An abstract artwork featuring a light blue background. On the right side, there is a large, stylized orange shape that resembles a human head or a large ear. Inside this orange shape, a yellow nautilus shell is depicted with a spiral pattern. To the left of the shell, there are several green, leaf-like shapes. The entire composition is framed by dark, hand-drawn outlines.

Affective Digital Presence In Creative Practice

Miranda Matthews
and Francis Gilbert

3 November 6.30 – 8pm

Event schedule

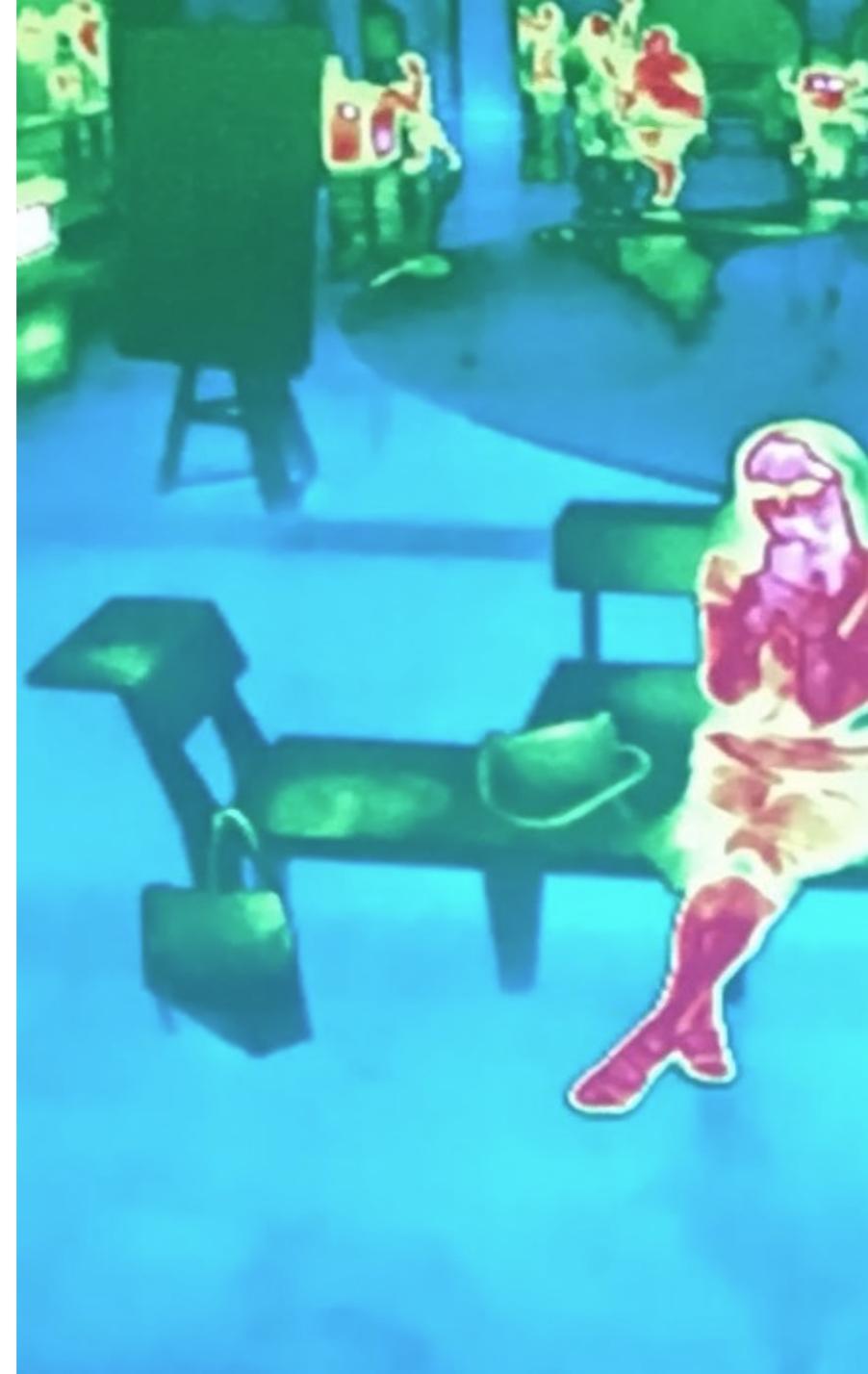
- Introduction to Affective Digital Presence – CAL theme for 2020-21 - Miranda
- Discussion of a theoretical relation to affect in practice through posthumanism – Francis
- Workshop activities in drawing and free writing
- Discussion in breakout rooms
- Whole group review

N.B This event is being recorded. Please change your on screen name and hide video to remain anonymous. mute your microphone until questions.

