

“The process of process includes not only emerging and quantifiable forms, but also the intellectual, emotional, and tangible experience of process which is not necessarily sequential.”

Processing Process: The Event of Making Art

JACK RICHARDSON

Ohio State University–Newark

SYDNEY WALKER

The Ohio State University

The article takes up the notion of process and artmaking as an event to be understood neither as a singular moment of forces (e.g., artist, artwork, viewer, and/or site) coming together, nor as the “end” of a productive process that is then superseded by another event. Rather, the authors suggest that the artmaking process can be understood as an event of movement through relationships between all things and people as they come into contact. Grounded in Gilles Deleuze’s philosophical concept of “becoming,” the artmaking process is conceptualized not as a predictable or identifiable aspect of change (i.e., becoming something else), but instead as a quality associated with the effects of art as a *process-event*. To demonstrate the efficacy of this conception of the artmaking process, the article explores the practice of two art education students engaged in dramatically different types of artistic practice.

Correspondence regarding this article may be sent to the authors at richardson.256@osu.edu and walker.188@osu.edu

I realized that wrapping corn in grass requires a great deal of care and focus, and I thought about how that care is missing from industrial farming. At this point, I felt personally invested in the process again. While wrapping corn in grass, I had found where I was in relation to my big idea. Caring for those kernels of corn by wrapping them in grass reconnected me with my experiential knowledge base, and my artmaking process felt meaningful to me. —Katie Pearce (2009)¹

With nimble yet awkward skill, each kernel was wrapped with one single blade of grass after another. Slowly, one small, deftly formed ball of grass and corn after another was laid carefully in a small line. The performance proceeded with a simultaneous letting go of expectations and a meticulous attention to details. Passersby watched attentively and silently as the artist, with Zen-like precision, lined up five beautiful grass spheres, each containing exactly one kernel of corn. In the end, the five delicate green balls rested in silent linear perfection on the brick path surrounding a large grass expanse in the center of a large university.

Had the life of these objects just begun, or had they just completed their purpose? Likewise, had the process of creating these forms been initiated at the conception of the work? Had the process been completed when the artist walked away? Finally, and most significantly for this article, what had been the nature of the process during the work's execution?

Much art educational practice rightfully values process, as it is associated with skill and intellectual development that occurs over the course of a student's artistic training. Nevertheless, how have we accounted for the process that occurs during an artwork's creation? It is this ill-defined, and often unpredictable, process that this article

turns to in order to give some account of its qualities and significance.

The artwork described here represents an exploration of the concept of industrial food production, and its disconnection from food production processes of the past. It was created in response to an assignment in which students were asked to explore, in depth, a topic of interest, a big idea (Walker, 2001), as a performative and site-based work. The clarity of concept and form in Katie's work belied a simple understanding of its productive process. Examined as a culmination of ongoing thoughts and

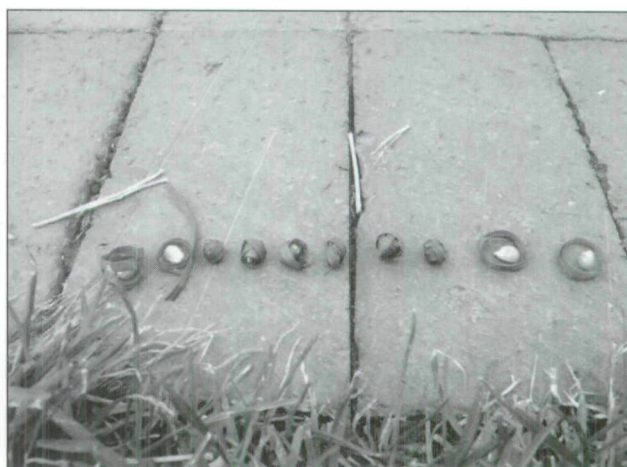


Figure 1. Documentation of Wrapped Corn performance by Katie Pearce.

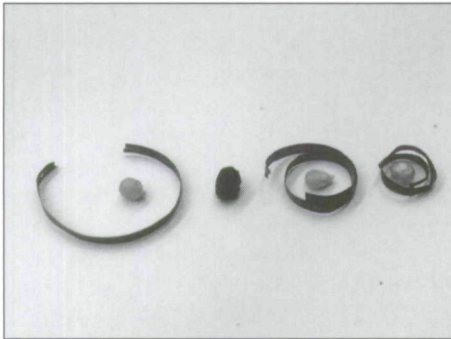


Figure 2. Detail Wrapped Corn installed.



