

Asynchrony in the After-School Club.

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Symposium: In and Out of Time at School

Two artist-researchers from a three-year interdisciplinary project, *Odd: feeling different in the world of education*, established an open-invitation after-school club as a kind of 'slipped space'/parallel reality/'upside down' where the environment and materials were the same as the classroom but where different processes of engagement could unfold.

Sonic instruments (parabolic dishes, tin-can phones, stethoscopes) were used to unsettle or reconfigure the spatial and temporal delineations between school, routine and body. Groups of children delighted in the ways that the instruments enabled them to experience their voice as distorted and/or replicated in more than one space and more than one time. Some children combined instruments, making assemblages that moved sound through tubes and their bodies, generating long eye contact, touch and disrupting singular identities.

In parallel, close up imagery of the surfaces of school printed at large scale, became 'skins' that enabled the children to experiment with being nearer and further away from each other and from school. Occupying the 'skins' as garments and 'hides' brought them intimately 'in time with' school. Profoundly distant; like images of the moon's surface, simultaneously familiar and alien, close and remote.

These processes shared a recurrent characteristic; a cut, a juncture where past and present bifurcate, are 'out of joint' (Derrida 2008) and at the same time are fused or joined. Both sonic and visual processes could be understood as generating dialectical images, 'the relation of what-has-been to the now' (Benjamin, as cited in Pensky, 2004). Caroline Dinshaw (2012) describes this as Asynchrony, 'different temporal systems colliding in a moment of *now*'. Deleuze (Zukauskaite, 2013) describes these processes as crystalline images: "a bit of time in the pure state" (Deleuze 2008). The crystalline image has a unique power to dis-organize a mainstream, or as Deleuze calls it, "organic" image, which relies on "natural" (and solid) reference between the image and the thing. By contrast, the crystalline image does not represent a

thing' (Zukauskaite, 2013) By holding joining and separating, now and past in the same time and space, in a prismatic shatter, simple identifications and futures are challenged, a becoming-imperceptible that undoes striation and fixed identification.