell de Cent in Albareda Cultural Centre, 19-12-2016]

I want to call the attention to the fact that the characters displayed here are not persons that can exist outside the context they were created. These are not scenes Cram, Divad, Upa and Noraa would have easily performed in a public space or at home. They are mostly persons prompted to be created within the stage of PI(E)CE. By implementing spaces that potentiate imagination, fantasy itself became a movement of resistance which questioned normativity. However, these spaces and times cannot be forced and standardized in educational formulas. Instead, they can only arise organically as it happened throughout PI(E)CE.

Also, though their creation is formed around a subversive critique, however, at the level of intervention and visibility in society, the performance and the peculiar private space of the classroom limits them as spectacles destined for fun or transient parodies of systemic structures. While, on one hand, the restricted emergence of these characters points out to the necessity of safe spaces that accommodate these satirical and critical predispositions, on the other hand, it calls for the need of interaction with a more public sphere. This was something achieved with the composition and performance of *The Invisible Choreographers* in the theatre of Tantarantana.

After all, like all the other creations within PI(E)CE, “José Manuela” and “Friends in hell” serve as reflections of society (Dolan, 1985) and take the form of social commentaries on issues that concern modern culture: gender identity, the construction of masculinity and / or femininity, compulsive heterosexuality. Therefore, they demonstrate that there is a connection between creating strange persons and liminal situations and the existent social constructions of gender and sexuality. As a performance, “José Manuela” produces utterances blurrily connected with femininity; and mobilities related to masculinity, creating a body that transgresses the normalized inscription of gender. Thus, both “José Manuela” and “Friends in hell” produce a crisis in how gendered bodies are categorized: they portray bodies that move beyond the constraints of pre-established categories in multiple modes which relate movement, sexuality and gender. In these narratives then the body is not pictured only as a site of power but also as a place of resistance entailing the ability of counter hegemonic re-inscription through differing self-representation (Grosz in Athanasiou, 2007).

Finally, it is important to note that, while the first scenes figured in this section draw from a violent reality and create representations of it, “José Manuela” differs in that it describes a radically different world, in which gender identities do not confine subjects to prescribed roles and challenge established dichotomous gender perceptions. It develops a vision of society that highlights the critical dimension of utopia, which is "the only way to explore alternative potential forms that the future takes" (Pantelidou-Malouta, 2002, p. 37). Through utopia it captures a gender situation that is not socially real—a comfortable spatial mobility of the queer subject—but nevertheless, desirable and potentially achievable.

### **Imagining movements for an indocile pedagogy**

What I want to consider in this part is the ways in which these stories may serve to explore the implications of an indocile pedagogy. Their exploration implies an attendance to the emotions arising and an examination of the ways in which they affected the educational stage or moved us towards alternative orientations. For example, taking into account “José Manuela”, we are prompted to reflect on whether it exposed the corporeal performativity of gender, or, instead, contributed to a re-establishment of a gendered identity. Since all systemic forces allow for micro-aberrations and micro-interruptions, this scene could be a parody of patriarchy or simply



a fun break. In other words, Noraa's scene is undoubtedly confusing by subverting dualistic sexuality and compulsory heterogeneity, nevertheless we should question whether it is also perpetuating gendered conformity through a transient trampling of patriarchy.

A possible pathway concerning the elaboration of "Killer prostitute", would have been to talk about the meaning of violence: for instance, the aggression and oppression women suffer from -prostitution is one form- and whether replying to that oppression should be considered violent or not. Another possible orientation could be talking about the construction of her friend as mentally ill. We could ask questions leading us to explore the systemic power hidden behind femicide or imagine a different ending where the prostitute kills her boss and what its repercussions are. It could also prompt us to think. What we should also consider in an indocile pedagogy is the orientations we take towards these issues we consider as taboo and how we handle the emergent emotions: maybe we create spaces where we can express them, question, challenge them and transform them into something with educational value. Or maybe we can remain in silence and in shock, create uncomfortable moments which visualize the invisible. In any case, all the scenes of this section unveil the way in which students bring meanings about their identities and their social contexts in places they consider safe. They demonstrate that structures of power provoke their curiosity and when given the opportunity they are keen on negotiating and even questioning them.

By engaging in this analysis, I have no other option but recognize that what matters is not examining the level of the participants' artistic production but whether they are involved in a socio-political and critically reflective process. As this thesis outlines, the stories created and exhibited by the participants, form an imaginative movement that crosses the class, the school and the neighborhood **contaminating them with characters excluded from the educational context; characters who live in the margins of the city.** Bringing on the table themes of life that eschew conventions and rules of conduct symbolized by the collective body of space, the stories presented here trigger experiences of otherness and deal with concepts such as "xenophobia", "otherness", and the relationship between community and identity. Themes through which the concept of space is redefined. **And it is at that moment of applying and observing these rules that it emerges a form of 'marginal' theatricality, which functions as a stage tool in the narrative of the action.**

If, as I have claimed, emotions are related to the "Other", then the emotions in the particular narratives as well as the emotions they inspire to the audience show a particular view of the other in question. Thus, these narratives demonstrate an interconnected relationship between the narrator and the audience, influencing and transforming one into the other, creating spaces that rewrite the boundaries of the self and refocus on an understanding of space as materialization of social relationships. The emergence of otherness in these particular narratives marks a potential ground for activating a political and social debate within the educational scene which prompts to reconsider relationships between people with conflicting power interests. **And it is at that moment of applying and observing the bypassing of rules that it emerges a form of 'marginal' theatricality, which functions as a stage tool in the narrative of the action.** Faced with the sense of fear, threat and insecurity in Cram's narrative and disgust in Divad's "Friends in hell", for example, Constanza and Albert propose the creation of a transitional space, once they include these performances in *The Invisible Choreographers*. Julio becomes the "stranger" whose shadow surrounds Cram as the menace of a contact that never becomes materialized.

Therefore, the use of taboos and grotesque forms can potentiate transformative education. According to Turner (1977) in tribal societies taboos hold an exceptional place in liminal phases, as opposed to industrial societies where they are censored. Thus, the element of parody, of monstrosity and exaggeration can have a pedagogical

purpose. Drawing from Turner (1969) then, these scenes can be seen as creative and liminal phases where cultural forms are being re-organized since the collective is encouraged to play with factors of existence. “Logic alone, cannot lead to new ideas, just as grammar cannot inspire poetry on its own” (Turner, 1969, p. 36). Cynical narratives in a cynical world serve as a parody that conceals the boundaries between the two systems. While they do not expose an external logic or ethics with the intention to reveal how the system leaks, nevertheless, they make evident the paradoxes through the system itself. Although stereotypes are very culturally reinforced, we see fantasy emerges when fiction and reality are diluted, when choreographies and dreams disturb the traditional narrative, with the use of parody and the ability to laugh at a situation that could be or is dramatic.

Likewise, as the students experimented with taboo issues in class using humor, parody and taboo, we could frame their movements as disorientations since in the end they made it possible to recover a language which disturbs the idealization of body in art and society (Vidiella, 2014). While the students seemingly operate within the guidelines of the project, at the same time they experiment with and bypass rules of conduct, conventions and social mandatories through the act of staging controversial issues which are not normally touched within the school scene. So, another question has to do with whether and how the reproduction of gendered and racialized, stereotypical characteristics can be embodied in a subversive practice of social subjects and if it can potentialize a radical vision when embedded in a more holistic and radical framework.

Since these disorientations ended up in students developing a critique of school (in the case of “The Director”) and shed light on how they navigate society, I, therefore, suggest that an indocile pedagogy is also a pedagogy of disorientation in the sense that by incorporating the students’ actions as movements of desire and critical questioning, we can establish a safe environment and encourage exploration. This implies encouraging and processing what the students bring in class even when it seems provocative and intentionally oppositional. Such an attitude permits reproducing the established through playful upheavals, enabling transformation.

Scene IV. Disrupting the borders of pedagogical bodies and space-time.

IV.1. Subjects as place, objects as space and the movement in-between

[Participants: Alyan, Abira, Amur, Aisam, Anah, Enimsay, Yaj, Reviló, Namor, Nidwe, Ateliuj and Anif]

During the project I had the curiosity to explore what would occur if the students interacted on stage with objects they use in their everyday life. We invited them then to bring an object they used at home and create a small demonstration of what uses they make of it. The wide repertoire of performances created unveils repetition as a regulatory mechanism through which identity -as a “material and symbolic process” (de Lauretis in Vidiella, 2014, p. 91)- marks their bodies. The experience of those days when the performances took place helped me create a more intimate relationship with the participants and made me rethink the relationship between words and bodies, in an act of uniting theory with practice: on one part, **it made visible to me the connection between education, performance and performativity**, but it also made tangible how performance can be a political methodology, binding together the pedagogical, the academic, the social and the artistic; the personal and the public.

*Performance is intersubjective*

*Performance is relational*

*Performance is flesh and words, pictures, sounds and (in)visible touches*



Chart 30. Scene of performing with object, *The Invisible choreographers*, 2/6/2017, Tantarantana Theatre.