Affective Digital Presence: What is this? Why is it significant now?

Since March 2020 there has been an upsurge in digital and online interfaces in the arts and learning. We are looking into the affective, the emotive and sensory, and the more exploratory forms of arts practice that can be encouraged through the 'affective turn' (Clough and O'Malley 2007) in the digital.

There are now many ways of connecting with others across digital platforms, in adaptive forms of technology. However this technology is not available to all (Mihelj, Leguina, Downey 2019).



Affective Digital Presence: Missing, changing and politicised spaces

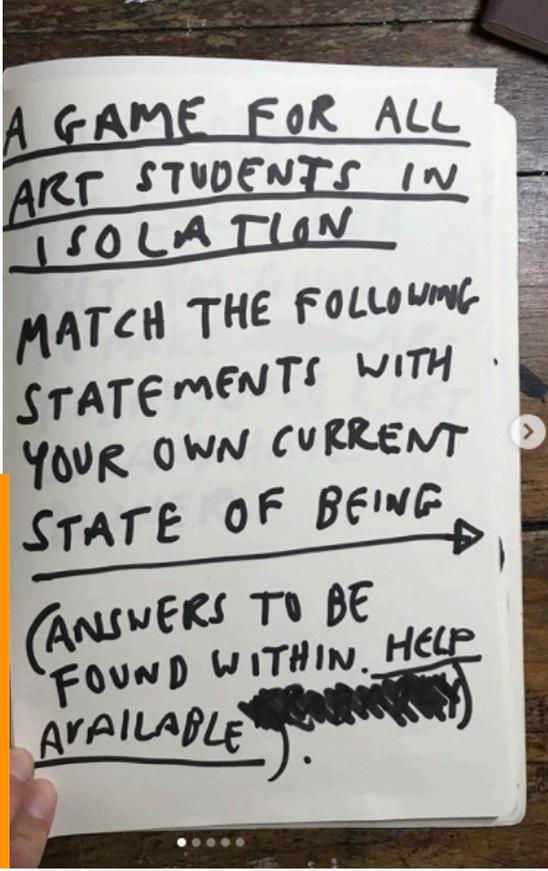
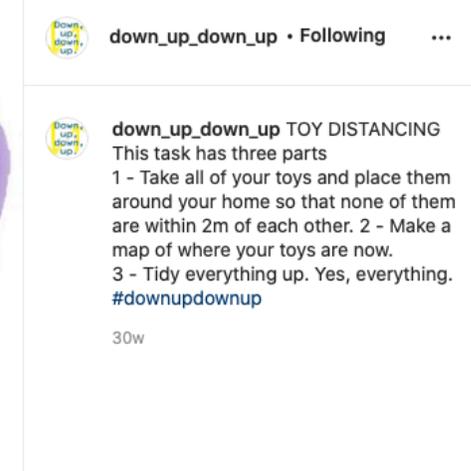
Questions are raised about how we can maintain the significance of embodied, material, cultural, environmental, and spatial relations to learning.



Miranda Matthews & Fran



Affective Digital Presence in creative practice since March 2020 – Caring for self and others, for arts provision