Figure 3. Documentation of Wrapped Corn performance by Katie Pearce.

explorations regarding a particular idea over the first few weeks of the course, the work could have been seen as the conclusion of, or productive interval within, an artmaking and learning process. Yet such a description inadequately describes the variable, subtle, intended, and unintended occurrences that took place during the production and concurrent reception of the performance. And neither is it appropriate to simply dismiss the effects of time in favor of a more object-based understanding of the work. Indeed, considering the work reflectively, as mentioned here, objectifies the work as *an* experience, and minimizes attention towards the experiencing of process. This unpredictable process of experiencing that occurs in time is insufficiently described if process is understood primarily chronologically as a sequence of experiences. In order to address the complexity of the experience of making, we have turned to the idiosyncratic philosophical work of Gilles Deleuze and Felix Guattari. Their work has offered both a unique approach to understanding the process of thought and a distinctive language for articulating their innovative methods.

The writings of Deleuze and Guattari, both individually and together, have been significant in multiple fields of study. Their work has emerged in education (Morss, 2004; Semetsky, 2003, 2004, 2006), curriculum (Roy, 2003), art (Deleuze & Bacon, 2003; O'Sullivan, 2001, 2006; Zepke, 2005, 2006), and art education (Jagodzinski, 2008, 2009). Their work in relation to art has been employed often for the purposes of explaining and interpreting art and our response to it. Building on this work, this article attempts to implicate their ideas within the context of the process of artmaking. Using the work of Deleuze and Guattari as a basis for investigating the nuances of the artmaking process represents a move away from curricular and pedagogical theoretical understandings toward philosophical considerations associated with the experience of making in itself. This shift

does not diminish the necessity of educational theories; rather, it supplements these with a language more conducive to the explication of non-traditional and elusive accounts of learning.

One element that differentiates the work of Deleuze and Guattari from other philosophical approaches is their re-articulation of the notion of concepts. In Western philosophical traditions, concepts often have been understood as generalizations used to account for, name, and order phenomena and experience. Thus, knowledge has developed progressively toward a preconceived conceptual form. In art education, this has been seen in the measurable progress of skills acquisition and the development of deeper and broader understandings of art, along with its significance in the world and in the lives of the students. In art production, this has been illustrated by the application of theories of principles and elements of design. In relation to preconceived concepts, process has been represented by achievements measured against exemplars of historical, critical, and aesthetic traditions, each of which could be understood as a concept in the manner described here. In other words, concepts have existed externally to the world, and serve as a means to comprehend our actions.

To the contrary, Deleuze and Guattari suggested that "[a] concept, as we see it, should express an event rather than an essence" (Deleuze, 1995, p. 25). As such, concepts have not existed prior to experience, but instead have been created as a consequence of any given event, thought, or action.

At this point, it is important to understand that the term "event" in this context refers not to an identifiable memorable or significant occurrence, but rather to a multiplicity of relationships in constant flux at the intersection of thought and action. This idea is further addressed later in the article. Understanding concept as something produced in the act of making has allowed for and has produced transformative moments

of thought and experience. Thus, the process of process has represented a conceptual understanding of production in which the artist/student produces the very events and concepts that account for the artmaking process as a fluid succession of instances each linked by particular, rather than essential, relationships to each other. Whereas process typically has been associated with a movement toward predetermined and identifiable qualities, the process of process represents a movement through the immeasurable intricacy of relationships produced by the experience of making art.

We next explore the complexities of process with accounts of two artworks produced by art education students in a graduate course titled "The Artmaking Process." In this studio-based course, students are asked to experiment with, reflect upon, and comment on their artmaking process as means to reconsider the role of art production in the art classroom and rethink its pedagogical and curricular implications. While the nature of the students' work addressed here is dramatically different (one was a 30-minute site-based performance, the other a series of works exploring the idea of place in the students' hometown) and were produced in different sections of this course, the notion of process we have been developing is applicable for examining each student's artmaking experience. The goal is not to displace the educational and artistic value of understanding process as the development of ideas and skills over time, but to add to this an understanding of the more subtle, unpredictable, and direct process associated with the act of making. We believe that, when the term *process* is applied in relation to artistic production, there is a presumption of more-nuanced integration of all manner of intellectual and artistic development. Yet without pedagogical, artistic, or curricular discursive frameworks to account for this complexity, the issue is often left unexamined.

What is the "Process" of Process?

The role of process as a component of artmaking and art education has been frequently associated with a sense of progression; that is, developing from less sophisticated to more mature artmaking, and from intuitive and naïve craftsmanship toward more thoughtful and skillful student art production. What remains implicit within this conceptualization of process has been the importance of time: time for growth, time for intellectual and skill development, and time for reflection. However, accounting for development in this regard often has been achieved only in hindsight. Frequently, one has accounted for the benefits of process through an analysis of the quantifiable thoughts and forms produced. However, unexamined and convenient notions of time have not sufficed for understanding more complex implications of process.