Figure 31. *Actions with objects. Scenes from PI(E)CE class in Milà i Fontanals, 14-03-2017.*

Abira's veil, Ahidam and Aisam's mp3 players, Amur's book, Yaj's basketball, Namor's package of tobacco, Ruma's history book, Abira's veil, Enimsay's hairclip become toys in the literal sense which, apart from markers of identity, they also hold a symbolic meaning: they are an orientation towards the past and a movement to the future through the use of memory and imagination thus being attached to the participants' lives, to draw from Ahmed (2010). I turn my attention then to what objects do, to how they push bodies (Ahmed, 2006). In Sara Ahmed's words (2010) that make me shiver: "objects that give us pleasure take up residence within our bodily horizon" (p. 159). How Abira, Aisam, Namor, Enimsay and other participants reach and navigate the scene, how they are moved by the objects they choose to perform is emotionally charged, exposing how space, subjects and objects are tangled together, becoming sceneries of one's identity (Ahmed, 2010). There is certain meaning in picking up the veil, a book or a ball.

The memory can be traced or incorporated into the objects they brought in the classroom and which triggered deep feelings and narratives. Since memory is sensory and intertwined with matter, it reaches us in pieces, not as a whole. The excavation and assembly of these fragments is an archaeological process, not completed in an instant, it is a slow peeling of layers, tracing and exploring a multi-layered stratigraphy. Public and private memory invest in different locations of a city with sensory abilities and the ability to remember.

To be orientated is also to be turned towards certain objects, those that helps us to find one way. These are the objects we recognize, so that when we face them, we know which way we are facing. They might be landmarks or other familiar signs that give us our anchoring points. They gather on the ground, and they create upon which we can gather. And yet, objects gather quite differently, creating different grounds. What difference does it make, "what" we are orientated towards? (Ahmed, 2006, p. 1).

The objects hidden in the intimate space and the participants' private memory are as if they were withdrawn from their isolation in the solitary corner of memory and became united once presented together at the final performance of PI(E)CE in the theatre of Tantarantana, creating and unfolding affective stories. The memory can be traced or incorporated into the objects that were brought in the classroom and which triggered deep feelings and narratives. Since memory is sensory and intertwined with matter, it reaches us in pieces, not as a whole (Seremetakis, 1996a, 1996b, 2018). The excavation and assembly of these fragments is an "archaeological process, not completed in an instant, it is a slow peeling of layers, tracing and exploring a multi-layered stratigraphy" (Seremetakis, 1996b, p. 56). Public and private memory invest in different locations of a city with sensory abilities and the ability to remember.

The stage of PI(E)CE then is turned into a participatory museum that re-assembled the fragments of the stories in imagined wholes, thus elaborating different ways of re-imagining and re-inventing the past, and tracing

different possibilities of a future. This mobilization of memory and imagination by means of the creation of the participatory project of PI(E)CE turns the final spectacle into a book of poems or a collective museum, recognizing the hidden signification in what previously was considered as void of meaning: an mp3 player, a bin full of papers, a hairdryer. Here the sensory memory as mediating the historical essence of the experience is not a mere repetition but a transformation that brings the past into the present (Seremetakis, 2018). The actors are at the same time the audience of their inadvertent engagement in a sensory horizon. This sensory moment is located within material dynamics and produced by these we can begin to understand how material culture functions as a mechanism for the production of social and historical reflection (Seremetakis, 1996a, 1996b, 2018). The stage is transformed into a gallery of affective scenes, an event which testifies to the role of the participants as social actors in the exploring their relationship with the past, future and present.

IV.II. Dances of the veil  
 [Participants: Alyan and Abira]



Figure 32. Alyan performing the veil. PI(E)CE class with Milà i Fontanals.  
 Session of performing with objects 21-02-2017 and 14-03-2017.

*It is the first day the participants are showing their performances with the objects they chose to interact with. Alyan is approaching the stage. She stands by the chair. She slowly starts taking off her veil. A sequence of complicated gestures. Her hands carry the anticipation of all those minutes that pass by while she removes her headscarf, releases her hair and then puts it back. For a moment my mind runs to her narrative: I see the girl who stood by the sea, played with the waves, let her face be stroke by the salty wind. I wonder how time is written in her body, in what ways the repetition of her everyday moves become physical in time, materialize into a habit that reveals how identity is inscribed into bodies. [Fragment from field diary, PI(E)CE class with Milà i Fontanals, 21-02-2017]*

**La platja, el vent**

*M'agrada estar sola a la platja. Escolto el soroll del mar, noto el sentiment del mar. Sembla que el mar parli amb mi. M'assec al seu costat i jugo amb ell. Tot d'una arriba el vent i em desordena els cabells.*

Alyan

**The coast, the wind**

*It's nice to be alone on the beach. I listen to the sound of the sea; I feel its sentiment. It seems as if the sea were talking to me. I sit by its coast, playing with it. All of a sudden the wind comes up and my hair is in disarray.*

Alyan

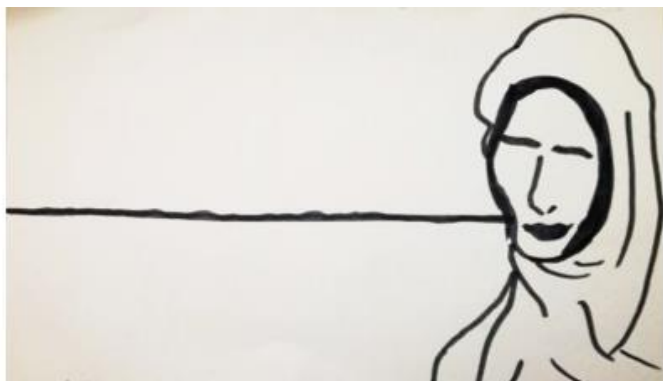


Illustration 5. Drawings inspired by Alyan's text "The coast, the wind", Barcelona, 2016.

[Abira sube al escenario. Empieza a soltar su pañuelo. Rahas viene, parece nerviosa, está enseñando la hora a Abira, parece que tiene prisa.]

Rahas: Anda vamos, que no te hagas la media hamburguesa.

[La gente se ríe. Abira no dice nada. Sigue poniéndose de vuelta su pañuelo.]

Rahas: ¿Oye, ya no hace falta hacer esto ahora, vamos a tardar por tu culpa, vamos, no te hagas eso (tocando el pelo de abira), la hamburguesa sabes? Ya está.

Abira: Quédate, quédate, ya está, déjame en paz.

Rahas: ¿Me ves a mí con esto? Ya está con esto, vamosnos.

Abira: No quiero.

Rahas: Pues yo ya me voy.

Abira: Vete, no quiero que me esperes más.

Rahas: Tú y tu media hamburguesa, con estas cosas en tu cabeza, yo me voy. Llevo media hora esperándote

Abira: Pues vete, que te he dicho, no hay que esperar

Rahas: Sí, me van a echar la bronca a mí.

Abira: No quiero ir.

Rahas: Cuando vengas te las voy a quitar estas pinchas [horquillas] y las voy a tirar en la basura. Te estoy esperando todos los días más de cuarenta y cinco minutos, en serio te las tiro en la basura.

Sahar empieza a coger las pinchas y Abira está buscando pinchas tiradas en el suelo.

Rahas: Me voy, toma tus pinchas.

[Y tira las pinchas en el suelo mientras Abira sigue poniéndose el pañuelo con calma. Enimsay y Julio le ayudan a encontrar las pinchas que faltan por el suelo]

Albert: Yo tengo ganas de llorar.

Enimsay: Le ha hecho bullying la hermana.

[Abira revelandose. Clase de PI(E)CE con Milà i Fontanals. Sesión de performar con objetos, 14-03-2017]

[Abira approaches the stage. She begins to take off her headscarf. Rahas is coming, showing the time to Abira. She seems nervous and in hurry.]

Rahas: Come on, don't make this half burger.

[People laugh. Abira says nothing. Instead, she keeps putting her headscarf back on.]

Rahas: Hey, there is no need to do this now, we are going to be late because of you, come on, don't do that to yourself (touching Abira's hair), the hamburger you know? It is done.

Abira: Stay, stay. Wait, wait, that's it, leave me alone.

Rahas: Do you see me with this? This is it, let's go.

Abira: I don't want to.

Rahas: Well I'm leaving.

Abira: Go, I don't want you to wait for me anymore.

Sahar: You and your half burger, with these things in your head, I'm going. I'm waiting for you for half an hour.

Abira: Well go away, I told you, there is no need to wait.

Rahas: Yes, they are going to scold me.

Abira: I don't want to go.

Rahas: When you come, I'm going to take these hairpins from you and I am going to throw them in the trash. I wait for you more than forty-five minutes every day, I will really throw them in the trash.

[Rahas starts picking up the needles and Abira is looking for hairpins on the floor]

Rahas: I'm leaving, take your hairpins.

And she throws the hairpins on the floor while Abira continues to put her scarf on calmly. Enimsay and Julio help her find the missing hairpins on the floor.

Albert: I want to cry.

Enimsay: Her sister bullied her.