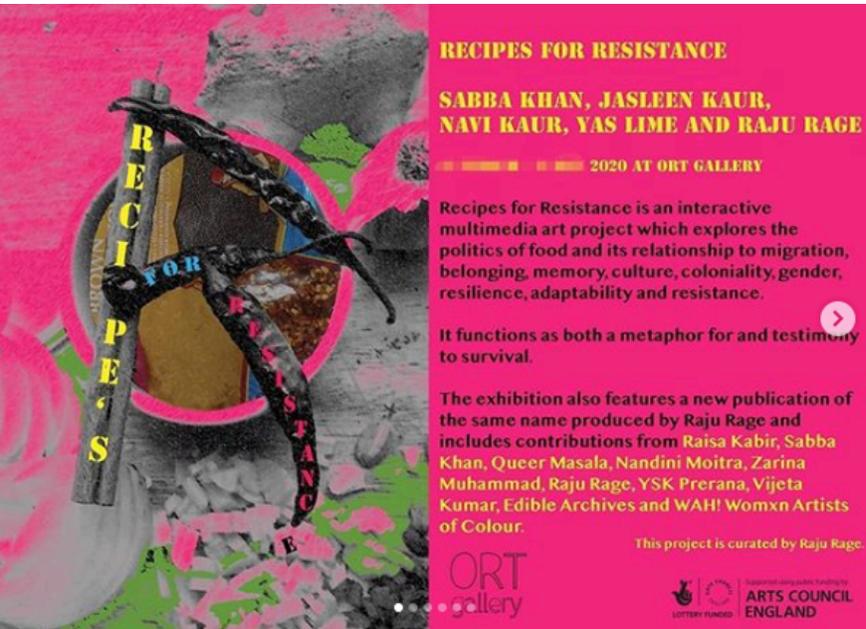
Isolation Art School

Down Up Down Up – Goldsmiths CCA

NSEAD

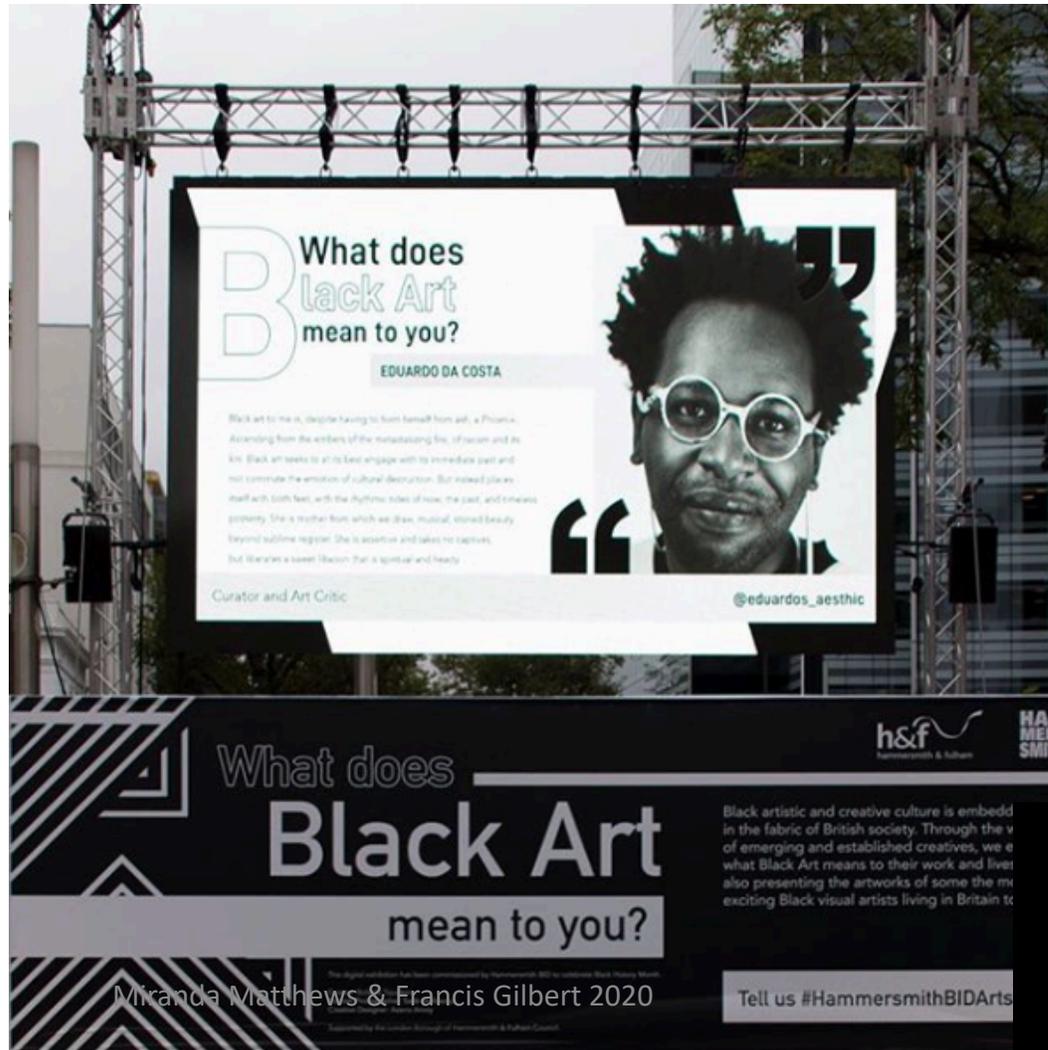
ArtPedagogy

Affective Digital Presence in creative practice since March 2020 - Resistance and protest



Raju Rage – Recipes for Resistance

Bolanle Tajudeen -



bolanle_tajudeen • Following ...

bolanle_tajudeen I love @eduardos_aesthetic thoughts on what Black Art means to him.

