'Who They Are' or 'What and How They Know'

An Investigation by a Fine Art Lecturer into the Basis of her Own Legitimacy

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Declaration

This work has not been previously submitted in whole, or in part, for the rewards of a degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of others has been attributed, and has been cited and referenced.

Ilhaam Behardien

February 2014

I am dedicating this to the memory and legacy of Nelson Mandela who was laid to rest during the final moments of writing this thesis. Hambe Kahle Tata Madiba.

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Abstract

I am a South African Fine Art lecturer and head of a Fine Art programme at a private higher education provider. I present this study of an investigation into my own basis of legitimacy; in other words the kind of knower I value and privilege. This study is motivated by the my ethical responsibility as a Fine Art lecturer to identify the particular way of knowing that informs each student's art practice (irrespective of their cultural standing) in order that I can design teaching strategies that will equip each individual with the required knowledge that may enable him/her to succeed in the field of production.

Due to the field of Fine Art being a knowledge structure that consists of a plurality of specialised voices that speak alongside one another, there is tension between the legitimation of the students' art practice according to 'who they are' and the lecturer's legitimation of the students' art practice according to 'what and how they know'. The developing artists experience major pulls and tensions between their own voice, the discursive practice of the Artworld, and the voices of their lecturers, which are highlighted during group critiques.

I focus my study on an encounter known as the interdepartmental group critique, where the participation of lecturers and students from the school's other Art and Design programmes illuminate my legitimacy as it comes up against theirs. I examine how students wrestle and engage and are being engaged by myself and other lecturers in different ways in the establishment of their own identity and gaze and whether this engagement is enabling certain knowers to develop a more powerful artistic identity or gaze for achievement in the field than others. These discourses are coded using the organising principles of Legitimation Code Theory. This theory provides the theoretical language that enables me to articulate the tensions that will be used to highlight the kind of knower that I privilege.

I identify the movement of the discourse from the beginning to the end of the encounter with each student, exposing a disparity in the development of their artistic gaze and identity, thereby illuminating the inconsistency of my basis of legitimacy. The story that unfolds is that while two students' basis of insight at the beginning and the end of the encounter remains relatively the same, one student's basis of insight undergoes an 'extreme makeover', showing that the development of the students' artistic identities and gazes for achievement is in some cases hindered and in other cases promoted. Hence this study reveals that my basis of legitimacy does vary amongst students.

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1.   Introduction

1.1   The Need for Transformation of Higher Education for Fine Art in South Africa

The previous denial of access to art education for the majority of South Africans has left most schools with no appropriately trained teachers and facilities to enable the provision of quality visual arts education at either a primary or high school level (Department of Arts and Culture (DAC), 2010, p.16). The implementation of a concerted strategy to widen access to participation and appreciation of the visual arts both in secondary school and on a tertiary level remains unrealised (DAC, p.16). Within visual arts programmes at a tertiary level, just over 40% of the total enrolment of students is black and of those enrolled fewer than 40% achieve their qualifications (DAC, p.16). Whilst institutions no doubt inherit the demographic imbalance from the previous secondary schooling system, there are various other factors that contribute to Fine Art being so unrepresentative. Most art schools are located in historically advantaged urban institutions and command high fees, obstructing those who experience economic hardship and a different kind of 'cultural capital' (Bourdieu, 1993, p. 43) from gaining access. Entry into and success within Fine Art programmes is determined by particular prospective or current students demonstrating that their art practices are being valued according to the select identities and knowledge that the Fine Art field finds acceptable; a process which Maton terms the 'basis of legitimation':

> Within each field, actors cooperate and struggle to maximize their relational positions in its hierarchies by striving both to attain more of that which defines achievement and to shape what is defined as achievement to match their own practices (Maton, 2014, p. 17).

The State has appointed the Council for Higher Education (CHE) and the Higher Education Quality Committee (HEQC) to achieve equity and social redress, where greater access and opportunities are provided for black, and especially African and Coloured South Africans, women and other socially disadvantaged groups (Cloete & Muller, 1998, p.13; CHE policy report, 2000, p. 25). The White Paper (Department of Education, 1997) on the transformation of higher education makes the challenges of transformation, reconstruction and development explicit:

> The transformation of higher education is part of the broader process of South Africa's political, social and economic transition, which includes political democratisation, economic reconstruction and development, and redistributive social policies aimed at equity. This national agenda is being pursued within a distinctive set of pressures and demands characteristic of the late twentieth century, often typified as globalization.

South African higher art education needs to respond to the dual-call of simultaneously having to operate in a postcolonial context by readdressing the imbalances of a previously undemocratic country, as well as operating in a globalizing context by successfully competing in an economically driven global market (Luckett, 2010, p. 7).

My curriculum and pedagogy become sites of contestation about what is valued as tension is set up between the need for 'equity' and its subsequent democratization of knowledge, with the need for 'growth' and its subsequent specialisation of knowledge. My curricular and pedagogical tension is not only located within this country's political landscape and its capitalist climate, but also within a global context, as there is a wider set of debates, norms and values that make up the Artworld and the global academy of Fine Art. The relationship between South Africa's political landscape and the Artworld produces a uniquely South African 'artmosphere' with issues at play that have raised my interest in legitimacy.

1.2   The Nature of Contestation in the Artworld

The purpose of this context-setting is to identify the acts, processes and ideologies within the field that become acceptable or not, according to the values and norms of current academic Fine Art practice within and beyond its institutional walls, that continuously influence my legitimacy. This sets the stage for my research problem which is concerned with the iniquitous situation whereby some of my students are able to maximize their position due to the hierarchy imbedded within my curriculum and pedagogy and others who are not. In other words, students who are in possession of a particular kind of disposition and cultural capital are privileged over those who are not, meaning that there are underlying principles that inform the legitimation of their work. Researching the basis on which I legitimate my students' work, which I refer to as my basis of legitimacy will clarify why I use certain criteria to measure 'high quality' in order to understand my basis for claiming knowledge.

Three factors that describe Fine Art practice and which make 'knowledge' less explicit and 'knowing' more explicit are: 1) a preoccupation with 'the new', 2) the self-actualising tendencies of the students and 3) the availability of more than one trajectory. The potential for the legitimation of knowledge within Fine Art programmes depends on its relation to the social and cultural context of the Artworld, a field where artists, curators, collectors, agents and critics mingle and engage in the theory, production, cultural mediation, criticism and sale of artwork. The challenge of transforming the field requires understanding the nature of contestation in the Artworld. It will become evident

that there are issues in the wider context of the field of art that set the stage for the tensions, the pushes and pulls that my students experience, hence raising my question about legitimation.

Bourdieu emphasises the social relation between knowledge and subjects, which he theorises as 'practice', and illustrates in the following equation: [(habitus) (capital)] + field = practice (Maton, 2014, p. 135). When professional Fine Artists conduct their practice, they "articulate their personal 'inner' with the social 'outer' via a cultural authority (Maton, p. 105). Academic Fine Art practice is therefore an articulation of 'who they are' as people with 'what and how they should know' as Fine Art students, according to the legitimacy of the Artworld.

Phillip argues that Duchamp invented 'conceptual art' as "he severed forever the traditional link between art and merit" (2008, p. 5) and has since produced a need to create work that tests our willingness to engage with them as works of art. His gesture of placing a mere urinal in the "white cube" (O'Doherty, 1999) and elevating it to the status of an artwork by its relation to the gallery context illustrates a consciousness that was required to develop a new genre of "epistemic seeing" (Eisner, 2007, p. 57) and which I posit has significantly contributed towards the contested atmosphere of the Artworld.

Since Duchamp, two very significant and interrelated epistemological issues have emerged in Artworld discourse: the degree of context-dependency of works of art and the basis of legitimate insight of an artwork not based on merit. The certainty of a modernist-informed *history of art* that makes knowledge claims in particular ways no longer informs academic Fine Art practice. Instead discourse tends to deal with an uncertain visual reality that is socially constructed and subject to change according to time and place, through an interest in diverse visual media, known as *visual culture* (Cherry, 2004, p. 479). Where artists' achievements can be obtained by practicing art according to their relation to the Artworld and its visual culture rather than their relation to the subject (area of study) the bases of insight are less clear, but are still based on something which is serving knowledge progression somewhere and therefore should be interrogated (Maton, 2014, p. 91).

Fine Art academies are permeated with a distinct *Avant-garde* flavour of dialectic pedagogies, where debates volley back and forth in an attempt to challenge the status quo. Figure 1: 1 (p. 12) illustrates how art education is said to be a destabilizing process, where an individual voice emerges within a collective agency (Sullivan, 2005, p. 189). This collective agency waits in the wings for an opportunity to enter by challenging the existing group's assumptions, subverting its hierarchical values and redefining its boundaries, making relations within its knowledge practices dynamic,

context-dependent and anti-canonical in approach as illustrated in figure 1: 2 (Maton, 2014,p. 28). Figure 1: 3 shows how this phenomenon is typical of cultural studies, where the field takes on the characteristics of a queue: when one group enters, another group appears to take its place outside the door demanding entry (Maton, p. 36). There is a centripetal feature of this type of theoretical landscape:

> Rupture and renewal (Hall 1971), illustrated by enthusiasm for 'post' – theories; 'interventions' on behalf of silenced voices that declare new beginnings; and a rapid turnover of substantive issues, reflecting a preoccupation with the contemporary and new (Pickering 1997). Cultural studies is thus typically described as developing through radical disjunctures, and progress is measured by the addition of new voices or 'theories of the break' (Maton, 2014, p. 28).

Art schools appear to mimic the Artworld's anti-canonical stance by practicing critiques that provide an atmosphere of contestation, where the developing artists get to taste the purpose of contemporary art and experience the relationship their academic Fine Art practice has with the Artworld. Here the voices of developing artists, lecturers and the Artworld wrestle to legitimate art practice according to their different bases of insight. Students tend to want to engage with the certainty of their individual dispositions, while lecturers tend to engage in a process of depersonalisation, trying to objectify and preserve the knowledge of the field and uphold their own positions as Fine Art gurus.

Within the Fine Art field contestation exists between the academic and vocational trajectories. Postmodernism's departure from modernism's practice of exclusivity paradoxically adopts its approach of division between Fine Art and vocational art. Implicit in the term 'Fine Art' is the modernist notion of hierarchy; that there is a division between what is considered 'Fine Art' which involves 'art practice as research'(esoteric, intelligent and specialist) and 'not so Fine Art' which involves 'art practice as communication design' (common, accessible and everyday). Referred to as commercial or vocational art, its aim is to reach a wider audience and tends to rely on an interdisciplinary cross-pollination of knowledge, thereby diversifying the visual artist in the industry and offering more viable vocational opportunities. Given South Africa's relatively new participation in the economically driven global market, the inclusion of vocational curricula within diploma programmes is a CHE requirement (Department of Higher Education and Training, 2013, p. 2).

1.3   The Call for Critical Self-Reflection

By studying a group critique, I will scrutinize and interrogate my engagement with students for the purpose of realising my own basis of legitimacy. The rationale for this study is to engage in a reflexive process prompted by the work of Gayatri Chakravorty Spivak (1999). In 2011, in fulfillment of the coursework for my Masters, I chose to do a course called Intercultural Communication. Here I had exposure to the discourse of post-colonialism, which "becomes an epistemological tool that raises questions of the authenticity and authority of those who speak on issues, of whose interests are served by the ways we think about things" (Steyn, 2010, p. 3). I was particularly influenced by the revolutionary Spivak, whose theory gave me insight into the naturalized hegemonic discourse that pervades my knowledge practice and which I intend to use as my critical analytical lens when developing my future curricula and pedagogy.

Spivak argues against the privileging of western cultural knowledge in humanities education, and is in fact critiquing the legitimation of a particular kind of knower. She provides a reflexive model and developmental approach that departs from the mere talking about it towards actually doing something about it. Spivak's writing about the five steps that comprise a heightened self awareness are culled by Kapoor, who refers to the process as 'hyper-self-reflexivity'. The proposed reflexivity consists of: 1) 'intimately inhabiting' and 'negotiating' discourse; 2) acknowledging complicity; 3) 'unlearning one's privilege as loss'; 4) learning to learn from below; 5) working 'without guarantees' (Kapoor, 2004, pp. 640 – 644). Spivak advocates the application of her model of reflexivity to our education, so that a democratic knower can become legitimated. In other words, she legitimates another kind of knower, but one that is inclusive of all knowers and does not privilege a particular kind. Provided the application of her model is approached seriously, it can assist Eurocentric educators to facilitate ethical encounters with those who are not members of the dominant discourse (Kapoor, p. 640).

Through her work I became aware that as a curriculum designer and lecturer, I was privileging a certain kind of knowledge and promoting achievement of one identity at the expense of another and I made an effort to reform my intended curriculum. Being aware that there is a disjuncture between what is intended as the purpose of Fine Art studio practice curricula and what is actually enacted during Fine Art studio practice has prompted me to continue the research (Belluigi, 2007, p. 1). I am now interested in examining an encounter from my enacted curriculum in a more systematic way in order to reveal my basis of legitimacy. So while Spivak's work offers me a set of critical questions about what kind of knower I privilege in my curriculum and pedagogy, I still needed a set of tools that would help me investigate the basis of my legitimacy.

Ultimately, I want to identify what the students' individual ways of knowing are in order to design teaching strategies that will equip each individual with the required knowledge that may enable them to succeed in the field of production. In order for this to happen, I first needed to find out what is currently happening during these encounters, how I am engaging with the students in different ways, and whether this engagement is enabling certain knowers more than others to develop a more powerful artistic identity or gaze for achievement in the field.

Although there might be some skepticism as to whether I can remain impartial and neutral, as I work 'within the belly of the beast', revolutionary academic Spivak promote the urgency and validity of engaging in persistent self-critique (Kapoor, 2004, p. 640). Spivak appeals for vigilance in our own practice, using it as much as we can rather than making the totally counter-productive gesture of repudiating it (Spivak, 1999a, p. 11 in Kapoor, p. 640). She asks us to acknowledge our own contamination, to do 'homework' before 'fieldwork'. I hope that by doing my homework, I will inspire other practitioners to do theirs. In the context of South Africa, multiple pursuits by Fine Art educators to become ethically responsible through self-study carry the collective potential of being able to transform the field.

1.4   The Art School as the Site of Study

The site of this study is an accredited private higher education provider whose diploma programme is aligned with those issued by universities of technology where the purpose of education aims to provide students with vocational rather than academic identities. Four three-year diploma programmes are offered in the field of visual art: Fine Art, Graphic Design, Jewellery Design and Photography. Currently, 102 students are registered at the school; 67 of them are White, 19 are Coloured, and 16 are Black (1 see footnote). The school has been provisionally accredited by South Africa's Department of Education, through the Council for Higher Education (CHE). Students enter the programmes at Level five on the National Qualifications Framework (NQF) (the first level of the higher education band of the NQF) and exit at NQF Level six.

1South African Blacks or Africans form the majority of the population, but are not culturally or linguistically homogeneous. Major ethnic groups include the Zulu, Xhosa, Basotho (South Sotho), Bapedi (North Sotho), Venda, Tswana, Tsonga, Swazi and Ndebele. South African Whites are descendants of Dutch, German, French Huguenots, English and other European and Lithuanian settlers and are divided into the Afrikaans-speaking, and English-speaking groups. South African Coloureds are those of mixed race who have descended from a variety of ethnic backgrounds including Black, White, Khoi, San, Griqua, Chinese, Malay, Javanese, Indian, Malagasy and Asian and who were brought to South Africa as slaves by the colonial settlers.