[Abira's revealing. PI(E)CE class in Milà i Fontanals. Session of performing with objects, 14-03-2017]





Figure 33. *Abira's unveiling. PI(E)CE class with Milà i Fontanals. Session of performing with objects, 14-03-2017.*

From the immense, complex and emotional repertoire of performances we explored back in those days I want to pay attention to the creations of Alyan, Abira and Aisam. Their performances had a deep impact on me as they left me thinking of PI(E)CE as an educational methodology which reveals the ways it gave space to things that have almost never been represented in this way, a girl's everyday gestures, thus touching the political dimension of *Muslim* girls' identities. The narratives I am exploring at this section raise questions of identity, subjectivity, body and resistance through crossings of borders. At the same time, they prompted me to question how Alyan and Abira navigate their sense of self as well as being part of a collective.

These narratives make it possible to understand the body from performance studies and the performative approach as a political, ideological and pedagogical territory, as a field of struggle, resistance and rebellion. In the contacts that take place in these scenes I explore how the ritual of the veil serves to rethink the body as a subjective construction and to reflect on the participants' identity projects and positions, taking advantage of this creative reconstruction of everyday life. Mobility and migration suggest important experiences in the sense that they facilitate the production of hybrid and multiple identities (Ahmed, 2010; Brah, 1996; Gopinath, 2003; Kaplan, 2003; Mirza, 2013, Moreton-Robinson, 2003). This implies that their bodies are the borders that trace those liminal spaces between cultures that are considered to be at opposite sides (Hall, 1990; Fraser, 1994). The concept of hybrid zones of affect and contact zones becomes relevant again in order to explore how Abira, Aisam

and Enimsay navigate multiple and hybrid identities, negotiate counter-hegemonic discourses about Islam and *Muslim* culture and reconfigure their own shaping of what it means to be a *Muslim* girl.

The experience of migration makes explicit how we always occupy more than one community; if the possibility that we occupy more than one community is structural, then even one community involves the experience of more than one. For those of us conscious of being attached to more than one, it might seem that you can be caught out, that you want things opposed to each other. The classic test that poses “more than one” forms of allegiance as an opposition is the cricket test (Ahmed, 2010, p. 158).

The choice of the girls to perform with the *hijab* shows that the veil is one among many debated discourses in their lives which they have to constantly negotiate in transnational contexts (Ahmed, 2002; Athanasiou, 2007; Hamzeh, 2011). Those scenes made me wonder about the nature of the discourses that marked their identities, were they racialized, gendered and patriarchal? How do they negotiate these discourses in transnational contexts? According to Ahmed (2002), *Muslim* girls and women are frequently sexualized, victimized, defined by their religion and regarded as obedient victims of patriarchy that hold no power of resistance. Through the eyes of the West, Islam is considered and presented as a synonym of women’s subjugation (Athanasiou, 2007). So, I had to be meticulous in how I perceived and portrayed Alyan and Abira in my research. If I were to present them as weak then this would deprive them of their being agents of own lives with the capacity of negotiating and transforming the discourses imposed on them.

*At some time during the second day we started rehearsing with objects and Abira chose to show us how she wears her veil. While performing the action, one of her friends, Rahas decides to step in and pretend that she is angry and in a hurry. This performance then results in a scene of bullying. As Enimsay, one of the participants, thought after the end of the scene "Her sister bullied her." This scene made me think about how stereotypes materialize in singular and particular experiences. What social knowledge does this performance transmit? What does this scene tell us about the various alliances that Abira assumes during the project and what positions of identity does she adopt with these alliances? What resistance tactics are deployed in her narrative?* [Fragment from field diary, PI(E)CE class with Milà i Fontanals, session of performing with objects, 14-03-2017]

In this journey I draw from feminists like Sara Ahmed (2000, 2004, 2006, 2010, 2017), Athena Athanasiou (2007), Manal Hamzeh (2011), Heidi Safia Mirza (2005, 2008, 2009, 2012, 2013) who explore and uncover islamophobia and racism as discourses weaved into the lives of *Muslim* girls. Likewise, with their help, I understood how hegemonic portrayals and normative discourses can be upturned and subverted by those subdued by them in an act of recovering their agency. One of the elements of this subversion is found in the will and desire to imagine different pathways and alternative narratives. If we imagine discourses as a “web of modes of being, thinking and acting...located on temporal and spatial axis” (Hesse-Biber and Leavy, in Mirza, 2013, p. 482), **then we can visualize them as affective lines of desire**, to draw from Sara Ahmed (2004), **moved by the collision and assemblage of histories and cultures**. Such an attempt presupposes the journey between historical conditions, truth regimes, speech formations, and power relations that have transformed the veil -a piece of fabric, a garment- into speech (Athanasiou, 2007; Mirza, 2013).

I propose then that the veil is not simply a choice of dressing, it also emerges as an embodied performance of post-colonial, racial and gender identities (Athanasiou, 2007). According to Athanasiou (2007) any interpretation of the veil that resists orientalist discourses should take into consideration the complex web of power relations that ties together social class, sexuality, gender and political domination. Moving towards such an interpretation

I will use the “allegory of the curtain” as employed by Athanasiou (2007) who theorizes on Kristeva’s cue and I will also make use of Fatima Mernissi’s (1991) analysis of the hijab as a “three-dimensional discourse” and Manal Hamzeh’s (2011) re-interpretation of it.

Athanasiou, (2007) drawing from Kristeva, suggests that an analysis of the veil that moves beyond and afar from its demonization or idealization, explores the *hijab* in relation to the axes of forces that cross it; and the emotions, perceptions and reflections of the women who wear it. Likewise, according to Mernissi (1991) interpreted by Hamzeh (2011), the hijab is a multidimensional embodiment of values and subtle interwoven practices. To sustain this claim, Athanasiou (2007) traces the origin of *hijab*, which, apart from the veil worn by *Muslim* women, also implies protection and coverance. The word itself implies a certain shift in its meaning. It comes to replace the word *chador* (which refers to the corresponding Iranian garment and symbol of the national Iranian revolution, the same as the hijab) as a proper Arabic-Qur'an name.

The hijab then is not only a narrow and static representation of the scarf worn by *Muslim* women, but it also has a spatial and ethical dimension which indicates the margins that challenge *Muslim* women’s mobility. Therefore, the *hijab* materializes a symbolic border, the border of Islam itself (Athanasiou, 2007, Hamzeh, 2011). Moreover, it works as a protection against prohibitions as well as physical and sexual encounters. It is women who have the responsibility- and authority- to delineate the boundaries of the religious space through the use of hijab (Athanasiou, 2007). Thus, *hijab* also has an ethical dimension (Mernissi 1991 in Hamzeh, 2011).

Having said this, Abira and Rahas’ performance exposes precisely this network of discourses, such as anti-arab racism and islamophobia, that intersect in *Muslim* girls’ lives. In particular, the bullying scene between Abira and Rahas made me think of the heated debates in feminist studies and critical cultural theory related to cultural difference, and identity politics. According to Athanasiou (2007), the debates around the use of the *hijab* put at stake the relationship between woman and cultural difference and in particular, the ways in which *Muslim* women are being imagined in relation to cultural differences. In other words, this scene is connected to the construction of the “Other” as a foreigner and shows that when Abira wears the veil she becomes marked as this “Other”.

*Hay diferencia con antes. Mi color, bueno, si mi color pero también porque ahora pongo el velo, y mis vestidos, siempre los ponía, pero todo esto destaca más.* [Fragmento de conversación con Abira, clase de PI(E)CE con Milà i Fontanals, 31-01-2017]

*There is difference compared to before. My color, yes, there is my color, but also because now that I am wearing the headscarf, and my dresses, I have always been wearing them, but all this stands out more.* [Fragment of conversation with Abira, PI(E)CE class with Milà i Fontanals, 31-01-2017]

The scene of Abira and Rahas, therefore, reveals that the discourse of the *hijab* moves towards two directions. On one hand, women can choose to be distinguished, even if this means opposing the codes of the society. On the other hand, they are put under the constant supervision of others (Brenner in Athanasiou, 2007). Since the veil through the western eyes is a synonym of oppression, a cultural deficit of Islamic societies (Ahmed, 2002, Hamzeh, 2011), the bullying scene also exposes how bodies matter when they apply, embody and confirm the regulatory norms (Ahmed, 2002). By wearing the *hijab*, Abira is implicitly mocked and becomes a receiver of violence.

It appears that PI(E)CE created a safe space where Alyan and Abira were able to perform and release their stories. As Abira explained the rehearsal is a spatial context within which she can communicate with other people and play with them safely. This particular verb-to-play- which is used in many languages to define the art of theater, seems central to Abira's perception of stage action.