Convenient notions of time as a simple, yet necessary, chronologic account of process must be examined in order to reconsider process not primarily as a term describing a succession of phenomena, but as something that effects and is affected by artmaking. Time is not only something that continues in the background as one produces artwork; it is something that is produced through artmaking. Time understood primarily as sequence reduces its significance when considering process by relegating it to a background measurement. As such, the importance of process is accounted for primarily through noteworthy moments of success or understanding that emerge from this continuum. Thus, the experience of process in between these moments is left unacknowledged. Progress through process is measured in observable results, and the periods between quantifiable achievements are viewed, at best, as significant but unaccountable intervals; at worst, unimportant or irrelevant.

The process of process includes not only emerging and quantifiable forms, but also the intellectual, emotional, and tangible experience

of process which is not necessarily sequential. Simultaneously reflective (recalling the past) and anticipatory (predicting the future), thoughts are integral for one's apprehension of an experience of time that includes more than a pattern of progress. Rather than each noticeable event on a timeline representing an original and detached instant followed by endless streams of severed moments, experience repeats. Wood (2007), referencing the work of Martin Heidegger, referred to this experience as the "flickering access to earlier ways of being in the world" or a continuous negotiation with our "layered temporal multiplicity" (p. 5). The notion of a "temporal multiplicity" provokes a reassessment of the relationship between artmaking and time. Time understood as multiplicity, rather than unidirectional flow, provides a foundation for reconsidering the effects that art and artmaking have on time, and subsequently the effect on process. Making becomes an event characterized not by particular moments in the artmaking process (experimentation with materials, negotiation with ideas, critical reflections, or completed artworks), but as an event as expressed in Deleuze's philosophy. The process of process is an ongoing rhythmic, rather than chronological, experience and negotiation with time. Rhythm is significant in terms of understanding the process associated with artmaking. Rhythm is expressed here in terms of experience by social philosopher Henri Lefebvre (2004):

[C]oncrete times have rhythms, or rather are rhythms—and rhythms imply the relation of a time to a space, a localized time, or if one prefers, a temporalized space. Rhythm is always linked to such and such a place, to its place, be that the heart, the fluttering of the eyelids, the movement of a street or the tempo of a waltz. This does not prevent it from being a time which is to say an aspect of movement or of becoming. (p. 89)

Just as Lefebvre's work challenges facile notions of chronology, Deleuze invested time

with the concrete presence of relationships between and among thoughts, things, and people. He articulated relationships as forces "made up of solid parts and voices, blocs and ruptures, attractions and divisions, nuances and bluntness, conjunctions and separations, alternations and interweavings, additions which never reach a total and subtractions whose remainder is never fixed" (Deleuze, quoted in Semetsky, 2006, p. 4). Indeed, it could be argued that it is not time that produces artistic development, but rather that artistic practices produce particular kinds of relationships, including rhythmic experiences through which "the body becomes an ensemble consisting of those forces that it transmits and those forces that it receives" (Surin, 2005, p. 19).

Experiencing Time

It is important to understand experience here in a manner that is not customary. Typically, one might describe *an* experience that he/she has had. That is, experience itself is the object of an encounter based on the subjective account of an individual. For instance, one might recall the sensation of a cool breeze, and use that experience to account for and understand a current experience. Thus, experience happens and can be recounted in order to bring meaning to subsequent experiences. Drawing on the work of Deleuze, experience instead can be understood as an ongoing negotiation, not with a particular location and time that can be encapsulated in memory, but within a milieu of affects and endless relationships (Semetsky, 2005). Rather than a subject having an experience, the relations within experience produce a subject. In the former account of experience, reflective thought assigns meaning to a prior occurrence. This process accounts for the importance of experience in the context of understanding process as an accumulative and reflective means of artistic development and learning. In the latter, a subject is understood as already composed of relationships, which then come

into contact with all other local relationships producing the very thought that can account for experience. In this sense, experience is not something that happens or has happened; it is something *happening*. For Deleuze, all thought occurs as experimentation with the conditions of ongoing experience.