The curriculum developers for the programmes offered at the school are each a head of department (HOD) of the four specialisations. There is an additional HOD who runs the theory department, whose curriculum is embedded in each of the four programmes. I currently head the Fine Art department where I am also a curriculum designer and senior lecturer. Given that the education at this kind of institution aims to provide students with vocational rather than academic identities, and the field of Fine Art privileges academic development, my curriculum that forms the backdrop of this study has had to allow students the opportunity to select either the vocational trajectory to enable readiness for the visual arts industry or the academic trajectory to enable readiness for the Artworld (See Appendix 1).

Students are usually aware of the programme's bias against the vocational trajectory and generally tend to avoid it. The few that choose to work vocationally express that they feel caught in the crossfire of an art war that does not belong to them and often defend themselves from the inevitable attack by their lecturers. So the majority of teaching and learning that takes place at this art school is characterised by a clash of purposes and values and the subsequent classic tensions that occur between legitimacy based on 'who the students are' and 'what and how they know' (See Section 4.2). Although these tensions, if made explicit, would be recognised by any art teacher and art student, they are nevertheless rather pervasive and normalized, highlighting the importance of this study.

1.5 The Research Question

My research question is thus:

What kind of Fine Art knower do I privilege?

The following are sub-questions that I shall address:

1   What criteria do I use to measure high quality and for what purpose?

2   What knowledge legitimates my criticism and for what purpose?

1.6 Outline of Study

The above sections have painted a picture of post-apartheid art education, illuminated the contestations within the Artworld and their implications on the transformation of higher art education in South Africa, clarified what motivated me to choose to study myself, explained why self-

study is important, and articulated the research question that will hopefully provide answers that will contribute to finding solutions. In order to answer my research question, the following argument will unfold.

Considering that I am the object of study, in Chapter 2 I will first look at my own legitimacy, i.e. on what basis it is constructed. I will discuss my process of becoming an artist and an art educator and how this has shaped my philosophy of art education.

In Chapter 3 I will discuss Fine Art knowledge and its progression viewed through the theories of Basil Bernstein's and Karl Maton's sociology of education, focusing on Maton's *languages of legitimation*. There will be discussions about the potential of having ethical encounters viewed through the postcolonial theory of Gayatri Spivak, in reference to a study that adds to the notion of knowers being privileged in the South African art context in a particular way.

In Chapter 4 I will open the theoretical framework with the Fine Art research paradigms, present the knowledge structure of Fine Art and unpack the theories that will enable me to study my legitimacy - code theory (Bernstein) and legitimation code theory (Maton), with a particular focus on the gazes. I will zoom in and discuss the inner dimensions of the cultivated gaze in order to illuminate the problem that has prompted this study, highlight the different approaches to the canon of Fine Art that paint two very different pictures of the specialisation and propose different relations between Fine Art's research paradigms and the social plane.

In Chapter 5 I will give an account of the data selection and collection processes and makes legitimation code theory operational. More specifically, I will work within the dimension of Specialisation that "can be introduced via the simple premise that practices and beliefs are about or orientated towards something and by someone" (Maton, 2014, p. 29). I will apply the "concepts for analysing organising principles", known as *specialisation codes* to develop a language of description for analysing my engagement with different third year Fine Art students during an interdepartmental group critique (Maton, p. 18).

In Chapter 6 I will draw open the curtain for the analysis by revealing the backdrop into the study – the curriculum; the window into the study – the critique; and the units of analysis – the students.

In Chapter 7 I will trace from the data, the movements of legitimacy during the discourse and analyse them in terms of whether my legitimacy is in accordance with the ultimate aim of the curriculum, to produce ideal knowers. I will verify whether my engagement is privileging particular students over others by providing them with more powerful knowledge for achievement.

In Chapter 8 I will discuss whether or not I am facilitating ethical encounters with my students. I will also operationalise Spivak's self-reflexive model by applying her steps to the findings. Lastly, with regard to the South African context, I will discuss the implications of ethical encounters on knowledge progression, and posit a method to meet the challenge.

2.   Myself as the Object of Study

The investigation into the basis of my own legitimacy needs to be contextualized by the basis on which *I* am legitimated and more importantly by those factors that contribute towards the basis on which I legitimate my students' work, namely my own process of becoming an artist, art educator and researcher, my own belief system, as well as the nature of achievement in the Artworld.

2.1   The Basis on Which I am Legitimated

I am legitimated by virtue of my qualification as well as by my institutional and artistic practice. I obtained a National Higher Diploma Cum Laude in Fine Art from the University of Johannesburg in 1994 where I was awarded for academic excellence. I have held a management and senior academic position for thirteen years at an art school where I have designed and documented the recently accredited Fine Art programme. However the basis on which I am institutionally legitimated requires additional credentials of legitimacy, i.e. my engagement with the broader Fine Art community and/or visual art industry through the production and exhibition of my own artwork. I claim this kind of legitimacy as I have had a solo exhibition and regularly participated in group shows, performed flash mobs and supervised the production of large scale public artworks for major clients.

2.2   My Process of Becoming an Artist, Art Educator and Researcher

I was born with a natural ability which I enjoyed expressing with complete spontaneity and joy from the age of four to six years old. Not only was I able to achieve remarkable resemblance, but I could draw life-like images from memory. As I matured, my ability to draw from life strengthened, whilst my ability to draw from my memory and imagination weakened. I attribute this to a loss of trust in my ability to create which I believe is due to experience, family dynamics and the misconception of what constitutes creativity by my school teachers. Although I did not realise this at the time, I did know that I was disillusioned with school art and did not select it as a high school subject. However, I still chose to pursue studies in Fine Art because I recognised my creative need. I received training

in the formal principles, techniques and methods of art practice as well as enculturation in the field through prolonged exposure to the canon.

I continued into postgraduate studies, where I began to produce work that was praised for its practical excellence and critiqued for its lack of content. My affluent upbringing during the heart of apartheid had its benefits and deficits. Ashamedly life was easy and so circumstances never forced me to find my own voice. Two weeks after I expressed to my lecturer that "I think I need something bad to happen to me!, I was involved in a horrific car accident that quickly put to rest my conceptual dilemma.

During a three-year recovery period of multiple spinal operations, I was introduced to the artwork of Frida Kahlo, a deceased Latin American artist whose work had recently been legitimated into the canon. Like me, young Kahlo was the victim of a life-changing accident, where she sustained injuries after the tram in which she was travelling derailed. Her eccentric work, which reflected her preoccupation with relentless physical and emotional pain, spoke to me in a language I yearned to speak. Having 'met' her inspired me to conduct my art practice by connecting with my own world which strengthened my sense of self ('who I am') and to develop it into the right kind of artwork, which strengthened my relation to the field of practice ('what and how I know'). With lace, gauze, bitumen and blood, I underwent a process that was both intimate and cathartic and produced strange and painfully raw little artworks that flew off 'white cube' walls and into private collections. My dormant natural ability became active again.

My knowledge regarding this process of becoming an artist remained tacit until exposure to creativity theory made it explicit. I believe this process of unlearning and learning motivated me to want to teach others what I had learnt. Furthermore, it has contributed towards the basis of my legitimacy as an artist, a curriculum designer, a pedagogue and an assessor of knowledge in the following ways:

- I practice my own art with the attitude that I am an ideal knower.

- My selection of students into the programme is based on them demonstrating that they have a creative need and therefore a readiness to learn.

- The aim of my programme, my curriculum and my strategies of teaching are based on this developmental process of learning in order for students to acquire powerful knowledge and become the ideal knower.

Furthermore, I draw from my own training in methods and procedures of drawing and painting, from my self-induced enculturation through the exposure, scrutiny and interrogation of the contemporary canon, with its diversification of postmodern methodologies. I acknowledge that a degree of legitimacy is also determined by indefinable elements such as tacit knowledge, intuition and discretion. I am conducting this study to find out what basis of legitimacy underlies this definable and indefinable knowledge.

2.3   My Belief System

A combination of theoretical inquiry and experience shape my belief that there is a particular process of becoming an artist through training, which naturally informs my approach as a Fine Art lecturer. Maton conceptualizes natural ability as a way of knowing by those who are predisposed to acts of genius, which he refers to as having the 'born gaze' (2014, p. 95) (See Section 4.4). This section uses the research that has already been conducted regarding children, education and creativity in order to present an elaboration of Maton's concept of natural ability.

In this section I refer to three additional kinds of natural ability (which are later referred to as gazes):

- *Universal natural ability*, where all people are simply born with a natural ability to create, which generally fades away as illustrated in Figure 1: circle 1.

- *re-born natural ability*, where the universal natural ability can be reawakened through the process of training and cultivation as illustrated in Figure 1: circle 7.

- *pre-born natural ability*, the natural ability that Maton refers to as the 'born gaze' and which is not available to everyone as illustrated in Figure 1: circle 7.

In contrast to Maton who explains that the possession of natural ability is something that only a few possess, something you either have or you don't, Bohm emphasises that everyone has a natural ability to create but that most people lose it in the process of education (Halim, 2009, p. 2) through exposure to atmospheres of criticism, judgment and evaluation (Amabile, 1979; Krippner, 1967 in Halim, p. 8). Cripplers of creativity are school related factors such as "testing and grading, labelling and tracking, textbook and worksheet learning" (Halim, p. 8) and "home-related factors such as emotional dysfunction, poverty, fast track lifestyles and rigid ideologies" (Halim, p. 8) as illustrated in Figure 1: circle 2. The lack of enrollment and representation within South African higher education Art and Design institutions points to this phenomenon as the country no doubt sustained a

substantive loss of prospective art students, artists and art educators of colour through the hateful interactions of apartheid: a legacy that perpetuates today and which is one of the motivators of this study.

Figure 1: 3 shows that irrespective of my students' diverse histories, they all share an aspiration of becoming the ideal knower and they each enter the programme with an ability to know because of 'who they are' as illustrated in Figure 1: circle 4, where they are met by a seemingly democratic and one-size-fits-all curriculum as illustrated in Figure 1: circles 5,6,7.Figure 1: circle 8 illustrates how it is the operationalisation of this curriculum during encounters with each student that will illuminate whether I am supporting or hindering particular kinds of students to become ideal knowers, i.e. who I am privileging.

Artworld — re-born, pre-born, cultivated gaze — 8

The Curriculum
FA3 — re-born, pre-born, cultivated, trained gaze — 7
FA2 — cultivated gaze — 6
FA1 — trained gaze — 5

4 — social gaze at least — **Incoming students**
3 — creative need identified — **Prospective students**
2 — through education, socialization, hardship, trauma — **Many knowers are lost**
1 — universal born gaze — **All knowers**

FA3
•Trajectory 1: APAR
re-born gaze, pre-born gaze
•Trajectory 2: APAC
trained gaze

Figure 1.   The process of becoming an artist

In the above illustration, it can be seen that the universal natural ability produces the potential of ideal knowing, which becomes lost through experience and rediscovered through training and enculturation. The non-universal natural ability produces ultimate knowing. So ultimate knowing is beyond my control: it cannot be taught. This way of knowing is what Maton says that you either have or you don't have.

3.   Literature Review

There is a plethora of literature on the individual fields of contemporary art theory, art criticism, visual culture and critical pedagogy, and the integration of these fields to form the discourse of critical Fine Art pedagogy, where art educators such as John Cary and James Elkins extensively interrogate all aspects of art education. Postcolonial literature on art education is fast developing momentum and becoming a thriving and integral area of research within the field of critical Fine Art pedagogy, thanks to prolific postcolonial art theorist Rasheed Araeen, who with his scholarly periodical the 'Third Text', is committed to conscientising the Artworld of "the failure of 'mainstream' art criticism and aesthetics to conceptualise art beyond the boundaries of Eurocentric aesthetic theories and their hierarchical value systems" (Fisher, 2004, p. 3). This must not be confused with postcolonial conversations about art education within our local higher education context, as this remains unchartered territory. This study is framed by social realism, and located within the field of critical Fine Art pedagogy, drawing from the abundant writing on postcolonial education and art education, the expanding literature on higher education in South Africa and the scarce work on art education. This study offers an important contribution to a relatively new discussion about the field of postcolonial Fine Art pedagogy within the context of higher education in South Africa.

This study, or rather its context, occupies Bourdieu's phenomenological landscape of legitimacy in art, where curious rules and regulations are given structure and meaning. In *Rules of Art: Genesis and Structure of the Literary Field* (1992), he sets the stage for the production of the value of a work of art which he refers to as *illusio* – the struggles amongst agents against each other to own the definition of legitimate cultural production and how this contributes to a powerful belief in the game, the reproduction of a particular adherence to it, and the value of its stakes, all of which also form the product (Bourdieu, p. 227). Bourdieu proposes that a work of art does not exist as a symbolic object of value unless it is recognised by those with an "aesthetic disposition" that may see it as such (p. 227). Considering that every participant within an atmosphere of legitimation possesses a different habitus, they will not see the same artwork in the same way as they struggle for the upper aesthetic disposition, bringing forth different value judgments (Bourdieu, p. 299) and fierce contestation of the *illusio*.

The impulse for this study came from a post-structuralist challenge but in order to explore the kind of student my legitimacy favours, I chose a theoretical approach which is rooted in Social Realism. This study is theoretically situated adjacent to Maton's study, *Languages of Legitimation, The curious case of British Cultural Studies* (2014, p. 23), where he uses Legitimation Code Theory to

investigate the legitimation of knowers in cultural studies. Considering that the theoretical basis of Fine Art is Visual Culture, which constitutes Cultural Studies, I apply Maton's detailed discussions on knowledge and knower structures in Cultural Studies to those within Fine Art. My discussion is embroidered with the postcolonial concepts of Spivak who presents her own argument in *Can the Subaltern Speak* (1994) as to how this may happen. This study is methodologically situated within Legitimation Code Theory (LCT) (See Section 4.4). I represent the work of Bolton (2005) whose study adds to the notion of particular developing artists being privileged in this country in particular ways. Apart from the obvious challenges of self-study, this project endeavours to apply LCT to the specialisation of Fine Art for the first time.

Maton's *Languages of Legitimation: the curious case of British cultural studies* (2014) speaks to Fine Art practice and visual culture in terms of the knowledge progression being in the knower. This research project will utilise this inquiry as a mirror with which to scrutinize the *specialisation codes* of legitimation within an encounter with students. He claims that actors are in fact making a legitimacy claim for what they are doing when they are engaged in practices and that the organising principles that are embodied by their actions make practices *languages of legitimation* (p.24). Maton's investigation of cultural studies traces the history of this field which 'emerged and developed within quite low status institutions associated with the teaching of marginalized social groups' (p.25). Here he focuses on the dimension of *Specialisation* to analyse the legitimation codes of cultural studies (p. 29).