“Black art to me is, despite having to form herself from ash, a Phoenix. Ascending from the embers of the metastasizing fire, of racism and its kin. Black art seeks to at its best engage with its immediate past and not commute the emotion of cultural destruction. But instead places itself with both feet, with the rhythmic tides of now; the past; and timeless posterity. She is mother from which we draw, musical, storied beauty beyond sublime register. She is assertive and takes no captives, but liberates a sweet libation that is spiritual and heady.”

Black History is Global History.

Gilbert & Matthews 2020



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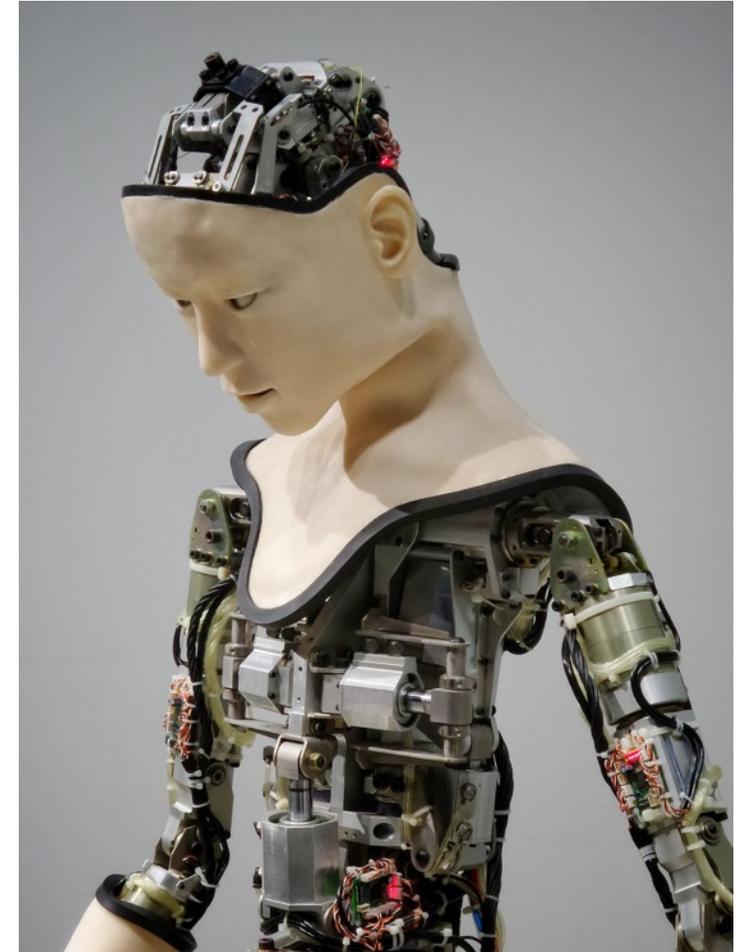
Finding a new path: Building affective online learning spaces for creative writing and arts practice

Francis Gilbert, Senior lecturer in education, Goldsmiths, University of London • Miranda Matthews, Head of the Centre for Arts and Learning, Goldsmiths University of London • 25 Aug 2020

Relating to posthumanism

Posthumanism = life as 'machinic' (Deleuze & Guattari 2013), in that human society has an interconnection with animals, matter and the spatial environment.

Human agency is inseparable from materiality: as found in the push and pull of atoms, of ecologies, of weather patterns, of migrations, of social hierarchies, of institutional structures and of technological developments.