The complexity of this idea can perhaps be understood by returning our earlier example. Within a Deleuzian account, the experience of the breeze already felt cannot be thought, or *re-experienced*, retroactively because the moment of the subsequent thought is now conditioned by the experience occurring at the moment of reflection. Accounting for the simultaneity of thought, action, and form present in any period of producing art requires a more inclusive understanding of process that accounts for both the emergent quantifiable artistic forms and the ill-defined moments between. These in-between moments represent active process as one produces the variations that move the process. Deleuze and Guattari (1987) offered the nomad as a referent to articulate this active process as the nomad endeavors to "make a map instead of a tracing" (p. 24). That is, movement in itself represents a manner of thought that does not appeal to established markers:

Between things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle. (Deleuze and Guattari, 1987, p. 25)

Eventful Time and the Process of Process

While it is clear that the passage of time contributes to the development of artistic ideas and practices, it is not as clear where and when this process begins or ends. This lack of clarity raises several other questions: Is time a consistent or a

contingent element of process? Does an artmaking process affect a sense of time? Is time simply the marker of an endless series of moments that accumulate as a result of ongoing artistic production, with each product representing a particular moment in that process?

It is not our intention to answer these questions explicitly; rather, it is our goal to complicate the casual use of process as a term of convenience, and reconsider its force within the context of artmaking. The following extends the ideas we presented relating to time by incorporating the Deleuzian concept of "event" as a term that effectively expresses the fluid experience of time, rather than its chronologic account.

Time always exists in the background of our lives, rarely registering in our daily activities. Only when we need to situate occurrences in a sequence does time move to the foreground. Yet, if time is understood as an element of experience in the manner described here, its presence is felt not as a means of rendering the order or duration of experience, but instead as an account of the rhythms and forces that occur as we encounter the world. In this manner, time can be viewed as an event rather than a measure; event is understood as an always emergent and instantaneous configuration of forces that cannot be isolated as *an* experience or *an* event, but as experiencing eventfulness. "Events are changes immanent to a confluence of parts or elements, subsisting as pure virtualities (that is, real inherent possibilities) and distinguishing themselves only in the course of their actualization in some body or state" (Stagoll, 2005, p. 87). When viewed as experiencing eventfulness, rather than a series of discrete moments over time, artmaking processes can no longer be attributed solely to the production of the artist. That is, the artmaking process assumes a quality of "event-thinking" that "can be understood to be part of an anti-reductionist project that seeks to describe the relations between actual things, bodies and happenings, and the independent

reality of these events in themselves" (Fraser, 2006, p. 129). To understand this, one might consider more-conventional understandings of process as it pertains to artmaking.

Generally, one can identify two particular understandings of process in art production. The first is apparent in the externally directed and internally guided practice of making art over a period of time (a semester, a year, a lifetime). This process is necessarily understood as something that occurs over time, the results of which can be seen reflectively in the changes that occur as the work develops. A second common understanding is seen as part of the artmaking practice itself; as an artist manipulates, combines, and edits images or forms in the process of making an individual work, ideas and methods make themselves apparent as the work is realized.

Each of these notions of process occurs over time where the artwork exists largely as its byproduct. Artmaking—as a *process-event* that acknowledges time without chronology, location without space, and effect without consequence—exists as a distinct but congruous notion of these two processes. An event is thus understood not as an objective experience, but as a state "constituted by events 'underlying' it that, when actualized, mark every moment of the state as a transformation" (Stagoll, 2005, p. 87). The process-event represents a dynamic synthesis of forces that are immanent to the various elements that compose an artwork, and that are activated as a consequence of the artist's and the work's presence.

Deleuze (1990) used the example of a tree to illustrate one's sense of a thing as an event. In this case, the tree might be represented as the artwork. Rather than saying that a tree becomes green or the tree is now green—both indicators of the "essence" of a tree, its corporeal existence—one might say, "the tree greens" (p. 21), a more active articulation of a tree's temporal quality that escapes objective description. In

this manner, trees, artworks, or other things assume a temporal aspect and, as such, represent processes in themselves. To illustrate this idea, we can return to Katie's work described in the introduction of this article, particularly its placement at another site on campus. This is not simply a contextual change in which the artwork is now relocated; rather, it is a continuation of a process that neither began with its original construction nor ended with its redeployment. One might say that Katie's work "places" (similar to the tree "greens"), in that its new placement does not simply register a new event in the art-making process, nor has it merely been exposed to a new context in the process of relocation. Rather, in its alternate position, it functions as an instigating force in the process of making a new place; it represents a process-event.