<p><i>De momento me gusta estar en PI(E)CE porque estoy jugando con los otros, estoy jugando conmigo incluso. No me gusta si no puedo participar</i></p> <p>[Fragmento de conversación con Abira, capturado en la memoria, notas de campo despues de clase de PI(E)CE con Milà i Fontanals, 31-01-2017]</p>	<p><i>For the moment, I enjoy being at PI(E)CE because I am playing with other people, I am even playing with myself. I wouldn't like not being able to participate.</i></p> <p>[Fragment of my conversation with Abira, captured by memory, field notes from PI(E)CE class with Milà i Fontanals, 31-01-2017]</p>
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However, I am wondering how Abira and Rahas' performance flirts with the idea of a master narrative. On one hand, Rahas mocked and punished Abira for her choice to wear the *hijab* and implied that Abira was constrained by her choice to wear the veil. On the other hand, throughout the performance Abira was persistent and remained calm and unaffected by Rahas. She finished putting on her headscarf without obeying to Rahas, thus challenging *Muslim girls'* portrayal as weak and submissive. In addition, the fact that Enimsay labeled Rahas' behaviour as bullying shows that Rahas' behaviour was perceived as negative. Therefore, the implicit or explicit impositions of wearing or not the *hijab* don't go unchallenged. To sum up, Abira and Rahas' scene, moved more towards a critical reflection on the discourse of the hijab and the master narrative that crosses it.

<p><i>Lo que queríamos decir es que al final puedes o no puedes poner el pañuelo y está bien. Por ejemplo, mírame a mí, no me lo pongo pero Abira si, algunas veces. Y no pasa nada, hay que tener respeto.</i></p> <p>[Fragmento de conversación con Rahas, notas de campo, despues de clase de PI(E)CE con Milà i Fontanals, 14-03-2017]</p>	<p><i>What we wanted to say is that in the end, you may or you may not wear the headscarf and it's ok. For example, look at me, I am not wearing it, whereas Abira does, sometimes. And nothing happens, there should be respect.</i></p> <p>[Fragment from conversation with Rahas, field notes from PI(E)CE class with Milà i Fontanals, 14-03-2017]</p>
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Consequently, the precedent scenes helped me value the complexity that marks Abira and Alyan's lives. They also pushed me into exploring how they move due to the discourse of the veil, how they navigate the spatial, visual and ethical dimension of the hijab. For instance, while Abira was not wearing the veil during the first days of the project, as PI(E)CE progressed her participation was found at risk because her family was fearing the inherent visibility of dance and theatre, as well as the presence of the cameras. In order to be able to continue participating in the project she had to conform into wearing the hijab during the classes of PI(E)CE. In a similar but stricter mode, Alyan who was always wearing the hijab during all times and places, was only allowed to participate in the classes and rehearsals throughout the year, but ultimately her parents didn't give her permission to participate in the final spectacle in Tantarantana.

*Eugenia arrives and first thing this morning she comments on some changes in the participation of Pakistani girls: Abira and Alyan. From today Abira will be able to participate in PI(E)CE under the condition that she wears her scarf while being at class. Eugenia comments that Abira's parents are afraid of the exposure that comes with being on stage, surrounded by cameras, captured by photographs. On the other hand, Alyan will not be able to, because her older sister does not approve of participating in the theatre. With Eugenia's help, Alyan is negotiating with her parents to participate in classes and rehearsals throughout the year and not to perform in the final shows that will be taking place at the Tantarantana. I find it curious why a dance and*

*theatre class provokes this kind of reaction and action on behalf of Alyan and Abira's families, although it is something that Constanza, Albert, Miguel and Eugenia tell me they have seen happen constantly every year in PI(E)CE with other participants, mostly of Muslim origin. I still don't have enough confidence, but I would like to know how Abira and Alyan feel. At the moment I can suspect two things: first, that the attempt to negotiate with their parents reveals Alyan's desire to participate in PI(E)CE; and second, that in the face of her teacher, Eugenia, Alyan sees an ally. [Field notes from an informal conversation with Abira, after PI(E)CE class with Milà i Fontanals, 31-01-2017]*

Both Abira and Alyan were moved by their parent's interpretations of the veil. However, they responded in different ways towards them. Alyan managed to successfully negotiate her participation in PI(E)CE and while in the beginning her parents' authority put at risk her entire participation in the project, in the end she was able to participate in the classes and rehearsals and she only missed the final three public spectacles. Alyan's desire to participate in the project has touched me in ways I can't merely grasp with words. She was one of the most dedicated participants arriving first and leaving last, she never missed a class and her improvisations enriched the project with a striking variety of material. Although she was not able to participate in the final public spectacles, she came to all the rehearsals from the beginning through the end. Since she was not present in a physical way on stage, her texts being recited by Amur was an act that conveyed her presence, intensified her absence and conveyed her memory. Through this dance between absence and presence, Alyan became an invisible choreographer and crossed the spatial dimension of the hijab in a symbolic way.

<p><i>-Sé que usarlo hace felices a mis padres. Pero aparte de eso, yo también creo que es un medio de protección.</i></p> <p><i>-Protección de qué?</i></p> <p><i>- Ya sabes... (percibo una vacilación). Como los hombres te miran o piensan en ti. La gente en general.</i></p> <p><i>-Y ahora, en el teatro, ¿sientes que el pañuelo te protegerá de alguna manera? ¿Te sientes incómoda?</i></p> <p><i>-No, no incómoda. Pero, aunque quiero estar en el teatro hasta el final, tampoco me sentiría bien con toda la atención. [Conversación con Alyan, después de clase de PI(E)CE en Milà i Fontanals, 31-01-2017]</i></p>	<p><i>-I know wearing it makes my parents happy. But apart from that, I, too, believe that it is a means of protection.</i></p> <p><i>-Protection from what?</i></p> <p><i>- You know... (I perceive a hesitation). How men look at you or think about you. People in general.</i></p> <p><i>-And right now, at the theatre do you feel that the headscarf will protect you in some way? Do you feel uncomfortable?</i></p> <p><i>-No, not uncomfortable. But although I want to be at the theatre until the end, I would also not feel well with all the attention [Conversation with Alyan, after PI(E)CE class with Milà i Fontanals, 31-01-2017]</i></p>
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As it appears, Abira and Alyan's parents were afraid that PI(E)CE would lead Abira to challenge the three dimensions of the hijab. What seems to matter here is the connection between constrained mobility of women and respectability as Elizabeth Stanko (1990) in Sara Ahmed (2004) argues. The family home is safe whereas everything outside its limits is perceived as dangerous. And if women want to be considered respectable, they should remain within the safe space or pay attention to how they will navigate the exterior. For example, the segregation rule states that a woman and a man (who does not belong to the same family) should not be alone in the same space and that women and men should be separated in the mosque and on other occasions (Leyla Ahmed in Hamzeh, 2011).

According to Moroccan feminist sociologist Fatima Mernissi (1985) in Hamzeh (2011), the motives for gender segregation are men's defense against women's sexuality, although this is changing in many *Muslim* societies today. Furthermore, it should be mentioned that the segregation of the sexes is not a *Muslim* invention. In fact,

the wearing of the veil and the segregation of the sexes come from the Christian Middle East and the Mediterranean regions at the time that Islam emerged (Athanasiou, 2007, Hamzeh, 2011). The adaptation of these customs as part of Islam is an example of a perfect assimilation of conquered people (Strandbu in Hamzeh, 2011). This reminds me that *Muslims* live within a variety of racialized discourses which they have to constantly negotiate with in transnational contexts and that is why we must not lose sight of the patriarchal discourses that permeate *Muslim girls'* lives (Ahmed, 2002, Hamzeh, 2011, Mirza, 2013).

While Alyan negotiated her parent's authority and the use of the "*spatial hijab*" (Hamzeh, 2011), at the same time she understood and agreed to the use of the *hijab*, despite its implications for her participation in PI(E)CE. For her, the use of the veil had an ethical, visual and spatial dimension and that was manifested as a protection from the others' gaze, especially the male ones. On the other hand, Abira's respect for her parents' authority at first seemed to keep her resigned to their control. However, as the study progressed, while Abira initially seemed to continue to conform to her parents' will, she also resisted the code of behavior related to the ethical, spatial and visual dimension of the *hijab*, mainly in the spaces and activities she considered safe.

The scenes where Alyan and Abira take off their veil are such scenes where they temporarily challenge the "*visual hijab*" (Hamzeh, 2011) and where Abira transgresses her parents' authority. The scene where Abira removes the *hijab* and puts it back was incorporated into the main structure of the spectacle, and was repeated throughout the year and in the final performances in front of the public. In this repetitive acts lies the political promise of performativity, since each repetition becomes also subversive, and therefore exposes the imperfection and instability that disperses the performative, stylized and theatricalized subject (Butler, 1993).

Rather, it might see the work of re-membering as the reworking of always-messy origin stories told to and by ever-changing selves, which allows for a persistence of a sense of community without recourse to a story that says: 'this is how it has always been, you must do things this way so that we know who we are'. It might recognize that mothers of different generations are always restaging the meanings of origins, that the work of cultural reproduction is never a simple repetition or replication but is always a creation of something new (Tsolidis 2001, p. 193).

While on stage, Abira takes off her veil in front of the spectators, resisting her parents will, but she does not go all the way and never leaves her hair completely free, as some of the participants asked her to. This suggests a hybrid movement that neither completely embraces the *hijab* discourse, nor completely rejects it (Ahmed, 2010; Hamzeh, 2011). It is an act that vacillates between the oriental and the western eyes, a body that occupies both sides, a body that negotiates both the norms at home as well as the racializing hidden discourse in an act of willfulness (Ahmed, 2010). The story of Abira and Alyan become stories of colluded desires. The desire in this case conflicts with family conventions. At one level it seems to be about the desires of the girls who want to participate in a theatre school project and how such desires are in tension with the desires of the family.