Maton's work illuminates the curious contradictions that are associated with the cultural studies field that he argues is everywhere and nowhere simultaneously – on the one hand it is cutting edge, radical and progressive, and on the other it is fragmented, insular and politically disengaged (p.24). Post 1970, the united aim of these initiatives was to legitimate discourse and 'give voice to' the experiences of actors whose voices could not be articulated by official knowledge (Maton, 2014, p.28). This legitimation strategy is characterised by learning that becomes student-centered, evaluation that is participatory, curricula structures that are weakly framed, and student collaboration that is promoted (Maton, p.28). Moreover, the experiences and identities of these actors who celebrate difference and who exhibit relatively strong social relations are valorised and the construction of meaning in their work is 'from below' (Maton, p.29), and so 'truth' is defined by their knowing or 'voice'.

However, Maton illuminates an intrinsic dynamic of this code, where "once its proponents have succeeded in carving out an institutional or intellectual position within higher education, they are likely to become prone to the same legitimating strategy" as "it is difficult to deny new voices what

one has described as denied to one's own"…"enabling a procession of the excluded" (2014, p.38). Over time, "as each new voice is brought into the academic choir" with privileged knowledge inaccessible to other knowers, the category of the new privileged knower becomes even smaller and more strongly bound. Each knower-group has its own representative and so the range of knowers within the field proliferates as well as fragments (Maton, 2014, p.38). Furthermore, Maton posits that where the articulation of knowers' specialised voices count as knowledge, "then it is not *what* has been said before that matters, it is *who* has said it (p.39).

Maton argues that since the 'rise of the social knower code', cultural studies invariably become a site of *knower war*s where "cultural revolution" (2014, p. 39) tends to weaken the epistemic relations underlying the field. Maton emphasises that languages about legitimation are necessary to help avoid these characterizations and enable the possibility of the ideal curriculum – those that lead to cumulative knowledge-building which leads to powerful knowledge (p. 41). Although studies in legitimation can enable the ideal curriculum and its enactment, my study will discuss the implications of this ideal in the South African multicultural context. I will discuss whether the recovery of Fine Art knowledge will in fact enable an ideal curriculum, given that a particular knower is privileged and that there is a call for suppressed epistemologies to be recovered. My study will also discuss whether the notion of the ideal curriculum is in fact ethical in the South African context.

The above discussion will be supported by the literature of Gayatri Chakravorty Spivak who emphasises that our discourse is shaped by our socioeconomic, gendered, cultural, geographic, historical, institutional positioning which demands critical reflection for the sake of developing intercultural awareness (Kapoor, 2004, pp. 640 - 644). Spivak asserts a kind of multiculturalism in order to place a platform against the white majority racist argument that humanities education is devoted to a study of whatever western culture is (2007, p. 10). She argues that this one-sided knowledge is framed according to external and therefore internal institutional demands and pressures, which she calls, the 'teaching machine' (Kapoor, 2004, p. 632). An external factor would be the availability of research funds for the humanities as opposed to the sciences, and an internal factor would be to 'publish or perish' for research funding and grants (Kapoor, 2004, p. 632). So while Maton and Spivak both acknowledge that the hierarchy is in the knower, their arguments for an ideal curriculum are substantively different. Maton asserts that the knower code should be less valued and knowledge revived in order for the achievement of powerful knowledge. Alternatively, Spivak confronts the 'teaching machine' on privileging a particular kind of knower and positioning the hierarchy within the western knower.

A study that adds to the notion of knowers being privileged in the South African art context in a particular way is a quantitative study by Bolton who investigates the link between specific pedagogic features, achievement in art for secondary school learners and particular social positions (Bolton, 2005, p. i). Bolton's study, which uses Code Theory, found that specific pedagogic features are in fact associated with high levels of achievement in art and that these are different for learners in different social positions (p.251): The study defines achievement in art, and surveys patterns in the achievements of 752 individuals in four consecutive final-year cohorts of learners with a range of demographic characteristics (Bolton, 2008, p. 2). The study revealed some, although statistically insignificant, differences in the mean grades of male and female learners and learners from different ethnic groups, but significant differences in the mean grades of learners from different social class groups. Furthermore, it was found that learners from high social class groups achieve at the highest levels, and achievement decreases progressively with a decrease in social class (Bolton, 2008, p. 2). In other words, the particular kind of South African secondary art student that is legitimate is the one who, having had social exposure to the games of high culture, is equipped with the relevant "cultural capital" (Bourdieu, 1986, p. 47) and who therefore has a "'feel' for the game" (Bourdieu, 1998, p. 25). Given this country's history, the rules of legitimacy within secondary school operate amongst knowers whose social status continues to be largely determined by race.

4.   Theoretical Framework

4.1   Fine Art Research Paradigms

Discourse within the teaching of Fine Art is multi-paradigmatic and it is useful to refer to different paradigms of thought, action and discourse that help shape an understanding of the kind of western systems that constitute three ways of thinking about Fine Art, how one understands its knowledge production and its purpose (Habermas, 1971 in Pearse, 1983, pp. 159-161).

The *empirical analytic paradigm* defines art as a system of *production*, a cause and effect intervention into a stockpile of malleable elements, a commodity oriented process "that has its basic intent a cognitive interest in the control of objects in the world" (Pearse, 1983, p. 159).

The *interpretive-hermeneutic paradigm* defines art as a system of *communication*, the expression of situated knowledge about a person's relationship with his or her social world.

The *critical-theoretical paradigm* defines art as a system of *reflection*, a relativist and liberatory activity rendering invisible assumptions, values and norms newly visible in order to transform unjust social relations and empower marginalized individuals and communities within the practitioner's social world.

I will use the theoretical framework for research within Fine Art education as an umbrella concept which will enable me to weave the different parts of the theory together. Although knowledge practices would be understood differently depending on the paradigm, none of these paradigms is explicit about the nature of knowledge. Thus in order to find out what kind of Fine Art knower I privilege, I need to make my knowledge practice visible by using Bernstein's Pedagogic Device (PD) and Legitimation Code Theory. With respect to LCT, I will be drawing mainly on the four gazes.

4.2   The Knowledge Structure of Fine Art

Although there is an extensive theoretical chain of key ideas that demonstrates how knowledge is organised, the two concepts I refer to now do not form part of my research framework, but are used for the purpose of contextualisation. The first concept is the *pedagogic device* which shows how

knowledge is relayed across different fields and the second concept is the *knowledge structures* which show what knowledge is being relayed.

The *pedagogic device*, a model from Bernstein, provides intrinsic grammar of pedagogical discourse within three interrelated fields and their rules that regulate activities and enable the construction of the sociological nature of pedagogic knowledge (Bernstein 2000, p. 188 cited in Maton, 2014, p. 49):

- Field of production: sites where 'new' knowledge is constructed, modified and positioned

- Field of recontextualisation: sites where knowledges from the field of production are selected, appropriated and transformed to become pedagogic discourse available to be taught and learned within the field of reproduction

- Field of reproduction: sites where pedagogic practice occurs (Bernstein 1990, p. 206 in Maton, 2014, p. 47)

He argued that the appropriators of the device hold the authority to become consciousness-regulators (Bernstein, 2000, p. 38) and he issued the device to make transparent how knowledge distribution is designed by societal structures in order for some knowledge to be powerful and other not (Maton, 2008, p. 4). An example of this is the legacy left by the first ever Fine Art academy established in Italy in 1563, instructing students to believe that Fine Art produced according to European values is the right kind of art (Cerkez & Tacol, date not provided, p. 5).

It is not possible to make clear cut distinctions within Fine Art about the order of the fields in which knowledge production takes place. Knowledge does not percolate through a hierarchical knowledge producing sieve but rather, as Maton suggests, multiplies into fragmented and conflicting frameworks of personal culture and rival sub-cultures that loosen the boundaries of certainty in the pedagogic field (2006, p. 5). Hence, appropriators of the device can be found in any one of the three fields within the pedagogic device. While the major scope of this study is located within the field where assessment takes place, I will apply tools provided by LCT to uncover the organising principles within all of the three fields where activities are regulated by the rules of the 'intrinsic grammar' (Bernstein 2000, p. 188 cited in Maton, 2014, p. 49):

In terms of this study:

- The field of production – where the creation of new knowledge is subsumed into the Artworld canon as illustrated in Figure 2: 2.

- The field of recontextualisation – where Fine Art teachers select particular new knowledge and transform it into curriculum knowledge as illustrated in Figure 2: 3.

- The field of reproduction – where Fine Art teachers teach and their students learn through their engagement with assessment activities within Fine Art studio practice as illustrated in Figure 2: 4.

Bernstein distinguishes between horizontal discourse which is everyday knowledge and vertical discourse which is specialised knowledge (1999, p. 159) which he further anatomizes as hierarchical knowledge structures and horizontal knowledge structures (p.160). Hierarchical knowledge structures occur when the specialised symbolic structures of explicit knowledge and visibly strong vertical discourse are linked to other procedures hierarchically and form "an ongoing process in extended time" (Bernstein, p.161). The field of physics is an example of a hierarchical knowledge structure because the acquirers do not have a problem of knowing whether they are speaking or writing the language of physics and they visibly announce what it is, making the grammar (Bernstein, p.164) or the relations to their referents strong (Bernstein, p.94).
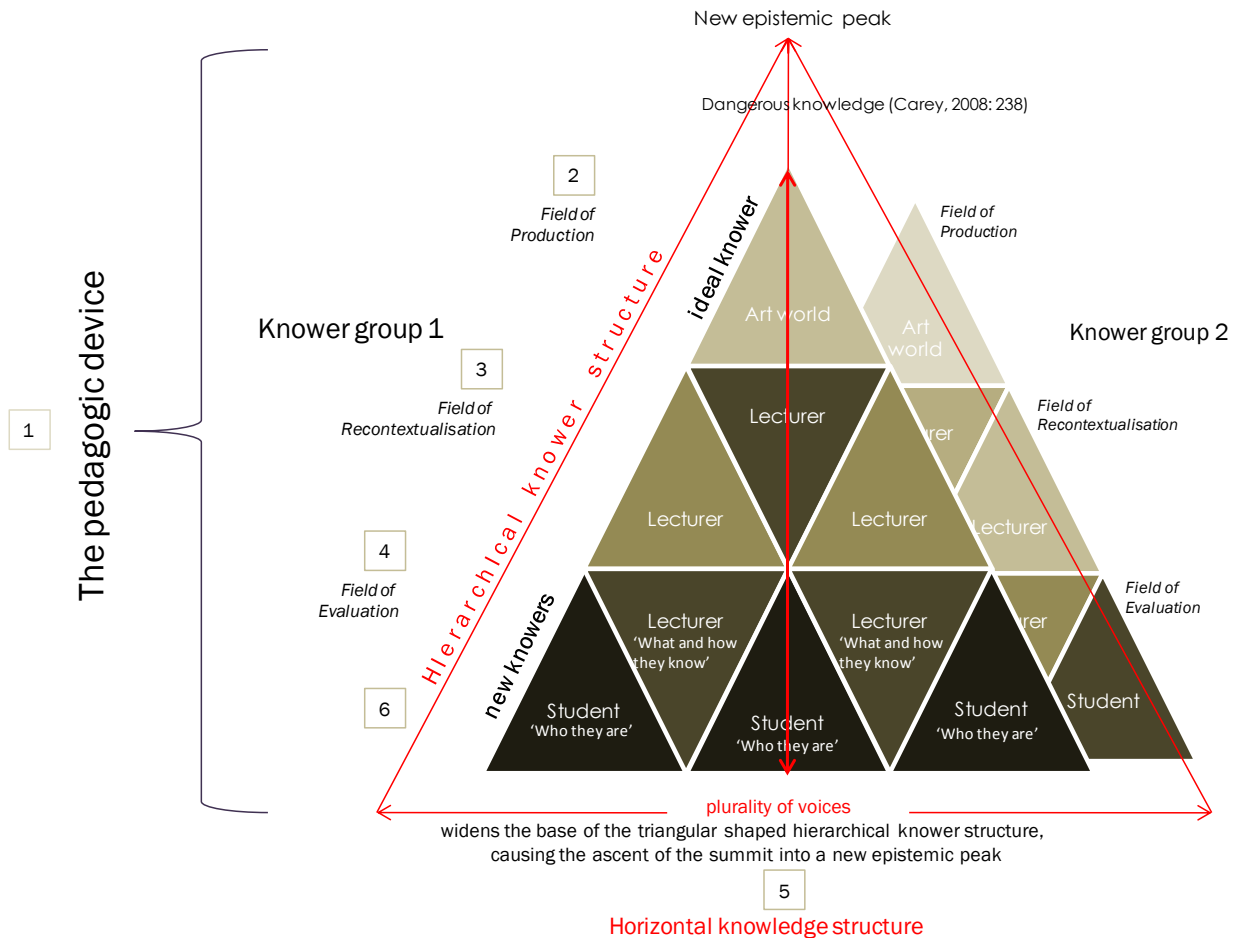
Figure 2.   Fine Art's knowledge structure and its social relation to the Artworld (adapted from Maton's figure of the 'Impact of social gazes on a hierarchical knower structure, 2014, p. 102).

Horizontal knowledge structures occur when "the segmental organization of the 'knowledges' leads to segmentally structured acquisitions" (Maton, 2014, p.94) of contexts which are implicit (p.162) and exhibit weak vertical discourse (p.164). Figure 2: 5 illustrates how the plurality of authorities and specialisation voices establish segmented languages and a multiplicity of evaluation rules, hence contestation. This is the type of knowledge structure wherein debate is provoked and entertained through critique. Considering that the practice of group critiques within the Fine Art academy epitomizes this dilemma, it also offers a platform via which the basis of legitimacy can be established and therefore forms the basis of a rationale for the design of my study.

Building on Bernstein's knowledge structures, Maton proposes that social fields of practice comprise a knowledge structure and a knower structure (2014, p. 66) and the issue is not whether

there is a hierarchy or not but where the hierarchy lies – in the knowledge or in the knower (p.71). Every knowledge claim has both an epistemic relation, where the struggle for status and identity is based on 'what is known about and why', and a social relation, while what they struggle over is based on 'who they are' as illustrated in Figure 3: 1, 2. (Maton, p.73). The question is 'which is dominant?' When the epistemic relation is dominant, then the knowledge claim has a knowledge code as illustrated in Figure 3: 3 and when the social relation is dominant then the knowledge claim has a knower code as illustrated in Figure 3: 4 (Maton, p.76). The knower codes are constituted by different underlying principles, the subjective relation as illustrated in Figure 3: 5 (Maton,p.175) and the interactional relation which produce the gazes as illustrated in Figure 3: 6 (p.185). I will now elaborate on each part of these concepts that make up the theoretical framework.

Figure 3.   A social field of practice (adapted from Maton's figure of the 4-K model of Specialisation, 2014, p. 193).