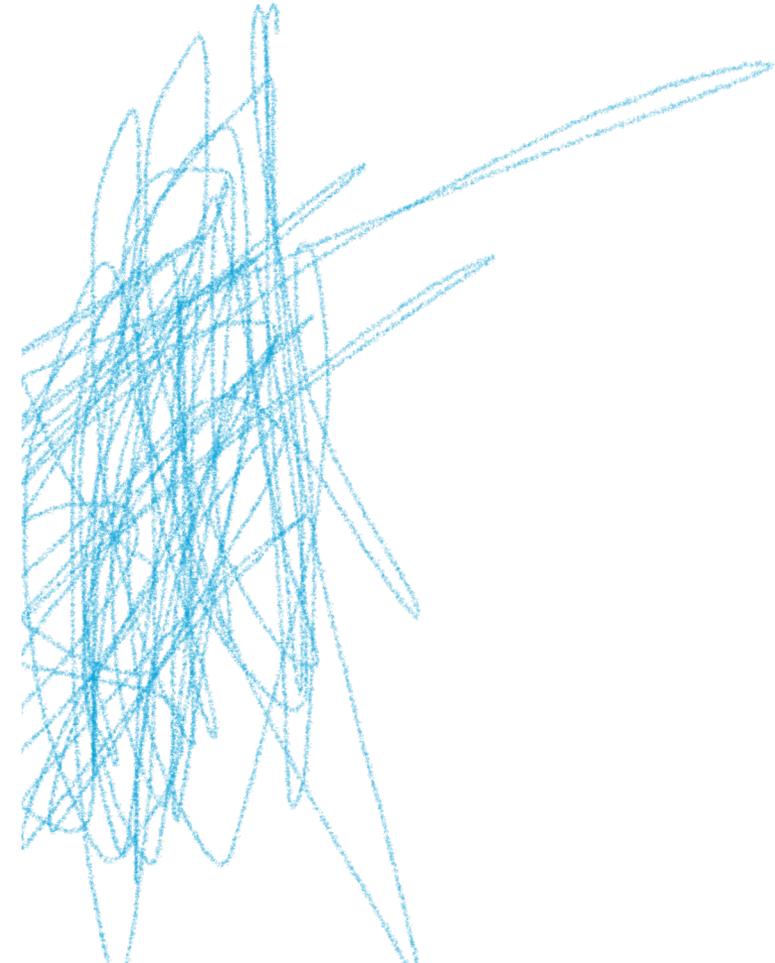
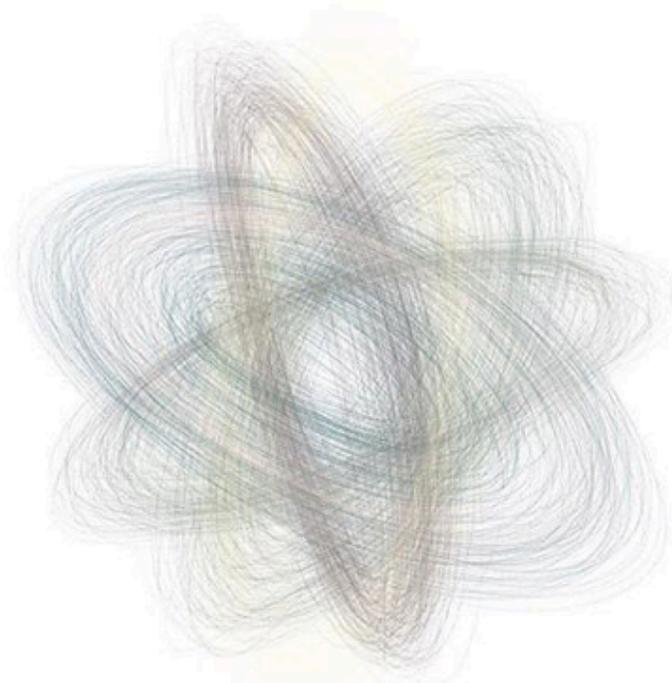
Releasing affect through drawing: Marking an event

Recall an event that happened today. Express your experience of this event in mark-making, without any text.

What kind of lines will you make?

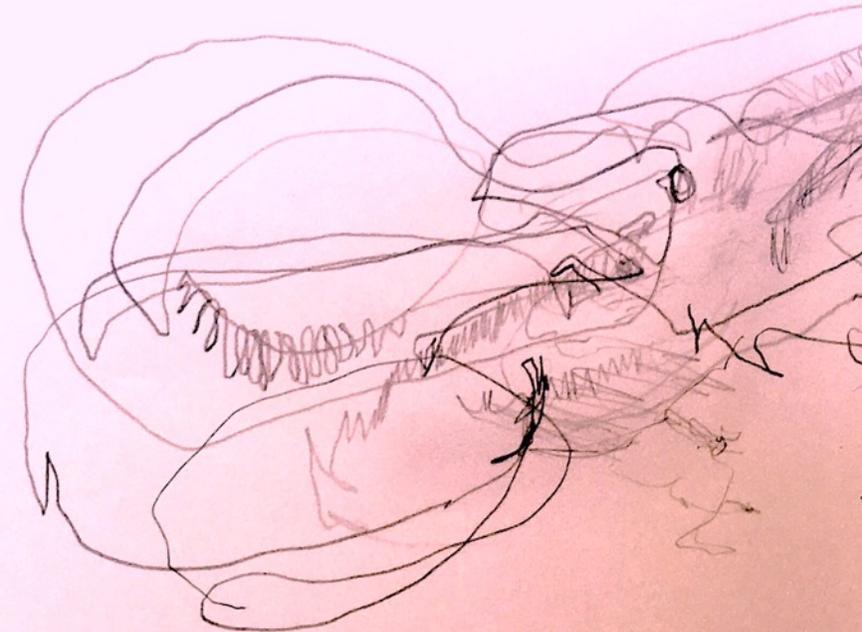
What textures and tones?