When observing the artmaking process, external developmental achievements, and internal processes defining the act of making, each of these represents what Deleuze called "surface phenomena" (Deleuze, 1990, p. 21). A process-event cannot be observed in this manner. It represents an attribute or state of artmaking, not an objective quality. Deleuze articulated the notion of attribute in relation to thinking and knowing a thing in two ways, both of which relate to the function of language. The first is the attribute of a linguistic proposition, such as "the tree is *green*," which accounts for the tree's momentary objective status. While logical, this does not account for the quality of the tree's being, its attribute, which can only be accounted for as process understood in the infinitive verb form "to green." "It is in this sense that it is an 'event': *on the condition that the event is not confused with its spatio-temporal realization in a state of affairs*" (p. 22, emphasis in original).

Thus, to address the question "what is the process of process?", we might begin with the notion of process-event as that which is immanent in all relationships, yet is particular to none. Events define but do not determine relation-

ships; they are subject to, but not fixed by, the objective components comprising an event. They are dynamic and rhythmic; they are temporal. They represent "neither a beginning nor an end point, but rather always 'in the middle'" (Stagoll, 2005, p. 88). In this way, process as event, or process-event, can be understood neither as a singular moment of forces (e.g., artist, artwork, viewer, and/or site) coming together, nor as the "end" of a productive process that is then superseded by another event. Rather, process is an event of movement through relationships between thoughts, things, and people as they come into contact. In Deleuze's terms, a process-event represents a "becoming," which refers not to a predictable or identifiable aspect of change (i.e., becoming something else), but a quality associated with the effects of art as a process-event.

The Process-Event of Artmaking

Considering Katie's work, we could reflect on the work as the culmination of her thinking process that developed over the duration of the course, resulting in this particular performative work. We could also focus on the process of the construction of the wrapped kernels and the corresponding thoughts during the performance, acknowledged in the student reflective account provided here. In either case, process relies on chronology and acknowledges a sequence of choices and practices. On the other hand, viewing the work itself as process-event will account for and bring to light the interactions, affects, and effects of the work experienced dynamically by the student artist, the viewers, and all incidental contacts and subsequent transformations occurring as the event of its presence. We might thus give more attention to the temporal aspect of the work not as a record of its duration, but as an account of its effect on time.

For Katie, what became apparent during her performance was a sense of time. Katie

remarked in her journal that conceiving and making the piece "slowed my thoughts down." Similarly, during the performance, observers slowed their pace as they passed, watching and thinking. Regardless of whether the viewers engaged with or even understood the work, the process-event of the work affected them in a way that would likely reverberate in their thoughts throughout the day. Situating process within this dynamic, rhythmic, and sensual structure produced in Katie a sort of becoming, as she now felt her presence in the process. "I had found where I was in relation to my big idea," she remarked in her journal. "Caring for those kernels of corn by wrapping them in grass reconnected me with my experiential knowledge base, and my artmaking process felt meaningful to me."

The Process that Difference Makes

May only unorthodox approaches to artmaking, such as meticulously wrapping corn kernels in blades of grass, be conceived as a process-event? Or might we also profitably consider more-conventional forms of artmaking in similar terms? The following account of a student artist from the graduate art-education course suggests that conceiving conventional artmaking practice as a process-event and a dynamic encounter with changing relational forces has considerable relevance as well.

As remarked, Deleuze has considered process as becoming, not being. In *Difference and Repetition* (1994), Deleuze posited that life is experienced as a process that connects the actual with the virtual. Deleuzian scholar James Williams (2003) explained that "according to [Deleuze's] principles, we must connect with these pure becomings, but we can only do so through actual things that capture the variation in a particular way" (p. 7). Thus, as Simon O'Sullivan (2006) observed, thinking in Deleuzian terms is very much a materialist practice. We come into contact with becoming through the actualities of the world.

As a material practice, artmaking can allow for contact with the virtualities of becoming if representation is not permitted to thwart and derail difference as it animates becoming. Deleuze has contended that, in privileging identity, representation opposes and conceals difference. The artmaking process is highly involved with representation that most often traffics in the clichéd and conventional. Thus, Deleuze and Guattari (1994) declared that it is deterritorialization (deforming or doing violence to representation) that releases sensation as difference and virtual "imperceptible forces that populate the world, affect us and make us become" (p. 182). Deleuze and Guattari's description of becoming strongly resonates with the process-event and our conception of artmaking in these terms.

As a participant in the graduate course, Lindsay struggled with representation, and a noticeable obviousness pervaded her artworks as she explored the idea of place and her hometown of Westerville, Ohio.² Clichéd and stereotyped images populated her representations of Westerville, depictions that might have stood for innumerable small, upscale American towns, replete with quaint nostalgic icons, classic lampposts, decorative wrought-iron benches, commercial storefronts, imposing public buildings, and landscaped parks. Even when Lindsay reworked these representations, creating unexpected juxtapositions or organizing dichotomous groupings such as past and present or nature and culture, the resultant artworks continued to exude a stale familiarity. In Deleuze-Guattarian language, we might assert that Lindsay needed to find a line of flight to deterritorialize her over-stratified sense of place and the community of Westerville. How may an artist think beyond representation to find lines of flight, escape concealment, and liberate the differences, intensities, and sensations hidden in overly familiar representations?