Maton extends Bernstein's conceptualization of the organization of knowledge to include a 'hierarchical knower structure' which represents arts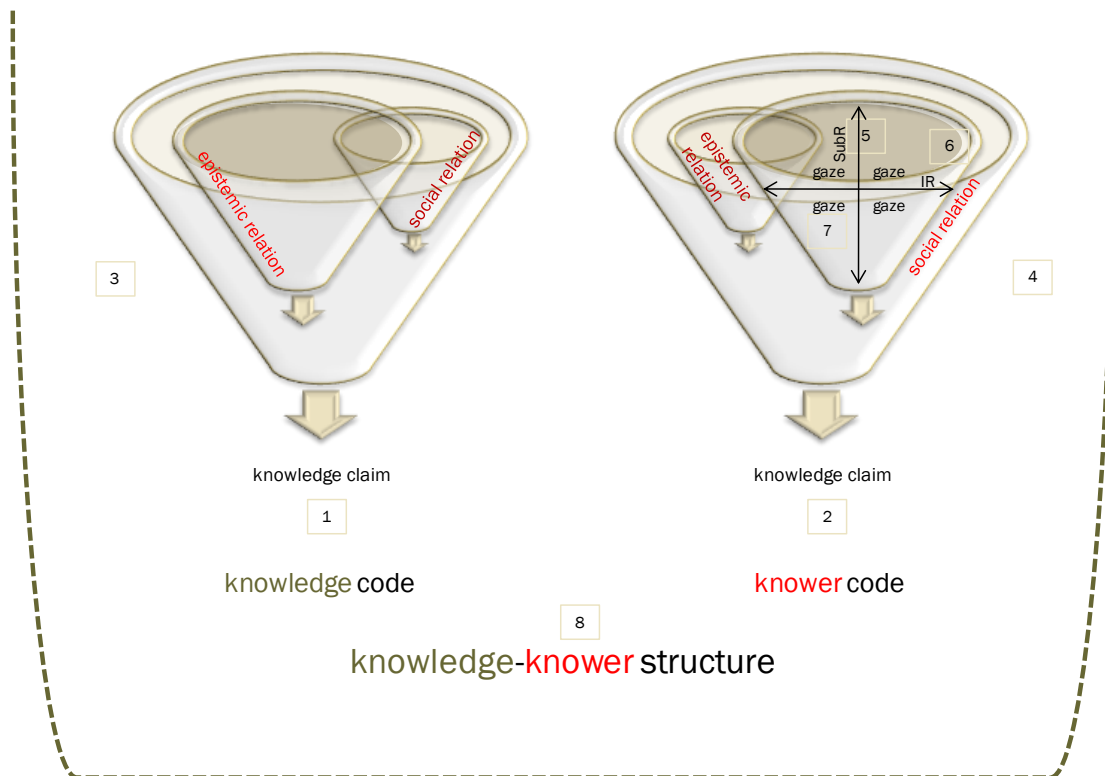 and humanities : "a systematically principled and hierarchical organization of knowers based on the construction of an ideal knower and which develops through the integration of new knowers at lower levels and across an expanding range of different dispositions" (2014, p. 70). He proposes that while 'knowledge codes' are legitimated by the knowledge and procedures that the actors acquire, 'knower codes' are legitimated by the disposition of knowing the actors are either born with, cultivate or acquire (p. 76), possession of which is referred to as having the "gaze"(p. 94). Maton proposes that the basis of specialisation in the arts and humanities is not explicit knowledge as in the sciences, but the disposition of an ideal knower, developed through classical education underpinned by a social trajectory as illustrated in Figure 3: 8 (p.70).

4.3   Legitimation Code Theory

LCT is more accurately described as *sociology of legitimacy* or *sociology of possibility* (Maton, 2014, p. 17). It is a conceptual framework that "enables knowledge practices to be seen, their organising principles to be conceptualized and their effects to be explored" (Maton, p.45). One of the key premises of LCT is that within a field, "actors and discourses are not only positioned in both a structure of knowledge and a structure of knowers but also establish different forms of *relation*s to these structures" (Maton, p.72). Within horizontal knowledge structures, actors' practices represent strategies in struggles, making it critical to ask about the nature of the ground over which these struggles are being fought, as well as what they are struggling over (Maton, p.44). The key to understanding the ground over which actors struggle and what they struggle over is the *Legitimation Device* (Maton, p.45).

Although LCT consists of five dimensions, this study is focused on the dimension of Specialisation which "can be introduced via the simple premise that practices and beliefs are about and orientated towards something and someone" (Maton, p.29). Specialisation presents the idea that the territory in which actors struggle for status and identity is based on 'what is known about and how' and which forms the epistemic dimension to knowledge production (ER); while what they struggle over is based on 'who they are' which forms the social dimension to knowledge (SR) (Maton, p.73). Each may be more or less emphasised (-/+) as the basis of claims to legitimacy (Maton, p.92). Therefore for every knowledge claim there is both an epistemic relation to the knowledge structure as illustrated in Figure 3: 1 and a social relation to the knower structure as illustrated in Figure 3: 2.

To reiterate, a knowledge claim that has a dominant epistemic relation is a knowledge code, and a knowledge claim that has a dominant social relation is a knower code. Figure 3: 9 illustrates how a knowledge code occurs when the relations between the socio-cultural practices and their object or focus are dominant. Figure 3: 10 illustrates how a knower code occurs when the relations between the socio-cultural practices and their subject, author or actor are dominant. Considering that the discipline of Fine Art has a horizontal knowledge structure, there is a greater relation between the socio-cultural practices and the person who practices or makes claims to knowledge, making it knower code dominant. LCT conceptualizes different kinds of knowers who are distinguished from one another by their different types of knowing. They practice strategic stances that proclaim measures of achievement and are conceptualized with *Languages of legitimation*, which in turn are conceptualized by organising principles called *legitimation codes* (Maton, 2014, p.24).

The Legitimation codes of the *Specialisation* dimension of the knowledge structure comprise four modalities that measure 'bases of achievement' and are used to analyse knowledge practices according to whether they emphasise as the 'basis of legitimate insight' the possession of a 'knowledge code' (principles, skills and procedures) as illustrated in Figure 4: 3, a 'knower code' (attitudes, aptitudes and dispositions) as illustrated in Figure 4: 4, an 'elite code (equal knowledge and knower dispositions) as illustrated in Figure 4: 5 and a 'relativist code' (neither) as illustrated in Figure 4: 6 (Maton, 2014, p. 92). LCT recognises that the strength of a horizontal knowledge structure lies in its knower structure – that's where the hierarchy lies. Knowers who are in possession of a particular kind of disposition and cultural capital are privileged over those who aren't. This means that there are underlying principles that inform the legitimation of the developing artists' work which provide organizational rules that determine 'epistemic access' (Morrow, 2009) and success within this trajectory. LCT also extends the possibilities further by proposing an 'elite code' which emphasises the possession of specialist knowledge as well as being the right kind of 'knower' (Maton, p. 92).
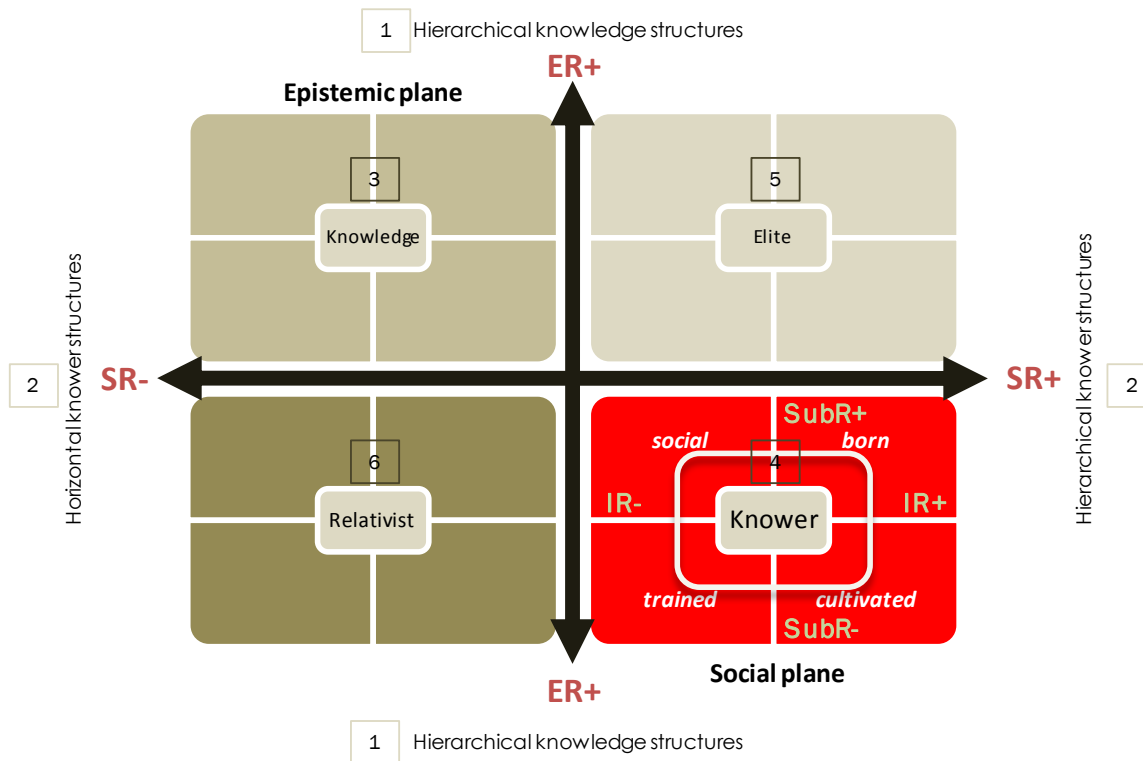
Figure 4.   Knowledge-knower structures and Legitimation codes (adapted from Maton's figure of 'Knowledge-knower structures and specialization codes', 2014, p. 93).

4.4   Gazes and Social Relations

Specialisation codes constitute knowledge-grammars which are epistemic relations and refer to "the strength of classification and framing of objects of study and their specialised knowledges" (Maton, 2014, p. 94) and knower-grammars which are social relations and refer to "the strength of classification and framing of objects of study and their dispositions" (Maton, p. 94). Bernstein argues that within horizontal knowledge structures where there are weak knowledge-grammars, horizontal discourse is acquired through a particular mode of recognition and realisation of what counts as an 'authentic' reality which then becomes embedded in the discourse and active in the experience and practices of the speakers, who are referred to as 'having the gaze' (1999, p. 165). Another way of understanding 'gaze' is having an 'ear' or 'taste' or 'touch' or 'feel' for a particular knowledge practice (Maton, 2014, p. 94). Maton extends Bernstein's concept of the gaze, by arguing that although horizontal knowledge structures are represented by radical critiques of canons and working critically within a canonic tradition, they possess differing capacities for cumulative

knowledge building. To understand their differences, he explores their knower structures and elaborates on the different kinds of gazes that underpin them (p.87).

Four types of knowing underlie fields in terms of their strength of knower-grammar or social relation, whose strengths help shape the conditions for entry, position and trajectory within a field's hierarchies, described as gazes. The social relations between the knowledge claim and the knower may 'specialise' practices in terms of different gazes, such as 'who they are' (social categories') and 'how they know' (cultivation), or kinds of knowers and ways of knowing (Maton, 2014, p.184). The gazes constitute or are constituted by organising principles: subjective relations (SubR) and interactional relations (IR) (Maton, p.184). Figure 5 illustrates how these gazes provide the theoretical language that will enable me to see and articulate the tensions between 'who they are' and 'what and how they know':

- *subjective relations* - between practices and the kinds of actors engaged in them as illustrated in figure 5: 1
- *interactional relations* - between practices and the ways of acting involved as illustrated in figure 5: 2

In the context of this study the tensions are…
- *subjective relations* – different kinds of actors and authors, where **'who they are'** informs the knowing, action and knowledge claims of their art practice. The product of this relation is their image as illustrated in Figure 5: 3.

- *interactional relations* – different ways of acting and producing, where **'what and how they know'** informs the knowing, action and knowledge claims of their art practice. The product of this relation is their research as illustrated in Figure 5: 4.

According to Maton, the gazes that constitute the social plane are the social, cultivated and born gazes that all represent stronger social relations and the trained gaze represents weaker social relations (2014, p. 187).

- In the **social gaze** insight is determined by their social category based on social class, race, gender and sexuality (Maton, p.95). Figure 5: 5 shows how legitimacy is based on knowers possessing a social gaze, where practices are relatively strongly bound and control the kinds of knowers who can claim legitimacy but relatively weakly limit their ways of knowing (SubR+/IR-) (Maton, p.185). In terms of this study, the insight that guides the students art

practice and which is embodied in their artwork is based on the class, race, gender and sexuality the students use to shape their identity as illustrated in Figure 5: 6.

- In the **cultivated gaze** insight is held by socialized or educationally inculcated dispositions of the knower (Maton, 2014, p.95). Figure 5: 7 shows how practices that base legitimacy on the possession of a cultivated gaze are weakly bound and control legitimate categories of knower but strongly bound and control legitimate interactions with significant others (SubR-/IR+) (Maton, pp. 185-186). In terms of this study, the insight that guides the student art practice and which is embodied within their artwork is based on inculcation into appreciation of great works of art from the canon as illustrated in figure 5: 8 (Maton, p.186).

- In the **born gaze** insight and legitimacy is determined by 'natural talent' and 'genius' in debates over artistic ability and by biological and genetic explanations of practice (Maton, 2014, p.95). Figure 5: 9 shows how practices that define legitimacy in terms of possessing a born gaze are relatively strongly bound and control both legitimate kinds of knowers and legitimate ways of knowing (SubR+/IR+) (Maton, p.186). In terms of this study, the insight that guides the student art practice and which is embodied within their artwork is based on the student possessing an exclusive natural ability as illustrated in figure 5: 10.

- The **trained gaze** legitimates its insight through prolonged training in specialised methods and procedures (Maton, 2014, p.95). Figure 5: 11 shows how practices that relatively weakly bind and control both legitimate kinds of knowers and legitimate ways of knowing (SubR-/IR-) are characterised by weaker social relations that, alongside different strengths of epistemic relations, may form part of either a knowledge code (ER+/SR-) underpinned by a trained gaze that emphasises the possession of specialist knowledge and skills, or a relativist code (ER-/SR-) that offers a blank gaze (Maton, pp.185–186). In terms of this study, the insight that guides the student art practice and which is embodied within their artwork is based on the students prolonged training in the formal principles, methodologies, techniques and processes of art-making as illustrated in Figure 5: 12.

For the purpose of this study, these organising principles are used as a measure to map the different positions that cause tensions between the students who practice knowledge from 'who they are' as illustrated in Figure 5: 13 and students who practice knowledge from 'what and how they know' as illustrated in Figure 5: 14, within the social plane.