What kind of energy?



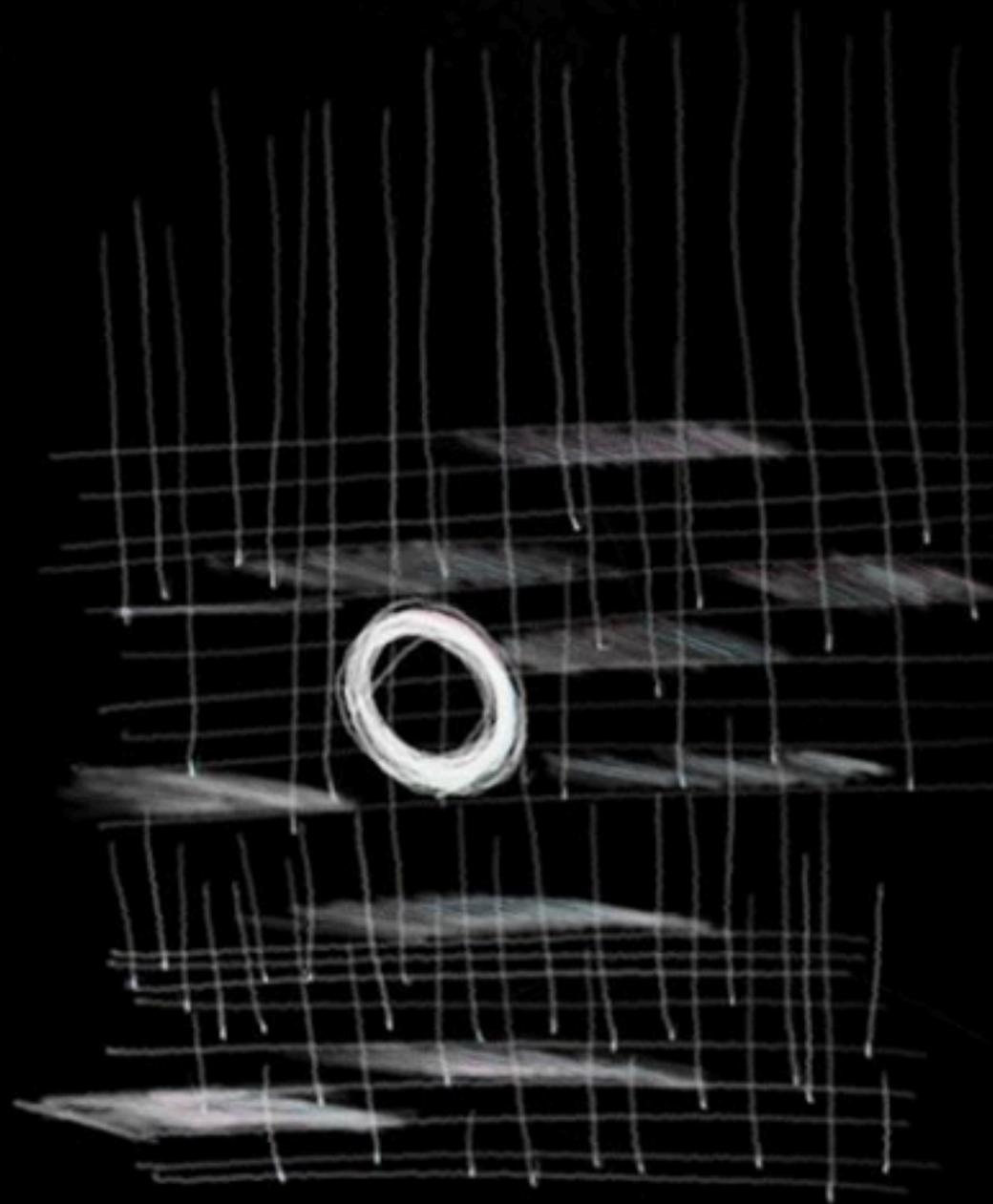
Sensory Drawing: creating space between senses

- How do you feel about this object?
- Place the object that has meaning for you on the table.
- Fix a sheet of paper under the table with masking tape. Look at the object, and draw it on the paper you can't see under the table.