I could put the question of cultural difference on one side. I could read the story as the story of a daughter's rebellion as her refusal to be a good girl. However, as a researcher I kept asking myself where these interpretations would take me as I did not feel comfortable enough with reading the stories as such. My image of rebellion for one brief moment emerged as proximity to whiteness and white, western ideals of freedom and empowerment. In contrast to this, I suggest that Abira and Alyan are not merely subordinated to the power of the *hijab*, instead they negotiate various ways of using it according to how they feel and what they want to succeed. This approach escapes the western approaches where *hijab* is a symbol of domination and reveals its

religious, social, affective and political use in western societies as a symbol and a mechanism of control and discrimination (Athanasίου, 2007).

Figure 34. *Abira and the veil in The Invisible Choreographers, Tantarantana, 02-06-2017 and 03-06-2017.*



In *The Invisible Choreographers* the body becomes a story, experience is replaced by representation, which in its turn reclaims and reveals the embodied historicity of the narrated bodies (Athanasίου, 2007). Both Abira and Alyan “dance” the veil, and in this act represent the contradictory discourse of the *hijab*. They imply that removing the veil can be as liberating and emancipatory as using it. According to Athanasίου (2007) these choices depend on the contexts in which these acts are performed and on how *Muslim* women perceive domination. Abira and Alyan through their performances pushed me to further reflect on oppression and rebellion as notions that depend on cultural contexts and highlighted the importance of looking through a decolonial lens, where women don’t appear as naked or veiled, free or oppressed.

The difference should not be defined either by the dominant sex or by the dominant culture, so that when women decide to remove the veil, one can say that they do so in violation of the oppressive privileges of men on their bodies. But when they decide to preserve or restore the veil they once took out, they can do so to re-energize their space or claim a new difference, in violation of the heinous hegemonic standardization. However, (...), the line separating what is given as an obligation from that which is being exercised as an option is extremely thin (Trinh T. Minh, 1986 cited in Athanasίου, 2007, p. 259).

### III.III. Willful girls

[Participants: Abira, Rahas, Enimsay and Andaira]

Drawing from the previous section where I tried to critically consider how Abira and Alyan's experiences are constituted by the veil, I continue this exploration in this part with the intention to focus on how the discourse of the veil reflects different representations of female sexuality. In the previous section, I explored the controversy that arises between naked and veiled, free and oppressed as the result of a racialized discourse. In this section, I want to explore another antithesis that emerged through my interactions with some of the girls: a certain code of morality connected to seriousness and innocence which exposes the *hijab* as a gendered discourse, which I argue that relies on the same patriarchal representations of redefining difference (Hamzeh, 2011).

For some of the girls it seems that religious identities are sustained by patriarchal discourses that relate "innocence" and "seriousness" to a certain moral code of behavior which circulates through the body, is inscribed and reproduced in it. Abira, has been crossing this discourse in various ways, through movements and (dis)orientations that allow her to experiment with different positions and interactions. Such movements include, apart from her minuscule deviations in using the veil, that I explored in the previous part, her experimentation with alternative narratives, her orientation to befriending with participants from different backgrounds, cultures and sexes and even the creation of an intimate relationship with one of the male participants of PI(E)CE, which she tries to hide from her teachers, parents and classmates. All these movements have resulted in her feeling or standing out as different.

*It's time to build a fictional dialogue between two people. I am approaching the group of Alyan, Amur, Aisam, Ahidam and Abira. Alyan calls me laughing suspiciously. "Teacher, do you know that Abira has a boyfriend?" she says. Abira's in shock, looking at me with her big eyes not knowing what to say. Alyan shows me Abira's text which is a dialogue between two lovers who want to get married but first, they have to meet each other's parents. "Let's say that Abira has a boyfriend, is there something wrong with that?" I ask. None of the girls answer, except from Abira who keeps insisting that she doesn't have a boyfriend. [Field notes, after PI(E)CE class with Milà i Fontanals, 07-03-2017]*

*Rahas is late for class again today. I ask Ahidam who is nearby, if she knows why Rahas is late. She says she has to go and do her hair and then she laughs. She tells me that Rahas really likes to dress up, always shows up in cool clothes and puts on make-up in order to get attention from the boys. After the class I go up to Rahas. Even though I don't know her very well I take her in my confidence and ask her how she is, if anything happened to her and that I have seen that sometimes she is late for class. She answers that she went to get her hair done. I find it curious how Rahas went to do her hair since she has to be at school at that very hour so I start to get suspicious that this is a joke. [Field notes, after PI(E)CE class with Milà i Fontanals, 07-03-2017]*

*Abira tells me that she likes to joke with people and feels that Alyan sometimes doesn't like it. It's not that Alyan tells her anything, because in the end they are friends, but Abira feels that she looks at her in a weird way sometimes. She tells me in exact words referring to Alyan, "She's not like that, she's a girl... she's more serious." She keeps telling me about other friends of hers: Amur, Ahidam, Aisam and describes them as very quiet and serious. She explains to me that, although she started out as a friend of all of them, she now enjoys the company of Anaj, Enimsay, Namor and Revilo, who form a very diverse group of friends: Anaj is a recent arrival from Brazil, Oliver comes from Andalusia, Namor was born in Russia, grew up in a village near Zaragoza and arrived in*



*Barcelona a few years ago, and Enimsay is from Morocco. They seem to be the most popular among the Milà i Fontanals group. Abira spends a lot of time with Enimsay and Anaj during PI(E)CE's classes, but I also see her in the corridors of the school with Alyan and Ahidam. She tells me that Anaj is her best friend and then Ahidam comes. [Field note based on an informal conversation with Abira registered in field diary, after PI(E)CE class with Milà i Fontanals, 31-01-2017]*

*I spent a lot of time talking to Enimsay and Andaira today. Both of them telling me that they want to leave this neighborhood. Enimsay tells me about her dream which is to go and study in a school in Barceloneta next year and then to be able to go and study nursing. Within our conversation, her opinion about the PI(E)CE group stands out. She feels distinguished from the group of Pakistani girls, as she tells me and in her voice, I perceive a contempt. You see that the Pakistani girls are always together, sitting there in the corner, only talking between them. Besides, they are always there quietly, they are the serious girls, who do not talk, do nothing wrong and for that they have good grades. But I'm talking and I'm saying my opinion, so here, the teachers don't like me. I talk because it's my way of being... [Field note based on an informal conversation with Enimsay, after rehearsal at Tantarantana, 03-06-2017]*

Abira is deviating from the profile of the "serious girl" as she interacts playfully with other participants and is supposedly interested in a boy. The veil in this case is related to the "ethical *hijab*" (Hamzeh, 2011) as it normally functions as an indicator of the morals and sexual propriety of those wearing it. Also, although she has never admitted it, her friends mentioned, on several occasions, that she has a boyfriend, something they joke about and refer to as something embarrassing and which she should not do. It seems that this behavior is being criticized by some of the Pakistani girls, who, nevertheless, continue considering her their friend.

Based on my observations, what Abira calls "playing with people" basically consists of a different use of space and a different body expression. Abira seems to be very comfortable punching and tickling her friends, saying her opinion, criticizing, cheating and joking. However, while Aisam, Amur, Alyan and Ahidam stick with each other, forming the group Enimsay calls "the Pakistani girls", Abira has been moving in and out of this group, forming connections with other classmates and moving particularly close to Anah, who she talks about in several of her invented stories.



Chart 31. A visualization of the ways Abira crosses the hijab.

Through interaction with male peers, clothing choices and the bodily exposure that comes with participating in PI(E)CE, joking and teasing with her colleagues Abira has been challenging the “visual, spatial and ethical *hijab*” (Hamzeh, 2011) and disturbed the reiteration of “calm and serious” behavior as the norm. Likewise, she negotiated her position in relation to the other participants. Abira’s movements have challenged the *hijab* discourse itself, interrupting its re-iteration as the norm. Both Alyan and Abira made visible the inherent performative dimension of the veil and exposed how the veil circulates as a “dramatic and contingent construction of meaning” (Butler, 2009, p. 190) and revealed how it can be embodied as a visual, ethical and spatial ideal which moves to different possible orientations (Hamzeh, 2011).