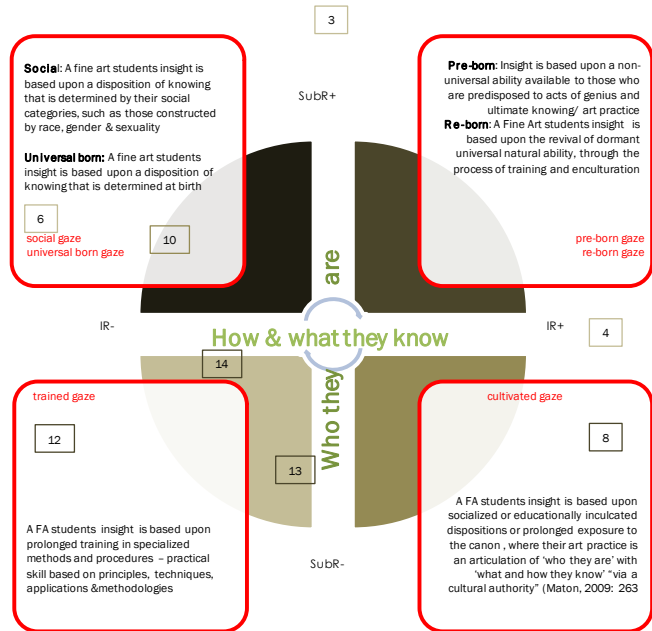The Social Plane in Legitimation Code Theory

The Social Plane in this Study

Left diagram:

SubR+

1

- Insight determined by social category, Knowing practices strongly bound, control kinds of knowers who can claim legitimacy but relatively weakly limit ways of knowing

5

social gaze

- Insight determined by natural talent/genius/bio, Knowing practices relatively strongly bound, control both legitimate kinds of knowers & legitimate ways of knowing

9

born gaze

are

How & what they know

Who they

IR-

IR+

2

trained gaze

11

- Training in methods procedures, Knowing practices relatively weakly bound, controls both legitimate kinds of students and legitimate ways of knowing

cultivated gaze

7

- Inculcated dispositions, Knowing practices weakly bound, control legitimate categories of knower but strongly bound & control legitimate interactions with significant others

SubR-

Right diagram:

3

Social: A fine art students insight is based upon a disposition of knowing that is determined by their social categories, such as those constructed by race, gender & sexuality

Universal born: A fine art students insight is based upon a disposition of knowing that is determined at birth

Pre-born: Insight is based upon a non-universal ability available to those who are predisposed to acts of genius and ultimate knowing/ art practice

Re-born: A Fine Art students insight is based upon the revival of dormant universal natural ability, through the process of training and enculturation

SubR+

6

social gaze
universal born gaze

10

pre-born gaze
re-born gaze

are

How & what they know

Who they

IR-

IR+

4

trained gaze

12

A FA students insight is based upon prolonged training in specialized methods and procedures – practical skill based on principles, techniques, applications &methodologies

14

13

cultivated gaze

8

A FA students insight is based upon socialized or educationally inculcated dispositions or prolonged exposure to the canon, where their art practice is an articulation of 'who they are' with 'what and how they know' "via a cultural authority" (Maton, 2009: 263

SubR-

Figure 5.   Operationalising the social plane for this study (adapted from Maton's figure of 'The social plane – gazes', 2014, p. 186).

4.5   The Canon, the Social Gaze and the Cultivated Gaze

This study was inspired by my aspiration that legitimacy within my curriculum be based upon every kind of student, at the very least, possessing a social gaze, meaning that a diversity of students are able to base their insight according to 'who they are', and at the very most, possessing a reborn gaze, meaning that a diversity of students are able to base their insight according to 'who they are' and 'what and how they know'. In seeking to know what particular kind of knower my curriculum privileges, I will be able to ascertain whether my curriculum is privileging all kinds of knowers or only a select few.

Within the field of Fine Art the "canon is commonly seen as what other people, once powerful have made" (von Hallberg, 1984, p.1 cited in Maton, 2014, p. 88) and which is used as a yardstick of 'truth' against which all other artworks are measured. Current achievement is dependent upon the

production of artworks that transform reality, where new ideas are formed through the juxtaposition of two disparate ideas and the familiar is made strange by the use of metaphor.

"Canons and 'cultivated gazes' are sites where collective immersion enables a community of experience that may represent for the art and humanities the knower-based equivalents of the objects of study and specialised principles and procedures of the sciences: a focus and basis for intersubjective debate across an extended epistemic community" (Maton, 2014, p.100). However, two different approaches to the canon of Fine Art paint two very different pictures of the specialisation. The first approach represents the cultivated gaze and the second the social gaze (Maton, p.96).

The first approach is 'working critically within a canonic tradition' which represents a cultivated gaze: where students are taught to 'look critically and discriminate between what is good and bad in what they see' (Newsom Report 1963, p. 156 cited in Maton, 2014, p. 97). This approach has been criticized for its appointment of mostly western artists and their aesthetics into canonical seats of authority. British cultural studies recognised that "existing canons excluded the experiences of the working class and the basis of choosing such canons could be extended to include new forms of culture" (Maton, p.97). Later on this study will address the implications of including new forms of culture within the South African Fine Art context.

The second approach is characterised by an integration of the greatest diversity of cultures into the least ways of knowing, where legitimacy is based upon relatively strong sociality (Maton, 2014, p.98). While this approach to the canon is acknowledged for being democratic, it is critiqued for draining the meaning from the specialised discourse, of 'distilling' the field (Maton, p.98). Known as 'reductionist relativism' and representing a social gaze: legitimacy is determined by neither specialised knowledge nor knower attributes, where 'anything goes' (Maton, p.31) and "where they are all in their own way doing wonderfully" (Hoggart 1969 cited in Maton, p. 31). The potential for this approach to enable cumulative knowledge depends on the degree to which the legitimate gaze inculcates a shared and 'invisible' image bank of artists whose artworks embody the principles of hierarchisation (Maton, p.99). So the more they are shared, the greater the possibility for the 'anxiety of influence' – the desire to go beyond what has come before and to build knowledge (Bloom, 1973 in Maton, p.99). As Fine Art knowledge develops through debate, within an atmosphere of description, interpretation, analysis and judgment, the canon itself needs to become multi-cultural so that shared means are provided for conducting these debates. But it is a 'catch - 22' situation because Fine Art programmes need to become more representative in order for the canon to be representative.

Although the Artworld is making attempts to democratize its canon, it continues to smack of western flavours that simmer and sharpen as global clusters of Fine Art students negotiate between their own reflection ('who they are') and the reflection of the canon ('what and how they know') in order to develop their artist identity. Figure 6: left image illustrates how the students have a natural tendency to identify their art practice according to 'who they are' as a means of self-realisation and self-preservation, and Figure 6: right image illustrates how the lecturers tend towards having them identify their art practice according to 'what and how they know' as a means of upholding the discipline. Figure 6 shows how the picture in the Fine Art studio is a site of high contestation that looks something like this – the students are generally downplaying and distinguishing from the reflected socialized disposition of contemporary artists that appear in the mirrors held by the teachers as illustrated in figure 6: left image, in favour of ramping up their own personalised experience, situations and dispositions that are reflected by their own handheld mirrors as illustrated in figure 6: right image. As each reflection represents a different code, tensions manifest and result in what Maton calls a 'code clash' (2014, p.174). For this reason, and due to the fact that the cultivated gaze is already based on an extremely unstable canon, it provides the most illuminating site for the study of my basis of legitimation.

own experience situations & dispositions   student   dispositions of contemporary artists

SubR   typical tensions between the student's own reflection and the canon's reflection   IR

2

Figure 6. A typical scenario that can occur between a student's 'how they know' and 'what and how they know'.

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2 Figure 6: Left image illustrates an installation by a Fine Art third year student.

Figure 6: Far right image illustrates Maple, S. (2007). 'Fighting Fire with Fire No. 2' – C – Type Print.

Figure 7: 1 illustrates how a Fine Art practice studio is like an enculturation chamber, where the heart of the enculturation occurring where the field of recontextualisation and the field of evaluation meet as shown in Figure 7: 2. Figure 7: 3 shows how it is at this meeting place that the discourse happens, fraught with legitimacy wars where there are code clashes between lecturers within the field of recontextualisation illustrated in Figure 7: 4 and between lecturers and students within the field of evaluation as illustrated in Figure 7: 5. Ironically, these kinds of 'code clashes' do the job of enculturation as they mimic the 'code clashes' amongst the participants in the Artworld's global argument as illustrated in Figure 7: 6.
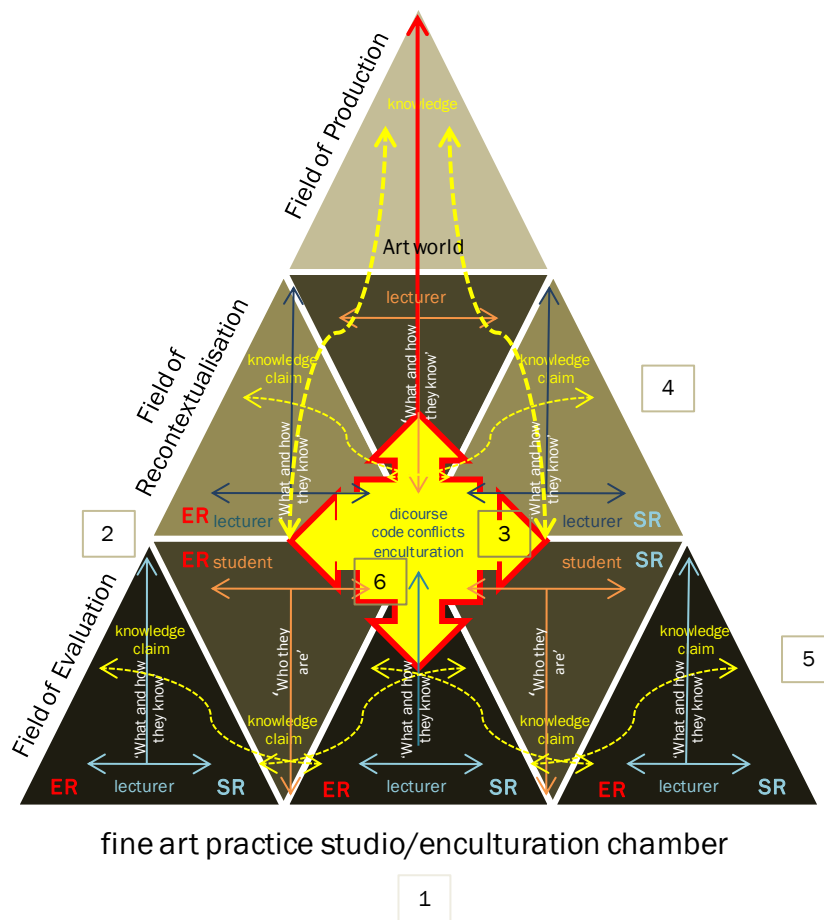

Figure 7.   Fine Art practice studio as the site for discourse, code conflicts and enculturation (adapted from Maton's figure of the "Impact of social gazes on a hierarchical knower structure", 2014, p. 102).

4.6   The Social Plane and the Paradigmatic Code Clash

Legitimacy within the academic trajectory is based on whether or not the students succeed in conducting research appropriate to their chosen research paradigm. Visual images, which express thoughts, ideas and actions of the developing artist (in other words, 'who they are') operate as text, artifact and even embody individual and cultural meanings, and are a source and site of knowledge, understanding and theories (in other words, 'what and how they know'). Artworks are individually and culturally constructed forms that become a source of knowledge as they represent ideas, themes and issues (Sullivan, 2005, p. 80). They are sites for raising theoretically charged questions that can be explored using robust research methods. Therefore the research paradigm in which the students conduct their art practice should determine the same research paradigm in which they practice their theory. This will ensure coherence and will enable the image to bolster the theory and vice versa, and most importantly, help the students have clarity about the content of their own artwork. Alternatively, incoherence can cause the theory to undermine the image and vice versa. For instance, incoherence can cause an idea such as 'intercultural adaptation' to weaken if approached in two completely different ways, with different values and purposes–as personal catharsis if framed by the interpretive-hermeneutic paradigm or social emancipation if framed by the critical-theoretical paradigm. Therefore, working in this way will produce a 'code clash' between the student's image and his/her theory that is counterproductive unlike a 'code clash' between a lecturer and student which can be a productive one.

5.   Methodology

Students come into the programme with different codes and I want to know what I need to strengthen or weaken in order to have them succeed in the field of production. In order to be able to do this, I need to know on what basis I am currently strengthening and weakening the specialisation codes, i.e. the basis of legitimacy.

5.1   Data Selection

Within major practical in third year the parameter of the discipline within which legitimacy must operate is expanded, highlighting the importance of zooming in on the code shifting that takes place within this component. The academic year is comprised of eight cycles, each a month long, where assessment activities involve individual consultations initiated by the student, an interim Fine Art group critique and an interim interdepartmental group critique where students present their work in progress to the staff and students of all the four art and design departments that operate at the school.

Considering that I choose to base claims within my practice on a privileged subject of study, the 'knower', I recognised that I needed to work with the knower code. Due to knower codes legitimating intellectual fields according to the knower's possession of and unique knowledge that others are unable to make claims about, I only needed to focus on the modalities of the social relations, which is why I could zoom into the cultivated gaze. Legitimacy of the cultivated gaze is most prevalent during cycle four of the eight cycle course because being mid-year it marks the 'heart' of my formative assessment. It is a critical time because the students are expected to launch their body of work or installation. It is in their best interest to have their proposal gain my approval before they present it to the other department HOD's and students at the interdepartmental group critique. Here students are either given the green light to pursue their idea or the red light to 'go back to the drawing board'. This interdepartmental group critique makes visible my own criteria as they hit up against others and provides the richest platform for acts of legitimacy to occur and subsequently a fertile area in which to examine my own acts of legitimation and basis of legitimacy. I have selected three students for an in-depth study, who come from very diverse backgrounds. Key diversity student issues that matter for this project are culture, identity, communication, religion,

physical ability and socio-economic status. My selection of critique and students will expose whether I am privileging a particular kind of knower.

5.2   Data Collection

Although our assessment encounters are both formal and informal, this study is only concerned with a formal encounter. These encounters, known as critiques or 'crits', are an opportunity for students to see how their work looks to others (Elkins, 2011, p. 1) and for lecturers to see how their work looks supposedly for the purpose of the student improving his or her work. They provide lenses for the students to refocus their gaze in particular ways, helping them shape the properties and tendencies of their art practice. In order for this to happen, the lecturers need to inject criticality at the intersection of meaning-making and the public eye, which is daunting to most students whose work is often very personal and in which they have emotionally invested. Every student feels, knows and embodies the tensions that occur during these intersections, where there is often a 'tug of war' between 'who they are' and 'what and how they know'.

This research originally involved one month's worth of data collection from all of the three different formative critiques that take place monthly within the curriculum: open individual consultations which are usually initiated by the student, the Fine Art interim group critique and the interdepartmental group critique. Students' articulation of their work, some peer responses but mostly my own and my colleagues' responses to their work were collected. I have recorded my own and my colleagues' probing, the identities of artists, the theory, and the practical methodologies that I and they have suggested the students should study and for what purpose, with the intention that this would reveal the criteria I use to measure their work and why, as well as what knowledge legitimates my criticism and why. I have taken photographs of student work, made field notes and voice recorded my engagement with the students during all the encounters, which I have had transcribed, without omissions by a professional transcription service. Transcriptions were read whilst listening to the audio and any misheard transcriptions were corrected.

Numerous ethical considerations were put into practice to ensure there would be no institutional or personal harm done as a result of this project. The extent to which it is possible, I have attempted to protect the anonymity of the school and of the students. Although I have not revealed the identity of the students, the inclusion of photographs of the students' work in progress does however include one of them. Prior to obtaining written consent from my students to be my research subjects, they were informed about the purpose of the project and how the information will be used. I am using

the direct discourse of students and their images with their permission and knowledge. I made it clear they were under no obligation to participate and I guaranteed anonymity except in the case of the student who appeared in her own artwork.