Affective sensory drawing

What did you discover
in the process of
making these drawings?



Free write



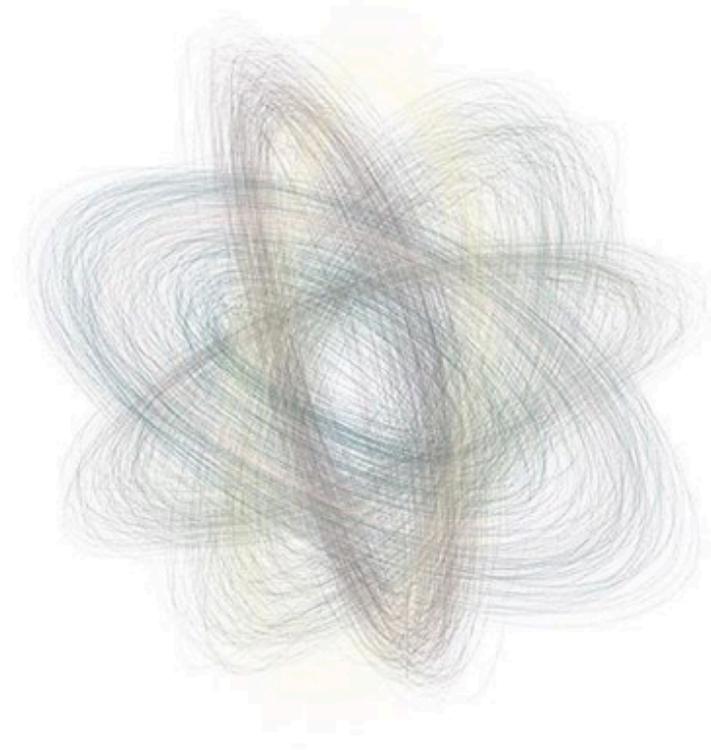
'The most effective way I know to improve your writing is to do freewriting exercises regularly. At least three times a week. They are sometimes called 'automatic writing', 'babbling', or 'jabbering' exercises. The idea is to write for 10 minutes (later on, perhaps fifteen-twenty). Don't stop for anything. Go quickly without rushing. Never stop to look back, to cross something out, to wonder how to spell something, to wonder what word or thought to use, or to think about what you're doing. If you can't think of a word or a spelling, just a squiggle or else write 'I can't think of it'. Just put something down. The easiest thing to do is put down whatever is in your mind.'

Peter Elbow, *Writing without Teachers*, OUP, 1998, p. 3

Free writing about an event

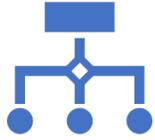
Free write for 6 minutes to show your feelings about the marking-making event and/or a different event, articulating in words all your emotions about the event.

Let yourself go! You won't have to share these words!