#### IV. IV. "Trans-national chameleons"

[Participants: Aisam, Abira and Alyan]

*Aisam, a girl from Pakistan, arrived in Barcelona with her family in 2016 and this is her second year in Milà i Fontanals. Last year, she joined the "reception classroom". In many ways, Aisam is not that different from most girls in Pakistan her age at school. We could even say that she fits the "serious Pakistani girl" model quite well. She is a quiet, shy young girl, often dressed in clothes that make her look more childlike, especially pink, her favourite color. She gives me the impression of a disciplined girl and rarely talks or expresses her opinion during class. She has a very discreet presence. I often see her in the group that Enimsay calls "the Pakistani girls", accompanied by Ahidam, Amur and Alyan. who are one of the best students in classroom [Field notes, PI(E)CE class with Milà i Fontanals, 21-03-2017].*

*It is Aisam's turn to show her performance with the object she chose. She slowly gets up from her chair and moves to the center of the scene and sits on the chair. She puts on her headphones; she is holding her mobile phone. She starts whispering a song. Suddenly, with an unexpected move, she stands up, pushes the chair away and starts posing and taking selfies with her mobile. Slowly, she moves in the rhythm of a song. The timid, silent girl I was used to watch standing by the corner disappears. Aisam has been transformed into another girl, who doesn't hesitate to dance in a lively way in front of her classmates [Field notes, PI(E)CE class with Milà i Fontanals, session of performing with objects, 21-03-2017]*

*Constanza: Yes que estaba mirando a Aisam bailando, y es que no tenía nada que ver con esa chica que recuerdo en clase, tímida, con pudor.*

*Albert: Estaba preciosa, era una apertura, una expansión total. [Conversación con Constanza y Albert, después de la presentación de *Los Coreógrafos Invisibles*, Tantarantana, 01-06-2017]*

*Constanza: And it's that I was looking at Aisam dancing and she had nothing to do with that girl I remembered in class, a timid girl, a girl with shyness. Albert: She was magnificent, there was an openness, a total expansion.*

*[Conversation with Constanza and Albert, after the presentation of *The Invisible Choreographers*, Tantarantana, 01-06-2017]*

This scene is interesting to rethink how Aisam constructs her identity. On the one hand, Aisam presents herself as an attentive, respectful, disciplined and calm girl who fits perfectly with the profile of the "serious Pakistani girl". On the other hand, although she does not cross the identity of the serious Pakistani girl, she does walk on territories of transgression when she decides to perform the action of dancing, taking into account that in both Western and Eastern culture, dance is linked to sensuality and provocation.

*I asked Aisam if she feels close to any of the boys, or if she has any friends and she has acknowledged that she is not very comfortable with their presence. This time, it's not something that comes from her parents, because as she mentions, her parents are flexible and open, not the kind of parents who forbid their daughters to get close to other kids. Aisam sees her shyness as a trait that has always been with her. As she said at one point: "I need time finding my space, I need time to feel comfortable and let go." I think that Aisam does not incorporate her shyness as a cultural factor. I wondered whether her use of the veil had anything to do with how she needed time to find her space. Aisam was not obliged to wear the veil. There were times I saw her wearing it and others she was not. So I asked her, whether her putting on the veil had anything to do with feeling comfortable. She replied that she never actually thought about it as this but it's like "waking up in the morning and being in the mood to wear it. You know, like sometimes you want to take care of yourself, put some make up on, wear something nice, make an impression. And others when I don't need that kind of attention. It's the same with the veil. Sometimes*

*I like wearing it, others I don't". I was taken aback by her answer. I found it a very mature answer from a 13-year old girl and it actually became food for thought. Is the veil's use similar in a way to the use of a make-up? Both of them in Aisam's logic related to the desire to be (un)seen. [Performing with objects. Field notes based on informal conversation with Aisam, after PI(E)CE class with Milà i Fontanals, 21-03-2017]*



Figure 35. *Aisam performing with her favorite object. PI(E)CE class in Milà i Fontanals, 21-03-2016.*

Through Aisam's scene I became more reflective on how Aisam's and Abira's "habitus" (Bourdieu, 1990) formed in the way of walking, moving, speaking, dressing, re-draws the limits between categories of identity. Both Aisam's dancing and Abira's and Alyan's veils constitute forms with which they identify within the limits of what is acceptable and conventional (Hamzeh, 2011). They exposed not only how family influences social, cultural and religious beliefs, they also made visible how I, as a researcher and participant, had certain expectations from the girls according to their religion and cultural contexts. The diverse narratives of these four *Muslim* women of Pakistani heritage then emerges the complex interaction between transnational identities and discourses as affective lines of desire, formed within the intersections of gender, religion and race (Ahmed, 2010; Hamzeh, 2011). PI(E)CE becomes a space where Abira, Aisam, and Alyan turn into "transnational chameleons" (Mirza, 2012). Mirza (2012) conceptualizes "trans-national chameleons" as figures who move across different cultures and deploy multiple tactics in order to navigate these territories with ease. Taking into consideration the maneuvers that Aisam, Abira and Alyan deploy and the ways they negotiate boundaries and dichotomies inspired the title of this narrative.

It is interesting, then, to pay attention to the fact that by taking advantage of the socio-affective territories of PI(E)CE in navigating the school space, Aisam, Abira and Alyan exposed that usually narratives of identity and belonging are constructed upon affective surfaces, boundaries and narratives based on and reproduced by dichotomies: normal or abnormal, different or same, in or out, serious or immodest, quiet or naughty. These dichotomies are sustained by an hegemonic and patriarchal discourse that is often re-enforced through bodily inscriptions such as dress-codes, contacts, attachments and encounters. Although the girls have found ways to momentarily disobey and resist the normativity of racialized, gendered and colonizing discourses directed at *Muslim* girls' bodies, there are also difficulties in going beyond racialized and sexualized identities.



Figure 36. Aisam dancing on stage of *The Invisible Choreographers*, Tantarantana, 02-06-2017 and 03-06-2017.

*perceiving, interacting and educating Muslim girls as subjects with agency  
and the potential to transform their lives (Hamzeh, 2012)*

*creating a "legacy of inquiry"  
(Weis and Fine, 2004: 98-99)*

*unthinkable methodologies  
(Lather, 2007)*

*a critically reflexive pedagogy  
(Asher, 2003, 2005)*

*pedagogy against oppression (Kumashiro, 2002)*

*creating spaces of resistance,  
nourishing transformation of awareness  
(Mohanty, 2003)*

*Insight of love (hooks, 1994),*

*Muslim girls are navigating hijab as an incarnate site  
and debate diverse meanings  
(Ahmed, 2002, Weedon, 1999)*

*"contingent, strategic, strong and vigilant pedagogy"  
(Mirza, 2006: 153)*

Chart 32. Mappings of a "develing pedagogy" (Mirza, 2013).

## Pause VII. Revealing pedagogy

An indocile pedagogy implies a constant reflection on these scenes of touch and contact as pedagogical actions. The spaces constructed and the activities developed throughout the PI(E)CE project have woven relationships of trust between the participants and have helped the adolescent protagonists of the previous narratives to question and transgress beliefs and hegemonic behaviors, as well as to perform acts of rebellion. During this process of doubting and questioning, the participants have explored ways to practice their agencies in the community. That is, when young people are given the opportunity to challenge hegemonic and normative discourses, they begin to negotiate the forms of discrimination, exclusion and oppression and choose to experiment with different positions and counter-narratives (Hamzeh, 2011).

Many of the protagonists of the scenes I exposed and explored throughout this thesis, Aisam, Alyan, Abira, even Divad and Upa adapt their personal practices in such a way that although their behaviour is initially limited by the norms of the school, religious and family institution, in the end their decisions shape what Giddens (1984) has called a "recurrent process", that is to say, a process that is invested in the structures that embody the limitations of behaviour and modify them. What I argue is that identity is constructed in "confusing" situations where young people have to choose between a wide and often contradictory repertoire of opportunities, offers and tactics and where tradition enters into conflict or merges with modernity. It is precisely these moments of confusion and conflict that represent other ways of living, through which young people take the opportunity to reflect on and negotiate tradition and criticize what they knew to be true up to that point (Rifà-Valls and Giannoutsou, 2017).

This makes me think of "devealing" as a significant element of an indocile pedagogy, as it appears in Manal Hamzeh's work (2011, 2012) where the veil is more than a headscarf, it is a discourse, an affective line of desire. Devealing means theorizing and navigating educational spaces as hybrid territories of affect. To those interested in working with *Muslim* girls and their parents in creating anti-colonial research, anti-oppressive, and critical multicultural educational opportunities, this inquiry is a call to acknowledge the centrality of the *hijab* discourse. It is a call to recognize the *hijab* as another normative discourse targeting *Muslim* girls' bodies in the transnational and diasporic contexts (Hamzeh 2011)

/final act





When does my research (or any research) end? Had it already ended with the final performance of *The Invisible Choreographers*? Or was it the last day at school when we said goodbye? Maybe, when I had that last cup of coffee with Noraa and Itram? Was it during my last supper with Constanza? Or maybe it has not ended at all? I am still writing, thinking and reflecting after all still in these moments and I have as it seems a few months ahead of me before I finish writing. But, even then, will it have ended? Or will I finally feel the closure of it once I will present my thesis in front of a tribunal?

If establishing a starting point for this dissertation has been personally, intellectually, emotionally and physically daring, reaching its epilogue proves to be as challenging. The question of closure implies different answers and moves towards different scenes from the research project. **Imagining different endings creates threads of different stories.** A possible ending may be composed by some captures of *The Invisible Choreographers*, minutes before the performance ended.