I decided to focus my analysis on the interdepartmental group critique which consists of all the third year students from the Fine Art, Photography, Jewellery Design and Graphic Design departments, their respective HOD's, the Head of Theory as well as the Executive Head of the school and requires students to deliver a different prescribed task regarding their body of work every month. The assessment task featured in this study requires each student to conduct a six to eight minute power-point presentation about their work, where they are expected to show their work in progress, speak about the nature of their work, their rationale, their inspiration and the relationship between their work's theory and practice. This is followed by a session that is open to the floor, where comments and challenges are usually made and questions asked. During this study, approximately thirty students are present, and remain relatively silent during this session.

5.3   Data Analysis

I began to work on my ELoD as I needed a translation device from the theory to the data to the analysis. I generated tables showing categories adopted from LCT, defining the social relations: the subjective relations as illustrated in Table 1: 1 and the interactional relations as illustrated in Table 1: 2. I defined the gaze according to Maton as illustrated in Table 1: 3 and each type of gaze: the born gaze as illustrated in table 1: 4, the cultivated gaze as illustrated in Table 1: 5, the trained gaze as illustrated in Table 1: 6 and the social gaze as illustrated in Table 1: 7. I then defined these gazes in terms of this study as illustrated in Table 1: 8 and each type of gaze: the [pre]born gaze as illustrated in Table 1: 9, the [re]born gaze as illustrated in Table 1: 10, the cultivated gaze as illustrated in Table 1: 11, the trained gaze as illustrated in Table 1: 12 and the social gaze as illustrated in Table 1: 13. My initial intention was to use the SR+/- and the ER+/- to identify each of the three students' incoming code when they started the programme, the outcome code for first and second year, their code at the start and at the end of the interdepartmental group critique; to trace and analyse the code shift per student and then compare and make sense of the three code shifts in terms of my acts of legitimation.

I began with Jakoba's assessment activity, and whilst engaging with this data and attempting to demonstrate the shifts, I realized there were subtle yet dynamic shifts within the discourse that

required a conceptual toolkit that would allow me to trace these shifts within and between modalities that was reflected by the data. In other words, I discovered the extent to which the data 'speaks back' and gives the concepts particular meanings in the context of my study as illustrated in Table 1: 14, 15, 16 and 17. It became evident that my original conceptual framework was limiting the study and that SR+/- and ER+/- were more suitable for organising the movement of static data that occurs within an assessment encounter. I began to explore the application of the LCT 4-K model, which I soon realised was far more appropriate to trace this movement. Therefore this study uses LCT 4-K to trace the movement of SubR +/- and IR +/- per student occurring within the social plane as illustrated in Table 1: 18 a, 18 b. I then articulated my understanding of subjective relations as illustrated in Table 1: 1 and interactional relations as illustrated in Table 1: 2 within the social plane and then rewrote them in order to have them speak to the specific context of this study as illustrated in Table 1: 19, 20 and to operationalise them successfully as illustrated in Table 1: 21 a –h; 1: 22 a –h; 1: 23 a –h; 1: 24 a –h and 1: 25 a –h. Hence, my research needed to be an iterative process between the theory and the data.

Only once there was coherence between the theory and data, could I consolidate the analytical landscape that is the ELoD from which I could read off the meanings of SubR as illustrated in Table 1: 26 a, 27 a, 28 a, 29 a, 30 a, and IR as illustrated in Table 1: 26 b, 27 b, 28 b, 29 b, 30 b. For example, I would recognise the combination of very strong subjective relations (SubR++++) and interactional relations (IR++++) as insight based upon a very unique 'who they are' and a powerful 'what and how they know', meaning they demonstrate a non-universal ability and are predisposed to acts of genius and ultimate knowing or art practice, signaling the possession of the [pre]born gaze as illustrated in Table 1: 9. Another example is the combination of fairly weak subjective relations (SubR-) and fairly strong interactional relations (IR+) which I would recognise as some insight based upon 'who they are', but more based on 'what and how they know', meaning they demonstrate a socialized or educationally inculcated disposition or prolonged exposure to the canon, signaling the possession of the cultivated gaze as illustrated in Table 1: 11.

Table 1: 11 illustrates that I could also read the basis of recognition for the code shifts by the student and the lecturer during the encounter, meaning that I was able to recognise how a lecturer's or student's contribution to the discourse strengthened their subjective relations as illustrated in Table 1: 23 a and 23 b or weakened their subjective relations as illustrated in Table 1: 23 c and 23 d, strengthened their interactional relations as illustrated in Table 1: 23 e and 23 f or weakened their interactional relations as illustrated in Table 1: 23 g. For example, when a lecturer endorses the Fine Art student's cultivation of his/her image into the right kind of artwork, i.e. art practice as

research in any of the three paradigms, they are strengthening subjective relations of a student's insight as illustrated in table 1: 23 b. Another example is when a lecturer draws on the repertoire of established artists in an attempt to increase the students' relation with the field; he/she is strengthening interactional relations of a student's insight as illustrated in Table 1: 23 e.

I ran the interdepartmental group critique discourse through this ELoD, where the data began to reveal a 'tug-of-war' as the rope of legitimacy was tugged at by the opposing student and lecturer in a test of their strength. I designed diagrams to visually articulate the shifting of the codes that represented the yanking from each side. I fleshed out the analysis in order to identify how and why the vigorous movement came about, how the movement reveals who benefits and who doesn't from the way that I engage with the students, the changes that have to be made, and the implications these changes would have on the ideal curriculum, i.e. powerful knowledge for cumulative learning.

The Social Plane				1. Subjective Relations (SubR)		2. Interactional Relations (IR)		
				19. Subjective Relations in this study – Different kinds of developing artists where 'who they are' informs the knowing, action and knowledge claims of their art practice. The product of this relation is their image.		20. Interactional Relations in this study – Different ways of developing, acting & producing where 'what and how they know' informs the knowing, action and knowledge claims of their art practice. The product of their relation is their image.		
Type of Gaze	3. Def of Gaze (Maton)	8. Def of Gaze in This Study	18 a. Movement	14. Basis of recognition for the code shifts during the encounter — Student	15. Basis of recognition for the code shifts during the discourse of the encounter — Lecturer	16. Basis of recognition for the code shifts during the discourse of the encounter — Student	17. Basis of recognition for the code shifts during the discourse of the encounter — Lecturer	18 b. Movement
[Pre]Born	4. Insight is legitimated by 'natural talent', 'genius', genetic inheritance, biological explanations of practice (2010, p. 166)	9. Insight is based upon a non-universal ability available to those who are predisposed to acts of genius and ultimate knowing/art practice	↑	21 a. The student engages in self recognition, self valorization and a process of personalisation	21 b. The lecturer endorses the student's self recognition, self valorization and process of personalisation	21 e. The student tests our willingness to engage with their pieces as works of art, i.e. challenge the canon; "IS the game"	21 f. The lecturer is willing to be tested and engage with the student's piece as a work of art	↑
			↓ 26 a. SubR + + +	21 c. The student in this category does not weaken their own subjective relation	21 d. The lecturer does not value the student's self recognition, self valorization and personalisation	21 g. The student in this category does not weaken their own interactional relation 26 b. IR + + +	21 h. The lecturer shows that the student is using excellent research practice as well as providing interesting possibilities for research	↓
[Re]Born		10. A Fine Art student's insight is based upon the revival of dormant universal natural ability, through the process of training and enculturation	↑	22 a. The student engages in a process of self-actualisation and intentionality	22 b. The lecturer endorses the student's process of self-actualisation and intentionality and promotes further research based on the same principles	22 e. The student conducts art practice as research; has a 'feel for the game' (Bourdieu) and knows how to win it	22 f. The lecturer shows that the student is using excellent research practice as well as providing interesting possibilities for research	↑
			↓ 27 a. SubR + +	22 c. The student misinterprets the meaning production of their own image; weakening their own conviction	22 d. The lecturer challenges the student's assumptions regarding the meaning of the image	22 g. The student shows that their convictions for their own research path becomes weakened 27 b. IR + +	22 h. The lecturer does not value the incoherence between the artist's intention and the meaning production of their work	↓
Cultivated	5. Insight is legitimated by socialized or educationally inculcated dispositions (2009, p. 246)	11. A Fine Art student's insight is based upon socialised or educationally inculcated dispositions or prolonged exposure to the canon, where their art practice is an articulation of 'who they are' with 'what they know' "via a cultural authority" (Maton 2009. p. 263)	↑	23 a. The student 'articulates 'who they are' (image) as the basis of their 'what and how they know' (theory)	23 b. The lecturer endorses the student's cultivation of their image into the right kind of artwork, i.e. art practice as research in either of the 3 paradigms	23 e. The student demonstrates good research practice, where the image is used to inform the theory	23 f. The lecturer draws on the repertoire of established artists that she knows about in an attempt to increase the student's relation with the field	↑
			↓ 28 a. SubR -	23 c. The student articulates 'what and how they know' (theory) as the basis of their 'who they are' (image)	23 d. The lecturer does not value the student's misinterpretation of their own image	23 g. The student's image practice and theoretical practice are located in different paradigms and are causing a code clash 28 b. IR +	23 h. The lecturer comments on the student's poor research practice whereby they use their theory to inform their image	↓

				Subjective Relations (SubR)			Interactional Relations (IR)			
The Social Plane				**Subjective Relations in this study–**Different kinds of developing artists where **'who they are'** informs the knowing, action and knowledge claims of their art practice. The product of this relation is their image.			**Interactional Relations in this study–**Different ways of developing, acting & producing where **'what and how they know'** informs the knowing, action and knowledge claims of their art practice. The product of their relation is their image.			
Type of Gaze	Def of Gaze (Maton)	Def of Gaze in This Study	Movement	Basis of recognition for the code shifts during the encounter — Student		Basis of recognition for the code shifts during the discourse of the encounter — Lecturer	Basis of recognition for the code shifts during the discourse of the encounter — Student		Basis of recognition for the code shifts during the discourse of the encounter — Lecturer	Movement
Trained	6.Legitimates insight through prolonged training in specialised methods and procedures (2009, p. 246)	12. A Fine Art student's insight is based upon prolonged training in specialised methods and procedures - practical skill based on principles, techniques, applications & methodologies	↑	24 a. The student acknowledges 'who they are' as their basis for selection of particular image-making technologies and procedures	29.a.SubR -	24 b. The lecturer endorses the student's acknowledgement of 'who they are' (image) as their basis for selection of particular image-making procedures and technologies	24 e. The student acknowledges 'what and how they know' (theory) as the basis for selection of particular image-making technologies and procedures	29.b.IR -	24 f. The lecturer endorses the student's selection of particular image-making technologies and procedures on the basis of 'what and how they know'	↑
			↓	24 c. The student does not acknowledge 'who they are' as their basis for selection of particular image-making technologies and procedures		24 d. The lecturer does not value that the student acknowledges 'who they are' as the basis for selection of particular image-making technologies and procedures	24 g. The student does not acknowledge 'what and how they know' as the basis for selection in particular image-making technologies and procedures		24 h. The lecturer does not value the student's acknowledgement of 'what and how they know' as the basis for selection of particular image-making technologies and procedures	↓
Social	7.Legitimation of insight is determined by the social categories of class, race, gender and sexuality (2009, p. 246)	13.A Fine Art student's insight is based upon a disposition of knowing that is determined by their social categories, such as those constructed by race, gender and sexuality	↑	25 a. The student engages with 'who they are' as their basis for producing work that represents one or more of their social categories	30.a.SubR +	25 b. The lecturer values that the student engages with 'who they are' as their basis for producing work that represents one or more of their social categories	25 e. The student engages with 'what and how they know' as their basis for producing work that represents one or more of their social categories	30.b.IR -	25 f. The lecturer endorses the student's engagement with 'what and how they know' as their basis for producing work that represents one or more of their social categories	↑
			↓	25 c. The student does not engage with 'who they are' for their work to represent any of their social categories		25 d. The lecturer does not value that the student engages with 'who they are' as the basis of representing one or more of their social categories	25 g. The student does not value that the student engages with 'what and how' when representing one or more of their social categories		25 h. The lecturer does not value that the student engages with 'what and how they know' when representing one or more of their social categories	↓

Table 1. The Analytical Instrument

6. PRE-ANALYSIS

6.1 Outside the Curriculum

Prospective students are required to submit their senior certificate, a portfolio of stipulated practical and theoretical requirements in an interview. Acceptance is based more on a creative need and readiness to learn than on the demonstration of practical skill and knowledge of the field. Applicants who recognise their keenness are desirable because their enthusiasm to learn makes them malleable and cultivatable, and their admittance enables me to test my theory about the process of becoming an artist. My responsibility is to identify what their individual codes are in order to design teaching strategies that will equip each student with the required knowledge that may enable them to succeed in the field of production.

Students entering the programme have diverse histories and different identities such as those constructed by race, class, age, gender and physical ability, giving all of them their own lenses with which to focus and recognise reality, and yet they distinguish themselves from others by a shared conviction that art exists and a belief in themselves as potential artists. It is important to note that although I need to establish during my practice the point at which these different students arrive on my doorstep – having been shaped by different notions of what legitimates art – this is not the focus of my study. By asking what kind of Fine Art knower I privilege, this research project is concerned with the specialisation of the knowledge practice that is my third year Fine Art major practical curriculum in terms of the kinds of students there are, how I engage with their ways of knowing and what this reveals about my basis of legitimacy.

Jakoba grew up as an able-bodied middle-class, Afrikaans speaking, white Christian female and claims to have turned to Fine Art as an outlet in order to cope with estranged relations with her conservative family members (private conversation). She initially enrolled for a degree programme in Fine Art at a large, reputable Afrikaans university but migrated to this small private provider after two unsuccessful attempts to pass second year.

Raabiyah, who was born to a Muslim mother and a non-Muslim father who divorced when she was young, grew up as an able-bodied, upper-class, English speaking, so-called "Coloured" female. She attended a very elite school and studied fashion design for a year at a public higher education institution, which she found too restricting. Driven by her determination to resolve her identity conflict she decided to pursue studies in Fine Art at my site of practice.

Thuto grew up as a deaf, middle-class, Sotho speaking, black female in Maseru, Lesotho and although she received a cochlear implant at the age of thirteen, she still needed to lip-read and she sustained a severe speech impediment. She relocated without her parents to Cape Town, South Africa to attend a school for the deaf and pursue her aspiration of becoming a professional ballet dancer. After being told that her dream was unattainable she decided to refocus her attention on Fine Art in order to develop, belong and succeed.

Their diversity of learning shapes their prior knowing in different ways and so they make contact with the curriculum as different knowers in possession of at least the social gaze. At the very least, each of one of them come with some more or less articulated sense of 'who they are' that forms the basis of their legitimacy as artists in the making.

6.2   The Curriculum

This research aims to trace the third year student's movement within an encounter, the movement of the code-shifts within and between the modalities of the social plane. Although it is a worthwhile project to trace the degree to which this movement is in accordance with the code-shifts as they move through the duration of the programme, I will only provide an overview of this phenomenon.

The Fine Art curriculum encourages the development of the construction of an Artworld identity or an identity in the visual arts industry, thereby facilitating the 'arrival' of the student in the Artworld or the visual arts industry. The students have a combination of core and fundamental subjects in both theory and practice, offering projects that value a person's disposition as well as their possession of knowledge. (See Appendix 1). The subject which is the focus of my study is practical major, the fundamental subject with the most credits.