In his study of the practice of painter Francis Bacon, Deleuze (2003) maintained that a whole

category of things that could be termed clichés must be emptied out before the artist can begin. He pointed toward chance and the deliberate creation of chaos as essential to the artist's flight from the realm of the already given. To disengage his work from the cliché, Bacon makes random marks, scrubbings, sweeps, brushes, and swipes to clear the canvas, leaving asignifying areas of colors and lines. Describing such actions as making a "Diagram," Deleuze remarked that the artist acts almost blindly, no longer guided by will or sight. Deleuze designated this self-imposed chaos as the *turning point* in the making of the artwork. He contended that, without this point, the artwork may remain in the realm of the already given and known.

In artmaking, conceptions of practice are developed through repeated experiences that construct a habitual sense of what it means to make artworks. Deleuze pointed to habit and memory as key factors in producing a fixed representation of things, but argued that it is only a background of virtual differences that makes these repetitions possible. That is, although there can be a repetitive sameness in experience, there will also be a host of differences that alter the experience. Deleuze (1994) contended: "Everything which happens and everything which appears is correlated with orders of differences: differences of level, temperature, pressure, tension, potential, *difference of intensity*" (p. 222, emphasis in original). In artmaking, for instance, the materials for making may differ; the space of making may vary; emotions and desires may contrast; temperatures, time, lighting, and auditory input may diverge. For Deleuze, it is these differences that give life, but also offer risk and error (Williams, 2003, p. 12).

The artist's receptivity to chance, and even chaos, can thus shape the artmaking process as an event that unsettles the habitual and alters relations. It is the change in relations brought about by an event that counts for Deleuze. Unlike our usual conception of an event, it is

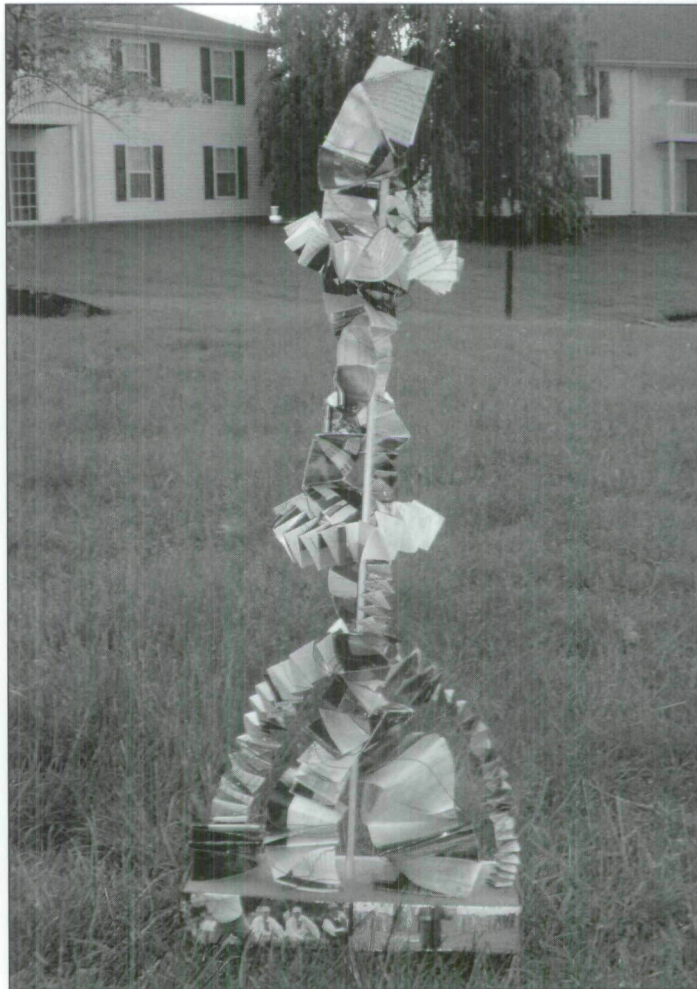


Figure 4. Lindsay Evrard, untitled, paper calendar, wire.