Figure 37. *Imagining possible endings.*



Another possible way to end, would be a picture, moments after the performance ended, a scene of all of us who participated in PI(E)CE. Or a photo of my computer, as I am writing these words. Or a picture of a moment that has yet to arrive, a moment positioned in the future, drawn by my imagination, the moment I will be presenting my thesis. This photograph also positions me in the scene of the research and introduces my embodiment, the point of contact through which this thesis is written and where I recognize myself as a researcher.

But either way, gazing the finale inevitably implies acknowledging that my relationship with everyone who has been part of PI(E)CE and given magic to this work will change, if it has not already. And by accepting the end I also have to say goodbye to all other possibilities and alternate scripts of what this dissertation could have been. After all, I am a creature of habit and putting a full stop seems frightening as if I were accepting an imperfect reality impossible to be apprehended in words and translated into statements.

Moving across the spaces and scenes of PI(E)CE, exploring and examining practices, tactics and strategies, relations, tensions and encounters this dissertation narrates a story of vulnerable resistance or resistant vulnerability. Captured within the frame of a choreography of the body and a dramaturgy of word, permeated by the push and pull of multiple forces and tensions, my research steered the emergence of two major themes: An indocile pedagogy and an indocile methodology.

## Narrating emotions for indocile identities

Tracing the experience of PI(E)CE and drawing on the poetic creations of its participants, this dissertation has been shaped as a composition of affective scenes manifesting the emotions, (dis)orientations and social imaginaries of the participants: the stories unveiled in the space of this thesis have been adorned with emotions, unraveling themselves bits and pieces of the participants' emotionality and their cultural constructions of otherness. Thus, the tactics and practices within the framework of PI(E)CE have exposed three main ways (appearing as recurrent themes throughout the dissertation) in which the participants-making use of touch, movement and memory / imagination- challenge the status-quo and disrupt hegemonic culture: a) production of counter-narratives; b) deconstruction of identity and otherness; c) zoning and creation of communities and coalitions.

Throughout the thesis we have seen multiple situations where the participants use the spaces and practices of PI(E)CE in order to make visible and problematize social reality. Through their creations, students and elder participants have shed light on their capacity to recognize, reflect and challenge oppressive discourses. In *Touching* I have explored the ways in which students take advantage of pedagogical proposals and practices based on touch in order to challenge abnormality and reconstruct vulnerability. The experimentation with contact gave birth to narratives where the body is framed as a place of consciousness, symbolic meaning and experience. The tensions, negotiations and multiple encounters which emerged through the proposal of Constanza and Albert enabled spaces where the participants explored and re-interpreted emotions. It is mainly through their texts, where they display a vast repertoire of emotions, that students recognize how they have been moved and shaped by past encounters and experiences, thus emphasizing their bodies as politically constituted sites of desire and stretching the importance of contact, proximity and belonging to a community in their lives.

At the same time, with this act of recognition they also reclaim their fragility and leave a social commentary on the essentialization of identities, as we have seen in the narratives of place as well as in the performances of "Friends in hell", "My father's supposed friend" and "José Manuela". *Part I.*, then, draws on contact as an element of indocile pedagogy which produces affective and sensory encounters with the Other, while it also allows to reclaim our vulnerability as a force. This contact "contaminates" traditional education with the everyday stories of the participants, which are stories that pass ignored, and **reclaims their significance**

The pedagogical practices in PI(E)CE and the movements of the participants that appear in *Moving*, prompted me to capture movement as an embodied, social, political and emotional practice permeated by representations. The scenes in *Part II.* illuminate the relationship between bodies, space and movement; and reveal tensions, conflicts and collisions that point to resistance and / or initiate processes of transformation. A better glance at the movements of the participants exposes spatial, and therefore, social hierarchies and materializations of gender, ethnicity and social class, as we have seen in the scene of "This is my space". In this scene we witness that as space is being shaped, so do the participants identities.

In the same part I have also reflected on the transgressions I observed within the spaces of PI(E)CE, which rather than a form of misconduct, have been framed as forms of agency: a) as performative acts that unveil the participants' maneuvers in situations where they want to negotiate or adapt the proposals of the project to their own needs; b) as manifestations of desires; and c) as visualizations of the ways their bodies are regulated to navigate space. All of these (dis)orientations, as I have been calling them, have put into motion diverse

embodiments, cultivated an alternative future and enabled the crossing of spaces, the creation of contact zones and the collaboration through coalitions.

The part of *Imagining* emerges as a compilation of emotions which have been materialized through performances of memory and imagination that destabilize dominant stereotypes. The performances that compose this scenery have stirred reflections a) around the notion of place and the ways it is bounded with identity and belonging (Scene I); b) imagination and resistance (Scene II and III); and c) the interaction between transnational discourses and identities (Scene IV). The first scene of this section appeals to multiple and diverse negotiations of inhabiting place, but they all point to the emergence of a common theme / question: the entanglements among everyday life, identity constructions and cultural interpretations. The participants use their memory and imagination in order to connect their bio-histories with certain places and, in turn, expose the intersection of emotions, power relations and identity configurations: In writing and performing their own imaginaries of places of belonging they make use of “other knowledges” (hooks, 1990, Smith in Mirza, 2013), which create decolonized spaces and challenge pre-established perceptions of themselves.

The “Performances of gender” in Scene II. create a vision of a radically different world by unmasking the configurations of power and challenging the stability of gender roles and relationships. Exposing the ways movement is related with the embodiment of identities and the bodily inscription of power, these counter-narratives illuminate the inscription of gender roles by reversing it. Therefore, they create queer moments that unveil the controversy of hegemonic structures, relationships and stories, and for this reason they put into motion, even briefly, a vision of empowerment.

Meanwhile, the performances of “José Manuela”, “Friends in hell”, “My father’s supposed friend” and “Killer prostitute” located in Scene III. have shed light on the ways the participants use their imagination and merge familiar topics with taboo issues in order to challenge stereotypical representations of otherness. These performances expose the performativity of emotions (fear, disgust, enjoyment) and the ways affects are bounded with the performativity of gender, race and sexuality, by encapsulating layered oppressions and stances. They also point to the construction of community as a never ending negotiation between the forces of emotions, as a dance between oppression and resistance. Therefore, they become queer and diasporic stories that criticize heteronormativity and mobilize allegories of alternative framings of Otherness: fragile masculinities, fluid sexualities, harmless strangers.

Finally, Aisam, Abira and Alyan in Scene IV. take advantage of the socio-affective territories of PI(E)CE in order to challenge dichotomies between normal and queer; different and same; serious and immodest; quiet and troublemaker. Navigating the intersections of gender, race and religion, the narratives of these four *Muslim* girls trace the hijab as multidimensional object, interwoven with subtle discourses and unmask dichotomies sustained by a patriarchal, racializing and colonizing system and consolidated by bodily inscriptions. They accomplish this mainly through creations that reflect how their experiences are constituted by the veil. For instance, the veil marks the other as an Other, at the same time that it is tied with different representations of femininity. Therefore, through their performances these girls give rise to the complex entanglement between desire, movement and transnational identity: their bodies cross the liminal spaces formed by supposedly opposite cultures, navigating hybrid identities and reconfiguring interpretations.

As a consequence, the gestures of the participants in PI(E)Ce can be read as performative movements of bodies that reclaim their significance and reconstruct the ways they are perceived. They are bodies that dance that

they matter; bodies that imagine different tales, and therefore a different world. Therefore, this thesis, through the tales of the people who contributed in it, highlighted the embodiment of (non) verbal expression and its significance in the transmission, inscription and transformation of social knowledge. The creations of the participants can be seen as cultural artifacts which, on one hand, visualize reality and, on the other, challenge it and reconstruct it.

### **Drawing paths for an indocile research methodology**

I see it as an irony that while I am interested in tactics of resistance and rebellion, yet the biggest resistance has been found in me and my biggest rebellion has been against writing my own thesis. I looked at my notes my data, my reflections and I saw a hybridization of metaphors, different types of ideas that arose here and there, some of them full of apparent contradictions and variations. In my effort to make sense out of the chaos of different experiences, I kept asking myself: How can I convey this feeling of hybridity? How can I write something that makes sense? How can I create structure from something that is so unstructured? This was an attempt to find order in the messiness, though I was driven into making distinctions and categorizations. This in turn made me lose my capacity for interpretation and description. After many experimentation, I finally understood that what my quest was founded on questions of (non) structure: I was trying to put a structure and categorize in a research that was precisely against structuring and categorizing.

One of the knowledges that has emerged from this quest, then, is that all this this research, as embedded in relationships, it requires the act of attention: grasping the imperceptible, looking for what seems invisible, searching for not only what is familiar but also what is yet unknown to us, probably strange as to what we are able to remember and imagine (Navaro-Yashin, 2014, MacLure, 2011). It suggests research movements based on wonder (MacLure, 2013b, 2013), history (Ahmed, 2006, Lather, 2007, 2017) and sensation (Ahmed, 2004; Navaro-Yashin, 2009, 2014; MacLure, 2001, 2013a, 2013b; Lather, 2007, 2013, 2017) that enable a search for the details that lurk under the surface, those that are not obvious, or may seem inconsiderate. Such movements encourage a recognition of the hidden historicity behind the unexceptional, the history behind how something- a story, an idea, an object or subject- has come to be perceived as typical and normalized.