The first year curriculum emphasizes 'what art is' according to the formal principles of art and the elements of design inherited from modernism (Emery, 2002, p. 41). The acquisition of methods and procedures is emphasised, i.e. the privilege of the trained gaze. Students can achieve this by not having to engage with themselves or relate to the field, meaning their basis of legitimacy according to 'who they are' or 'what and how they know' can remain weak. The relations within the trained gaze range from SubR - to SubR - - - - and IR - to IR - - - - , and so the outcome code that reflects the legitimacy of a first year student is a stable and middle-of-the-road SubR - -/ IR - - as illustrated in Figure 9: 1.

The second year curriculum asks "who are we in all of this?" or "what does it mean to be human?" (Emery, 2002, p. 41). Students are taken on a tour of the field and given challenging and probing projects that require reflexivity, followed by discursive practice, and then interrogation of image-making technologies in order to produce relevant work. This process enables them to cultivate 'who they are' into the right kind of text and so their interactional relations needs to become strengthened. Although second year aims to move the students from their trained gaze to the cultivated gaze, their trained gaze is rather re-contextualized into a cultivated one, so they don't leave their trained gaze behind, but carry it with them as they acquire their additional gaze. The outcome code that reflects the legitimacy of a second year student is SubR - - / IR + + as illustrated in Figure 9: 2. This is the point of departure for this research.
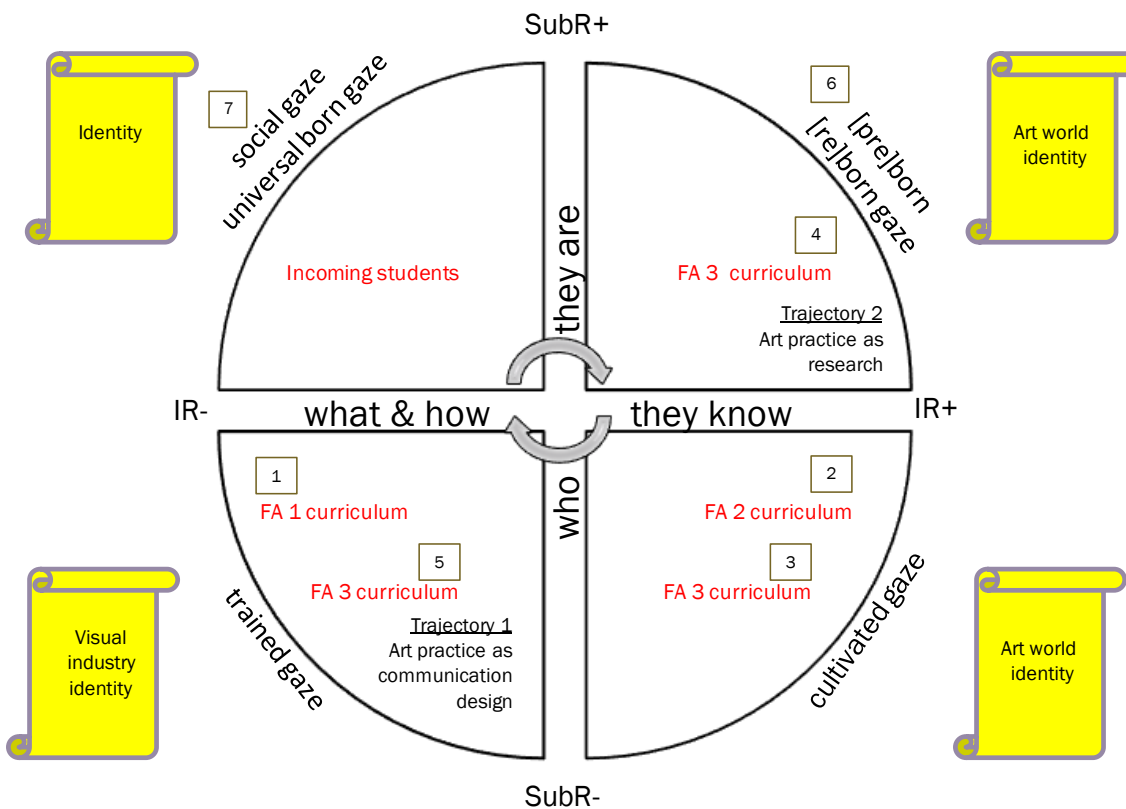

Figure 9.   The Fine Art curriculum (adapted from Maton's "The social plane – gazes", 2014, p. 186)

For the third year practical major, the students are required to meet the requirements of a yearlong project which is regarded as a single product and assessed formatively throughout the academic year. This project asks the students to engage in a process of theoretical, visual, practical and self inquiry in order to produce a cohesive body of work in any selected methodology that may be the product of a meaning-making process for its own sake, or one that can be professionally exhibited at a reputable gallery, or be utilised to generate employment or study further based on the conceptual and practical skills exhibited" (See Appendix 1).

Third year students need to decide whether to conduct their art practice according to one of two trajectories: 'art practice as research' as illustrated in Figure 9: 4 or 'art practice as communication design' as illustrated in Figure 9: 5 (See Appendix 1). They need to make this explicit because different trajectories have different bases of legitimation – 'art practice as research' is legitimated by the operation of a cultivated or born gaze, where 'what and how they know' is valued. The capacity of developing artists to perform an Artworld identity is through the creation of artwork that is the product of their own conversation expressed in such a way that it speaks to and adds to the performativity of others already occupying that space. This discursive practice is valued in the same way as the literature review is valued in this thesis. In order for this conversation to happen, they have to acquire lenses to refocus their gaze in particular ways, helping them shape the properties and tendencies of their art practice (Maton 2014, p. 189), where significant others are construed as *studies* of objects of study (p.189). Achievement in this trajectory is determined by the capacity of the artwork to prompt dialogic inquiry. These students also need to explicate which research paradigm they are working in as the assessment criteria for each will vary according to the concerns of the particular paradigm. For instance, a critical measure of high achievement for a student working within the empirical analytical paradigm (See Section 4) is the transformation of image-making technologies, whereas a student working within the critical analytical paradigm (See Section 4) needs to contribute towards human knowledge.

Alternatively 'art practice as communication design' does not seek to engage discursively but to simply tell a story. In order to do this, students needn't possess a strong 'who they are' or 'what and how they know', but must be able to visually articulate an intended narrative using the principles, methods and procedures that are taught, such as how to generate reference material, illustrate, sequence material, relate image to text and design layout. Students who elect this trajectory are invariably not in possession of the non-universal born gaze, neither will they reach re-born gaze status, but can still be awarded their qualification on the basis of their trained gaze. They are also

inclined to develop an identity as illustrators, a viable career option in the visual arts industry, and they tend to produce graphic novels with clear-cut narratives.

Against the backdrop of contestation in the Artworld, my own curriculum and pedagogy privileges 'art practice as research'. Most of my Fine Art students select to work with the academic trajectory because they either sense this bias, they have an urge to be influential or they are naturally more susceptible to knowing through the cultivated or re-born gaze. The few who opt for the vocational trajectory may have relatively weak subjective and interactional relations and are inclined to respond more to methodological and procedural knowledge.

So, while the intended curriculum for the first two years aims to shift the students from at least the social gaze that they arrive with through the trained gaze in first year and into the cultivated gaze in second year, the third year curriculum facilitates either the subtle shifting from a weaker cultivated gaze to a stronger one as illustrated in Figure 9: 3 or the more radical shifting to the other gazes: the trained gaze in the case of the vocational trajectory as illustrated in Figure 9: 5, the reborn gaze, the [pre]born gaze and the non-universal born gaze in the case of the academic trajectory as illustrated in Figure 9: 4. However, as mentioned previously, as the students move through the curriculum, the shifting of the gazes is a layering process, so they don't leave any of the gazes behind; their gazes are re-appropriated, layered, accumulated. The students who arrive at the gate of the Artworld leave the programme being able to operate in all of the codes or all but one – the non-universal born gaze – unless they are one of a select few who possess an extraordinary ability.

The following analysis examines the tension between 'who they are' and 'what and how they know', represented by SubR and IR; how the students wrestle and engage and are being engaged by different staff input to establish their artist cultivated identities or gazes. In other words, I am coding the discourse of the encounter. The code-shifts and clashes will become apparent as I trace the movement of these modalities. In the context of my study, Maton's born gaze is the [pre]born or the [re]born gaze as illustrated in Figure 9: 6, while Maton's social gaze is the universal born gaze as illustrated in Figure 9: 7.

7.   ANALYSIS

7.1   Inside the Curriculum

As previously mentioned, the following analysis examines the tension between SubR and IR during an interdepartmental group critique, how the students wrestle and engage and are being engaged by different staff input to establish their artist cultivated identities or gazes. In other words, I am coding the discourse of the encounter. The code shifts and clashes will become apparent as I trace the movement of these modalities.

Considering three months of formative assessment has already occurred prior to this encounter, the students' choice of research paradigm has already been endorsed.

7.2   Jakoba's Encounter

Jakoba entered the programme with a social and cultivated gaze represented by SubR - / IR +. During first year, she achieved the outcome code representing the trained gaze and in second year she achieved the outcome code representing the cultivated gaze. Although she is equipped with a social gaze, she recently achieved the required gaze for the outcome of second year, meaning that her ability to conduct her art practice according to her cultivated gaze is still 'fresh' and has also strengthened. Her modality at the onset of this encounter therefore reads within the cultivated gaze quadrant at **SubR - - / IR + + (Fig 10: S).**
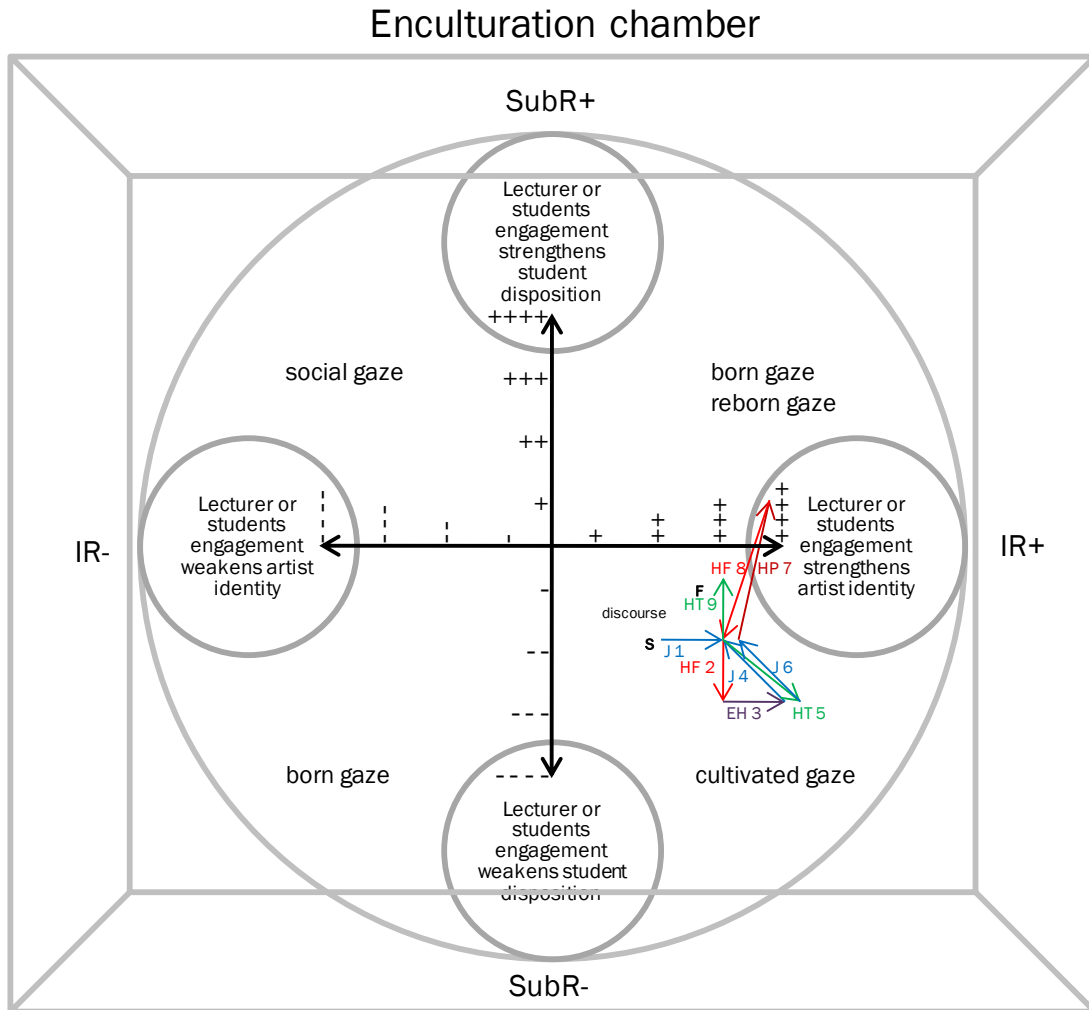
Figure 10.   Coding of the discourse during Jakoba's encounter (adapted from Maton's figure of "The social plane – gazes", 2014, p. 186).

Participants: J = Jakoba / HF = Head of Fine Art (me) / EH = Executive Head / HT = Head of Theory/ HP = Head of Photography

She chooses to work within the Artworld trajectory and launches her presentation by stating her interests in both her theory and her practice:

> "Um, for my dissertation I, the main question that I'm working around is why it is impossible to create meaningless art."

"My major body of work: the purpose of my body of work is to mock what society considers being taboo. And with that in mind I want to create my art without necessarily putting a certain, attaching a certain meaning to it and then having the viewers tell me what they think about it… this is the artwork that I started with; the idea was to create, to take an object that's really innocent and making it, just giving it that subtle hint of disgust or whatever you want it to be. So, I have this bear and it has these random butt-holes/vaginas all over the body."

"I've always been interested in everything that repulses and what I want to look at in my dissertation is why we find meaning in something that actually repulses us."

By declaring that her work's aim is "to mock what society considers taboo", she demonstrates that she is aware of the role art plays in mirroring and influencing society as well as showing that she intends for her art to ridicule society's unmentionables. Additionally, Jakoba makes explicit that her work's purpose is also one that stems from her preoccupation with "everything that repulses" – a subject that emanates from her interest in 'who she is' – someone who enjoys producing a feeling of disgust. The description of her first artwork also shows that she has a sense of how her personal interest can manifest into the right kind of cultivated product – new meaning is produced through the connection of two very disparate ideas, namely the teddy bear and the orifice. The ontological meaning of the teddy bear as being adorable and having associations of innocence is corrupted by the insertion of a displaced pale pink orifice/vagina into the upper body of the teddy bear. Here Jakoba's art practice is characterised by the psychological relation she sets up between two unrelated objects. Jakoba's decision and achievement in making familiar objects strange through their relationship, is due to her 'way of knowing what and how' through prolonged exposure to this kind of art practice that is legitimated in all three fields of the pedagogic device – the rules within the field of production, the field of recontextualisation and the field of evaluation.

So, it appears that Jakoba is bringing more of 'who she is' to her art practice than before, but not enough to override her "feel for the game" (Boudieu, 1998, p. 25) which continues to strengthen. This data reveals a strengthening of the 'what and how she knows', causing a modality shift within the cultivated gaze quadrant from **SubR - - / IR + +** to **SubR - - / IR + + + (Fig. 10:J 1)**.

Then Jakoba states that she intends to sculpt as well as print:

"I want to make about two to four sculptures as well as the prints."