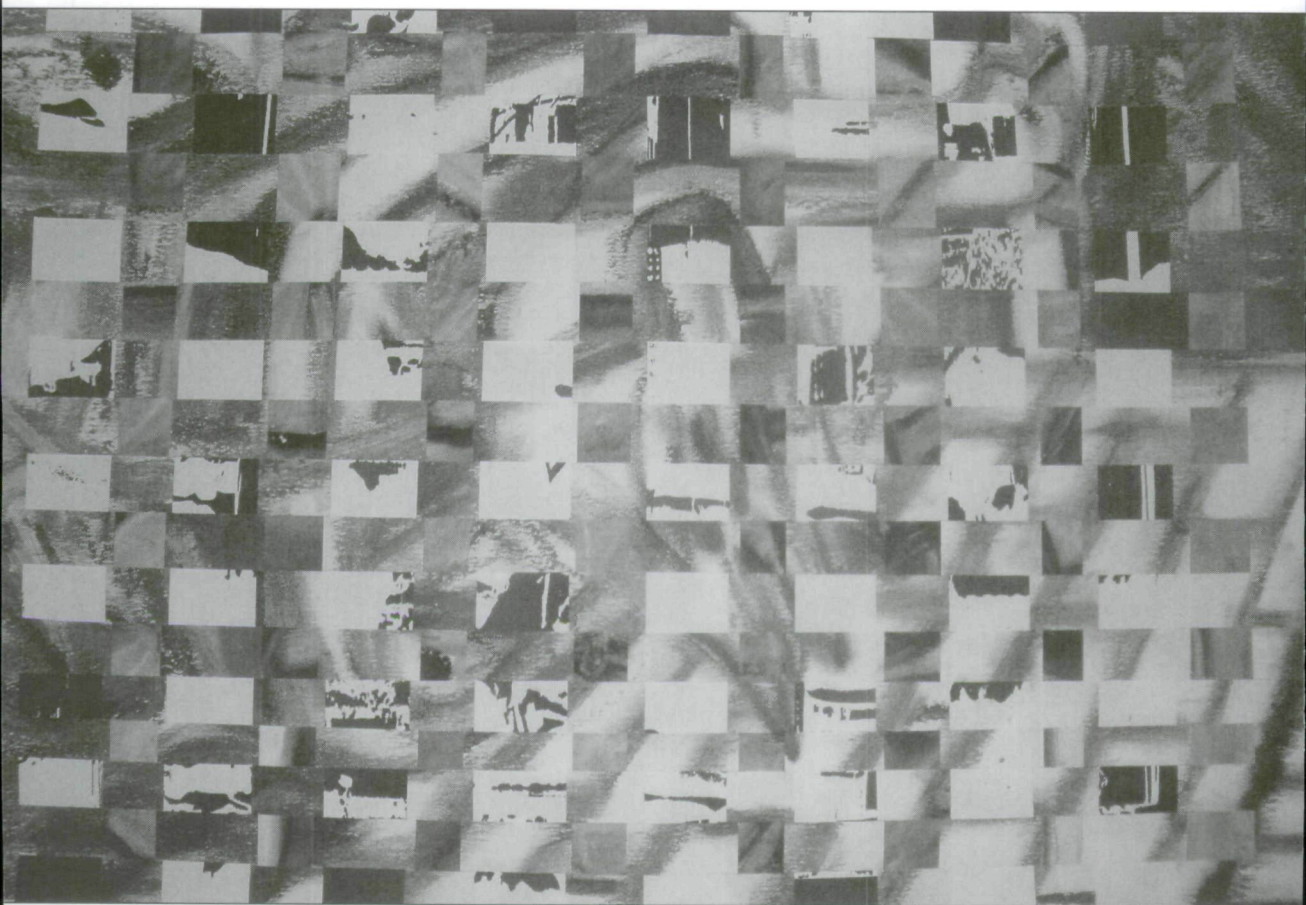


Figure 5. Lindsay Evrard, untitled, paper calendar, mylar strips, drawing media.

not so much the facts that matter, but rather how the facts of an event create changing relations. As a materialist and experiential practice, artmaking is a prime candidate for engaging dynamic relationships. We must, however, conceive the process in a manner that nullifies the habituated and familiar, and embrace Deleuze's throw of the dice. As long as Lindsay operated within the known and habitual (practices that she had previously used to make artworks) she privileged many of the items that Deleuze has identified as militating against difference—

identity, analogy, opposition, and similarity. Using well-rehearsed artmaking strategies, Lindsay manipulated images of the community of Westerville into many collages and drawings, but grew increasingly frustrated as even those new juxtapositions and contrasting oppositions did not successfully reinvent the already given representations. In his study of Bacon, Deleuze remarked that even transforming, mutilating, or deforming the cliché is not sufficient. It is still too intellectual.

