Provocations, Improvisations: Encounters Between Art and Qualitative Research
At the 3rd Summer Institute in Qualitative Research, Manchester Metropolitan University, 22 – 26 July 2013

Provocations, improvisations: encounters between art and qualitative research will take place on Wednesday 24th July 2013 (12.30 – 5.30pm). It will be a series of collaborative events involving artists, musicians, researchers, and art theorists, organised by Rachel Holmes (MMU), Geoff Bright (MMU) and Kelly Clark/Keefe (Appalachian State University). The event has been organised so that some collaborations will run throughout the day and conference delegates can choose to experience these as and when they feel the inspiration. Other events will form part of an afternoon of provocations, improvisations. The event is part of the Summer Institute in Qualitative Research, hosted by the Education and Social Research Institute (ESRI) at Manchester Metropolitan University. For further details visit www.esri.mmu.ac.uk/siqr/.

Provocation. To eat is to grow is to die is to love: Art through the mouth of the fairy tale.

Carol Mavor studied painting and film with the critic-painter Manny Farber; learned about cinema from the filmmaker Jean Pierre Gorin; saw beyond 'objecthood' under the tutelage of performance greats like Allan Kaprow and Eleanor Antin. Performing within her sculpted, painted, carved, wallpapered, furnished scenes, she told stories of childhoods, real and imaginary. One performance was entitled 'Alice Malice'. 'Alice Malice' was the seed of her lifelong interest in Lewis Carroll. Thereafter, the relationship between writing and art-making was forever knitted for her.

Provocation. Watching Arrivances

Watching Arrivances is a momentary productive intensity; an arts-induced event that happened as I traveled the sensorial and conceptual territory of writings in feminist post-constructivist qualitative research methodologies. An experimentation in visual and poetic form, this provocation attempts to put to work the idea of social scientific practices and their productions as somatography; a methodology grounded in an intense attunement to the deep noticing and noting of material-discursive subjectivity (Barad, 2007; Hojgaard & Sondergaard, 2011) and to the poeisis, or creativity of emergences or becomings. Kelly Clark/Keefe is Assistant Professor of Leadership and Educational Studies at Appalachian State University.
Provocation. Digital Child

For children the animation of life is in part supplied by mediating encounters. The encounter matters out life. Pathways are opened for investigation, provocation of thought, action, and momentum. In the digital animation of matter, the proliferation of materialized forms direct thoughts just as thought is instrumental in creating form. Halberstam (2011) argues that animated life in film offers a place that revolutionary activity can occur, as a representation of alternatives to mainstream behavioural structures. In this presentation I explore examples of digital life as made for the digivolution (gender-humanization by edutainment) of children, asking how alternative becomings emerge through the kinedramatic digital animation. Dr Felicity Colman is a Reader in Screen Media, Manchester Metropolitan University.

Provocation. Improv/Lab with Dividual machine

Dividual machine is a momentary collective of sonic improvisers using a variety of instruments – bass, percussion, wind, voice, whistles (and a few surprises in pockets and up sleeves). In this session, Dividual Machine will work live with the idea of the ritournelle, or ‘refrain’, from Section 11 of Deleuze and Guattari’s: A thousand plateaus. The performance will incite a laboratory / conversation – about ‘improvisation’ in research and ‘research’ in improvisation, which will, hopefully “begin to bud ‘lines of drift’ with different loops, knots, speeds, movements, gestures, and sonorities” (Deleuze and Guattari: A thousand plateaus, 344).

Provocation. Petrification

Bryony Bond is currently the Curator for Temporary Collections at the Whitworth Art Gallery. She worked on the Alchemy research project with Manchester Museum.

Ilana Halperin is a Glasgow-based artist. Increasingly interconnected events of a political, historical and everyday nature are progressively drawn together in her work. One object in the Manchester Museum, a plaque made from a petrifying well in France, inspired Ilana to make a whole new body of work.

Provocation. The Dreaming of the Bones

‘The Dreaming of The Bones’ is a collaboration of ideas brought together under the roof of a ‘4D Pop Up’. Rebecca Patterson is a Senior Lecturer in Drama Education at MMU’s Faculty of Education and Cathie Cross is founder and Director of 4D creative. The work will respond to the theme of ‘Putting Theory to Work’ by exploring the relationship between drama in education, interactive technologies and the imagination.