Free writing and objects

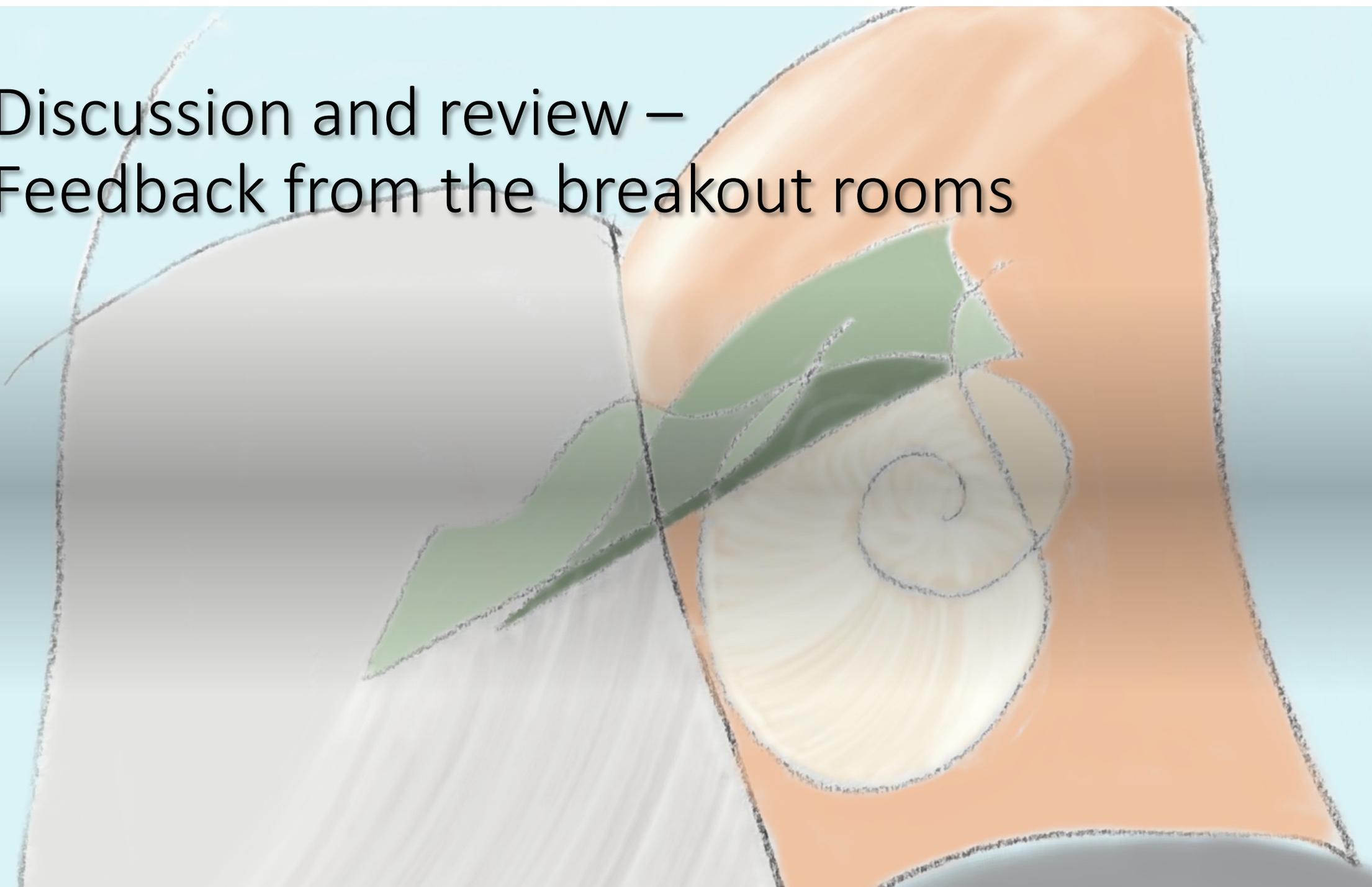
- Free write for 6 minutes about the object (from Miranda's exercise) that has meaning for you, listing all the words that come to mind when thinking about the object.
- Free associate, using words, phrases and sentences.



Reflections upon the free writing & drawing in break out rooms (15 minutes to discuss 2-3 questions)

- What threads of affect did the drawing and free writing induce?
- How was the expressive experience of drawing different to the free writing?
- What is it like to draw or write in your own space and then discuss, share and think about it online?
- Could free writing and drawing provide us with further insight into how to deal with the new paradigms of online learning, social distancing and the global pandemic?

Discussion and review –
Feedback from the breakout rooms



CAL Current research project - You are invited to participate

FINDING COMFORT WITHIN DISCOMFORT

In these challenging times we have been adjusting to many changes in the ways we work, learn, creatively express ourselves, and connect with others. The *Centre for Arts and Learning* would like to hear about the ways in which you have adjusted your practice and lifestyles, or added new creative outlets that are comforting and supportive of wellbeing.

**How have you creatively found
'comfort within discomfort'?**

To participate in this project please send

1) films of 30-60 seconds, with a link to Vimeo or Youtube, or 2) 150 words with an image (jpeg) to marcus.aitken@gold.ac.uk

Miranda Matthews & Francis Gilbert 2020



References

Biesta, G. (2013). *The Beautiful Risk of Education*. Boulder: Paradigm Publishers.

Clough, P. T. and O'Malley, J. (2007). *The affective turn theorising the social*, Durham: Duke University Press

Deleuze, G., Guattari, F., & Massumi, B. (2013). *A thousand plateaus: Capitalism and schizophrenia*. London: Bloomsbury Academic.

Mihelj, S., Leguina, A., Downey, J. (2019). Culture is digital: Cultural participation, diversity and the digital divide. *New Media and Society* 21 (7): 1465 – 1485.