In addition, an important learning landscape that has been shaped throughout this project has been founded on the experience of uncomfortable sensations and their recuperation as significant elements of a research. This gut feeling, we may so often neglect in the face of logical explanations, can actually become a force, used to question certainties and fixed categorizations. Looking after the nagging sensations, the alarming messages and the uncomfortable feelings in research are useful in challenging universal truths, recollecting and making use of past knowledge and experience, and most importantly, learning how to observe and appreciate subtle details and hidden messages. From my experience, trusting the gut has proved to be an important political practice, useful in catering to the research scenes I threw in the trash and recovering them later. It helped me recognize that I have been educated to notice certain things and ignore others and that this education has composed an effect and result of my gender, ethnicity and social status.

One of the contributions of this research then is that it enables an understanding of reality as constructed truth and a critical reflection on every-day politics and that it challenges interpretation as we find it in qualitative research. The present thesis has accomplished this by drawing from post qualitative methodologies,

performative research and phenomenology from a queer perspective, as well as by experimenting with thinking with theory (Jackson and Mazzei, 2012, 2013, 2016), or, as I have been calling it a process of rescenefying: continuously reassembling the data alongside with reading theory, composing them into different playwrights. Nurtured by these research orientations, this inquiry embraces emotion in and as methodology, by attending to gestures, styles, habitus, stories. Studying bodies, their encounters and attachments implies an organization of observation in ways that cross the surface of complex identity assemblies, in order to make sense of the ways feelings and desires circulate. In my research, a helpful tactic to accomplish this, apart from rescenefying, has mainly been moving my observation to the study of mobility, the connection between movement and affect. This stance enabled me to imagine transformation in the spaces of PI(E)CE as a process of (dis)orientation. In turn, this moving quality prompted an elaboration on improvisational movements and textual production as liminal practices that affectively connect subjects, objects and places.

Inevitably, this orientation also moves the terrain of my research to an exploration of the ways emotions mediate encounters with oneself and with the other. Therefore, it opens up a critical space for problematizing and rethinking the relationship between body, identity, subjectivity and affect. Ultimately, inspired by the pedagogical practices of PI(E)CE, it proposes that a “dramaturgy of the body and a choreography of words” (Brncic and Tola, 2017) apart from being a pedagogical practice reclaiming the relationship between body and word it can also contribute to methodological movements.

Ultimately, the contributions of this journey are not destined as prefabricated solutions. In the face of contents as elusive and complex as resistance, transformation and education, I have no magic recipes to offer. After all, affective mediations are not an easy aspect to capture and the multiplicity and diversity of the individual and collective experiences explored cannot be condensed into fixed truths, neither global laws. Thus, as closure, instead of definite answers I have decided to make more visible the connections across and among the component parts that gave continuity to the gaps and doubts that have been formed. With this act I frame the experience of my research as a learning event which in turn mobilizes new knowledge and alternative imaginaries in education and research methodology, rather than as an outcome providing fixed contestations.

### **Imagining scenes for an indocile pedagogy**

The indocile pedagogy in this thesis emerges from the exploration of plugged in scenes and sceneries I encountered in PI(E)CE, as a reflection on the ways diverse subjectivities, identities and bodies touch, move, remember and imagine each other. Arising mainly from pedagogical actions of contact, improvisation and experimentation with bodies and words, this thesis elaborated on everyday gestures and stories, relying on attachments and emotions shared among the participants.

The provoked encounters marked the creation of hybrid territories of affect: spaces which encouraged tensions, collisions and contact, interaction, contamination and mutual creation. In addition, these affective sites signaled the disruption of material and symbolic boundaries between the individual and the collective, the institution, the neighborhood and the city, the teaching community and the students, youth and elders, native population and immigrants.

From my experience with PI(E)CE, and as I navigated its stories, times, spaces and I recognized three major axes through which the participants put into motion an exploration of diverse embodiments, recognized and

embraced otherness, and transited multiple communities. These axes, *Touching, Moving* and *Imagining*, have enabled the articulation of a transgressive educational imaginary. I have argued, then, that aesthetic and pedagogical practices that encompass the elements of contact, movement, imagination and memory can prompt the creation of counter hegemonic landscapes since they recognize and embrace diversity by suggesting that the Other can be approached, encountered and devised in multiple ways (Ahmed, 2000, 2004, 2006; Seremetakis, 1996a, 1996b, 2018; Vidiella, 2008, 2009, 2010a, 2010b, 2012, 2014). Ultimately, indocile pedagogy arises as a transgressive and transformative methodology which potentiates queer reinterpretations, non-normative reconstructions and counter hegemonic re-tellings.

Therefore, indocile pedagogy travels across this thesis in multiple variations. First, indocile pedagogy is introduced through a perspective of contact, movement and imagination. The emergence of stories such as “My father’s supposed friend” and “Friends in hell”, which elaborated on the creation of the Other through the circulation of emotions, urged me to recognize the importance of emotions and sensations in a pedagogy that wants to be transformative. In addition, texts such as the narratives of place have made visible the necessity of students to reflect on their precarious lives and vulnerable existences.

In addition, the pedagogical practices in PI(E)CE, which included the risk of encounter with the Other through practices of improvisation and experimentation, showed that the body and the motions do not only exist within the realm of the private, but they also extend to the sphere of the communal and the political (Ahmed, 2017; Butler, 2006; Pérez Royo y Agulló, 2016). Moreover, what emerged from the tactile interactions and the tales of the participants took the form of a desire for the creation of “ethical encounters” (Ahmed, 2000). Therefore, it seemed important to me to incorporate the implementation of care in the repertoire of an affective and sensational, indocile pedagogy.

Meanwhile, through my participation in PI(E)CE it became more evident that pedagogy involves the turning of subjects (Ahmed, 2006; Planella, 2017). It, then, only made sense to capture education as movement in order to make visible the connection between experimental practices in PI(E)CE, the production of spaces and the creation of identities (Ahmed, 2000, 2004, 2006; Cresswell, 1993, 1999, 2010; Massey, 2005, 2013) Therefore, the simple proposition of acknowledging the bond between movement and education shifted the focus of my research and allowed me to make sense of the entanglements between practices, performances and subjects in PI(E)CE. Subsequently, this framing of pedagogy highlighted the ways in which the participants’ (dis)orientations involved a negotiation of identity and power relations within PI(E)CE.

In this context the study of mobility becomes a fundamental element of an indocile pedagogy, not only in terms of physical movement, but also in the exploration of orientations and performances of identity and subjectivity. In other words, if we grasp education as a practice embedded in movement, then we will be capable of making sense of learners as navigators who show agency in the construction of knowledge, and are capable of wisely choosing their own trajectories. Thus, education emerges as a process of exploration, experimentation and co-creation, something which on one hand gives the protagonism to the students and on the other, places more emphasis on the process of learning than the endpoint: learning is seen more as an experience, an infinite project in continuous progress, rather than an outcome. I suggest then that an indocile pedagogy is a pedagogy of movement, or I prefer to say, a pedagogy of (dis)orientation, in the sense that it allows us to incorporate the students’ actions as movements of desire. Such a stance implies that as educators we are then expected to encourage and process what the students bring in class, even when it seems challenging or provocative.

Finally, the last stepping stone of an indocile pedagogy is formed by the element of imagination and memory. The collective and individual representation and re-creations of everyday life that took place within PI(E)CE prompted me to reflect on the element of PI(E)CE's pedagogical proposal that enables the emergence of the participants as political subjects and puts into motion processes of subjectivation. I observed that the inclusion of imagination and the work with memory through practices of experimentation and improvisation created spaces where often ignored and underestimated experiences, sources, stories and ideas acquired importance

The pedagogical proposals of PI(E)CE mobilized the imagination and memory of the participants, who in turn bridged their everyday reality with institutional knowledge. Therefore, incorporating memory and imagination in the imaginary of an indocile education creates a landscape where under-represented experiences gain visibility. On one part, this allows for a reworking of messy stories and ever-changing selves. On the other, it leads to the recuperation of the simple and ordinary as significant (Ahmed, 2017; Navaro-Yashin, 2014). This introduces in pedagogy the element of wonder as the force that recognizes the extraordinariness within the ordinary.

To conclude, an indocile pedagogy based on touch, movement and imagination acknowledges the power of inscription but also sees potential in the subjects to be able to create subversion, in other words to resist. The body is conceived as a space of inscription but also the territory of resistance problematizing fixed identities. What is important is not only what the subject already is, but also what the subject desires to become. Such a perspective recognizes then that the body-subject-learner is able to rewrite its own history. Therefore, it is a pedagogy that mobilizes the critical elaboration of reality and the creation of alternative future.





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In the following link you can find additional information such as videos from fieldwork, tables of analysis and fragments from field diary.

Link to appendix: <https://1drv.ms/u/s!Ag8SVcSPJ-ErikG9td5qGKRNLuY?e=QgFliQ>

*Rebel bodies and affects in movement:  
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Cover image: Alba Rivadulla Duró

2020, Bellaterra





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