The Event of Difference

The strategy which disrupted Lindsay's habitual artmaking involved sculptor Richard Serra's "Verb List Compilation: Actions to Relate to Oneself" (Serra's, 1972; Fabozzi, 2001, pp. 234-235). Composed during the late 1960s, Serra listed over 100 activities to undertake with materials, such as "to roll," "to smash," "to flood," "to cut," and so forth. Students in the artmaking course were instructed to randomly choose several verbs from Serra's list, and use the verbs for artmaking with their previously selected ideas. The verb list brought about an abrupt change of pace to the students' artmaking, suddenly infusing the course with a strong element of play, contingency, risk, and unfamiliarity. In her response to the verb play, Lindsay folded and twisted a number of paper calendars of Westerville into a life-size sculptural form. In her journal, Lindsay wrote that the abstract sculpture signified the endlessly accumulated, but invisible, layers that create a record of our lives lived in a single place.

Lindsay also recorded that

It was not until I used Richard Serra's "verb list" that I was able to exercise some freedom and success with meaning making in my artworks. Using his verb list, I began to *concentrate on how the materials themselves provide ideas that can be used to construct meaning for my big idea*. I purposefully avoided my past artmaking practices [emphasis added].

For Lindsay, this experience represented an event that changed her relation to the artmaking process and also the idea of place. Her remarks suggest that attending to the making as a source of conceptualization was a newly discovered relation; as she continued working in this manner, the strategy became a way to subvert and disarm representation. This strategy recalls the philosophical significance of concept and conceptualization discussed earlier, and reiterates Deleuze and Guattari's (1994) statement

that "the greatness of a philosophy is measured by the nature of the events to which its concepts summon us or that it enables us to release in concepts" (p. 34). The strategy also problematized the idea of place—raising new questions, such as what it means to *fold* place and what it means to *twist* place. Williams (2003) observed that, for Deleuze, "the critique of representation is a starting point for understanding why the problem has been hidden or approached in a mistaken way" (p. 159). This became Lindsay's experience: Conceptualizing place in unaccustomed physical terms transformed the idea into a different problem that continued to evolve as she pursued the relation between making and conceptualization.

For Deleuze, events are a relation of actualities and sensation. Lindsay's observation of the undulating paper sculpture endlessly repeating itself in rhythmic folds became linked with a feeling of time incessantly repeating itself, positing invisible layers of experience. It is not known if this was a sensation that bypassed the brain and touched the nervous system, as Deleuze describes in his study of Bacon; however, the event was powerful enough to reconfigure Lindsay's approach to place. Her journal recorded that

In particular, I became very interested with the patterns we create in a place. Through my artworks, I explored the patterns created by tracing common routes I take in my community. I also examined using maps as tools for tracing the growth of a community and how, as you layer them, they maintain their presence as a map but are no longer functional.

Finally, I explored the home as a private place in the public community. By consistently weaving pieces of the calendar and transparency together, I created the effect of the blinds that are often times used to shut out the prying eyes of neighbors and other community members. It reminded me of how I am always curious to see inside someone's home and will

look through the window at night, assuming there are no curtains or blinds, hoping to catch a glimpse of the personal lives that are so often kept secret inside a house.

The actualities of tracing, layering, mapping, and weaving motivated new sensations associated with place; sensations that emerged from unseen virtualities inhabiting place; ambient feelings associated with defunct, non-functional maps of a place; sensations of exclusion; and even feelings of voyeurism.

Reflection

How important is it to frame Lindsay's and Katie's artmaking experiences as process-events? What does process-event contribute? Understanding process as event shifts attention from a focus primarily on things that affect making (artist, material, skill, prior knowledge)

toward the things that making affects (time, place, artist, new knowledge); from what was learned to what is being learned. In this manner, addressing artwork as a process-event acknowledges the experiencing of the relationships as they occur. Experiences are created following the artist's actions, but prior to the consequences they produce; after intention and before reflection, never representing a specific beginning or an identifiable end, but always in the middle. Deleuze and Guattari (1994) argue that philosophy, art, and science represent three modes of thinking that summon forth "nonthinking thought that lodges in the three, like Klee's non-conceptual concept" (p. 218). The process-event allows sensation, affect, virtual difference, and time, as "nonthinking" but ever-present aspects of artmaking, to assume significance.

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ENDNOTES

- ¹ This passage, and others by Katie Pearce, are quoted directly from a final course reflection paper as part of her course journal.
- ² This example derives from the artmaking practice of Lindsay Evrard. Quotes are from a reflective journal Lindsay kept over the 10-week graduate course in spring 2009..

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