I ask her why she deems it necessary to print in addition to sculpt:

"Why do you feel the need to include prints at all?"

My dismissive attitude towards her pursuit of printmaking shows that my basis of legitimation stems from a very selective 'what and how I know'. I attribute my legitimacy to the operation of both my trained and my cultivated gaze. My own specialisation in specific methodologies during my Fine Art training influences my privilege of similar art forms for Jakoba. My own enculturation through self-exposure to the canon reveals that it is a hierarchical knower structure that seems to primarily exclude traditional printmaking processes.

Although Jakoba acknowledges that her printmaking practice is based upon her enjoyment of the methodology, my question creates tension between the methodologies of art practice that I find worthwhile for her to pursue:

> *"Because I love it so much, but I must say it depends, at the moment I want to do them because I love doing it. But the sculptures are so interesting that I feel that the prints might just bring them down a bit and not work together."*

Her love and appreciation for printmaking inspires her to practice her art using the methodologies that she loves, which is a recognition of 'who she is'. So tension is set up between my directing Jakoba to practice her art in a cultivated 'how you know' kind of way with that of her own intention to practice her art in a dispositional 'who she is' kind of way. This wrestling manages to weaken Jakoba's convictions when she questions whether this would in fact be a good idea, suggesting that her prints may undermine her sculpture. Therefore this data shows 'who she is' (what she loves) is weakened, causing a modality shift from **SubR - - / IR + + +** to **SubR - - - / IR + + + (Fig. 10:HF 2)**.

Then the Executive Head of the school who is an acclaimed printmaker, points out that the inclusion of printmaking needn't dampen her work:

> *"I mean you could have fun by producing monoprints and inking up people and taking real body impressions of everything."*

The above suggestion to use the body as a printmaking substrate is due to the Executive Head's knowledge of the contemporary printmaking field, where this kind of application has been practiced numerous times before. She attempts to revive Jakoba's interest in printmaking by promoting less conventional printmaking processes. The Executive Head's contribution to the discourse attempts to strengthen Jakoba's art practice according to 'what and how she knows', exposing that the modality shifts from **SubR - - - / IR + + +** to **SubR - – / IR + + + + (Fig 10:EH 3)**.

Jakoba responds to the Executive Head's comment by adding that it is the traditional process of printmaking that she actually finds more engaging than the final product, which is the reason why she resists the idea of having them form part of the same work:

> "The thing with printmaking is the process, is so exciting and almost more exciting than the actual artwork...that anal, making dots with the needle and doing acid for 43 seconds, acid for 20 seconds."

Her aspiration to combine the process of printmaking with the outcome of sculpture stems from her familiarity and enjoyment of the methods and procedures she has been taught, as well as her exposure to interesting ideas in the field. However, the overriding factor here is that Jakoba is asserting her love for the traditional process of printmaking, thereby insisting that her art practice could be an expression of 'who she is'. Therefore Jakoba's response points to a strengthening of 'who she is', and the modality shifts from **SubR - - - / IR + + + +** to **SubR - - / IR + + +** **(Fig 10:J 4).**

Subsequently, the HOD of theory refers to some examples of work produced by well established South African artists (including herself), thereby representing a legitimate way of knowing in the field of practice: the 3D vaginal prints, a faxed bum and her own body print:

> "Have you seen the 3D vaginal prints?... but also I have a friend who faxed his bum to the AVA... I did a body print of myself – it was called "Bearing."

The HOD of theory does not take into account Jakoba's dilemma and instead she draws on the repertoire of what she herself knows in an attempt to inspire her to practice printmaking that is unconventional. The HOD of theory attempts to weaken her art practice as an expression of 'who she is' and strengthen it according to 'what and how she knows', shifting the modality from **SubR - - / IR + + +** to **SubR - - -/ IR + + + + (Fig 10:HT 5).**

The dialogue takes a turn when the HOD of Photography refers back to Jakoba's claim that her work deals with the notion of meaningless:

> "I don't understand how you use meaningless as the [over-talking]"

The HOD questions her intention to work with meaninglessness because he does not pick it up in her work. In doing so, he shows that he values coherence between the artist's intention and the meaning production of the work, and that this is absent here.

Jakoba responds by attempting to justify her intention:

"Ja, I want to prove that there is no such thing as creating meaningless art, even though the artist is sitting there and say, oh, I'm drawing a ball and it's nothing else but a ball."

She argues that she wants her art practice as research to demonstrate particular findings. Her prediction of the outcome of the product is a contradictory claim to the cultivated practice of research. In doing so, Jakoba strengthens 'who she is' as the basis of how she makes her choices, revealing a modality shift from **SubR - - - / IR + + + +** to **SubR - - / IR + + + (Fig 10:J 6).**

The HOD of Photography interjects:

> *"It just doesn't seem that your work is even attempting to be meaningless; it's quite obviously about sex basically… I just think there might be more interesting avenues of research than being obsessed with meaninglessness… that's not going to be the interesting part of the work… I'm much more interested in the objects than in the lack of intention… the objects themselves are evocative so it's not like, I mean whether or not it's you know, orifices or sex but like you're using evocative material, that's not meaningless material… I am not seeing that lack of intentionality because you've got, all your objects have the same intention, you've got holes and fingers."*

The HOD of Photography challenges Jakoba's assumption that her work attempts to be meaningless, asserting that she misinterprets what her own work is about. He suggests that she ought to examine her images more clearly in order to comprehend her work, whereupon she will realise that by her work demonstrating her naturally occurring interest in orifices and sex that her work is about nothing else other than "sex". He argues that if she were to acknowledge that she is working with sex, that this will provide a strong basis for continued research. By regarding her objects as being evocative and engaging, he is implying that she is already producing the right kind of artwork. He attempts to impress upon her that her thematically consistent personal content is being processed in ways where the selection, combination and exploitation of materials culminate in an object that mirrors the contemporary archetype. In so doing, he does more than expose Jakoba to great cultural works in an effort to cultivate 'who she is' into the right kind of artwork. He is saying: "you are using who you are to produce the right kind of artwork". By endorsing 'who she is' and 'what and how she knows', he legitimates her art practice on the basis of her possession of the re-born gaze. Thus, his contribution to the discourse causes a substantive shift of both subjective relations and interactional relations, exposing that the corresponding codes are pushed from **SubR - - / IR + + +** to **SubR + / IR + + + + (Fig 10:HP 7).**

In response to the HOD of Photography, I refer to Jakoba's process:

> *"But she's working, she's working through a very intuitive process so that's what she's actually talking about. She's talking about lack of intentionality and perhaps how that effects meaning… it's very telling that on one hand she's actually working with intention and if I was to ask you if you know what your next piece is actually going to be… you don't know."*

At this point, it does not occur to me that Jakoba is being encouraged by the HOD of Photography to continue to operate from 'who she is' as well as 'what and how she knows'. I also do not pick up on the disjuncture that the HOD of Photography notices between her theory and her practice and by not recognising this I buy into Jakoba's misinterpretation of her work's premise. The above data shows that I defend Jakoba's intention to work with lack of intentionality. I endorse her preferred creative process as a legitimate way of knowing and do not concern myself with the aesthetics, the nature and the produced meaning of the product or the realisation of it as a cultivated text. Instead, I emphasise how Jakoba likes to work, and by doing this, I am under the impression that I am aiding her development. My feedback appears to show that I privilege 'who she is' by endorsing her working approach. However, despite her intuitive approach to her art practice, her work remains consistently about sex, showing that the content of her art practice rather than her approach to it is the strongest factor in determining 'who she is'. So, by not legitimating her content or the cultivation thereof, I am not affirming her interest in sex as a subject or the fact that it underpins the production of her images into the right kind of artwork. Consequently, my contribution to the discourse during this encounter substantively weaken subjective relations and interactional relations of her art practice, showing a modality shift from **SubR + / IR + + + +** to **SubR - - / IR + + + (Fig. 10:HF 8)**.
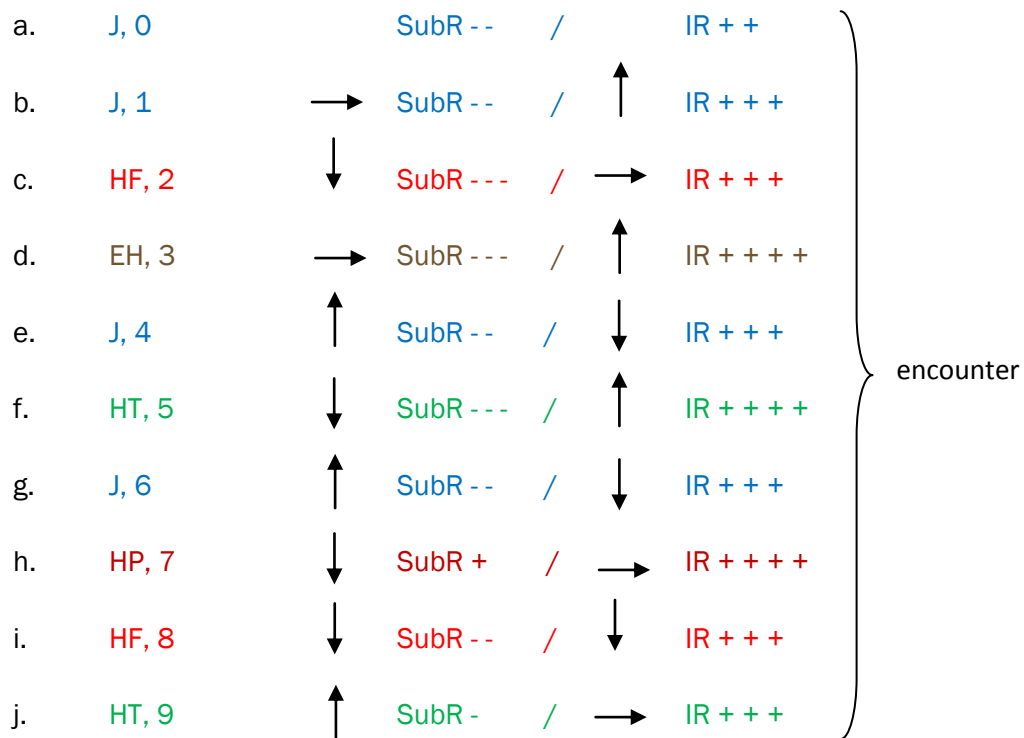
The HOD of theory responds to Jakoba:

> *"I think where you're coming from is that you're, you're very fascinated about outsider artists and by the fact that outsider art seems to be free of this thing called art which is irritating you. And then you're looking at outsider artists for inspiration and what's happened is that you're actually not using outsider art but it's forming all these different categories of what you can actually talk about, and you can't be an outsider artist. You're not insane."*

The HOD of theory shows that she is aware as to why Jakoba may be misrepresenting her own work. She lets us all in on a critical part of Jakoba's theoretical journey that enlightens us as to why she misinterprets her own work. The HOD of theory informs the audience that Jakoba is drawn to *outsider art* which is exempt from the requirement of delivering intended meaning production, like in the case of academic art. The HOD of theory implies that Jakoba may be speaking through *outsider*

art and its notion of meaninglessness in art to describe her images. Jakoba's *image* demonstrates that the driving force behind her art practice is to make things (production paradigm) and to evoke disgust (communication paradigm), while her *theory* demonstrates that the driving force behind her theoretical practice is to write about things that contribute towards human knowledge (reflection paradigm). This shows that her image practice and her theoretical practice are located in different paradigms, and are causing a code clash. As mentioned earlier, in academic Fine Art, it is considered quality practice that the image should inform the theory, but here the theory is informing the image. The HOD now directs Jakoba away from the theoretical influence in her work by telling her that she cannot align herself with the insanity associated with outsider art. In doing so, she attempts to strengthen Jakoba's sense of 'who she is' and so her contribution to the discourse reveals a modality shift from **SubR - - / IR + + +** to **SubR - / IR + + + (Fig. 10:HT 9).**

Movement:

a.	J, 0		SubR - -	/	IR + +
b.	J, 1	→	SubR - -	/ ↑	IR + + +
c.	HF, 2	↓	SubR - - -	/ →	IR + + +
d.	EH, 3	→	SubR - - -	/ ↑	IR + + + +
e.	J, 4	↑	SubR - -	/ ↓	IR + + +
f.	HT, 5	↓	SubR - - -	/ ↑	IR + + + +
g.	J, 6	↑	SubR - -	/ ↓	IR + + +
h.	HP, 7	↓	SubR +	/ →	IR + + + +
i.	HF, 8	↓	SubR - -	/ ↓	IR + + +
j.	HT, 9	↑	SubR -	/ →	IR + + +

encounter

Code Shift: "full circle", from **SubR - -/ IR + +**, back to **SubR - -/ IR + +** .

In summary:

The hubs of activity where the tensions occur during Jakoba's encounter are predominantly within the cultivated gaze quadrant of the social plane, with some activity penetrating into the born gaze quadrant. The movement that takes place demonstrates how Jakoba wrestles and engages and is being engaged by me and the other lecturers, through having to negotiate between the tension that is set up between the legitimation of her art practice according to 'who she is' and 'how she knows' in the establishment of her artist identity or gaze.

Most notably, the discourse almost does 'full circle' before ending up at the same interactional relations code that represented its start, but with slightly stronger subjective relations. Most of the tensions during the discourse are created by the movement of the strengthening of SubR and the weakening of IR as she strengthens 'who she is' as the basis of her art practice and the strengthening of IR and the weakening of SubR as the lecturers strengthen 'what and how she knows' as the basis of her art practice. The input given by the Executive Head, the HOD of Theory, and the HOD of Photography all demonstrate that they value her art practice according to insight given to her by their interactional relations with the Artworld. In response to the HOD of Photography's engagement, which also strengthens subjective relations and pushes Jakoba's basis of insight into the born gaze, I demonstrate that I don't value her legitimacy based on 'who she is' or 'what and how she knows'. Finally, the discourse is concluded by the HOD of theory attempting to strengthen Jakoba's weak subjective relations that she had endorsed during previous encounters, given that Jakoba does not present that she did not engage with her image as a precursor to her theory. Most of the noteworthy shifts occur due to the weakening of both subjective and interactional relations, delivering her basis of insight to a modality representing a total one-unit shift.

To elaborate on my engagement, based on the conversations that had taken place between Jakoba and I during previous encounters, I knew and valued that she was working with the thematic consistency of repulsion and disgust through the symbolization of the phallus and the orifice. So when Jakoba presents the relationship between her personal practice, which is situated within the interpretive-hermeneutic paradigm and her critical theory, which is situated within the critical-theoretical paradigm, there is a paradigm and code clash. During this assessment moment, I do not pick up on the clash, and I am both surprised as well as confused when she articulates that her practice is about meaninglessness rather than sex. I defend Jakoba's claim by pointing out that she works with the notion of meaninglessness when she approaches her work intuitively. Therefore, my engagement reveals that I value her approach to her work– her execution mode ('what and how she wants') – more than the work itself as her basis of insight.

7.3   Raabiyah's Encounter

As with Jakoba, Raabiyah is a student who has achieved the outcome code of second year, meaning she has developed a way of conducting her art practice that is legitimated by cultivating 'who she is' into the right kind of product, the possession of which is referred to as the cultivated gaze **SubR - -/ IR + + (Fig 11: S)**.
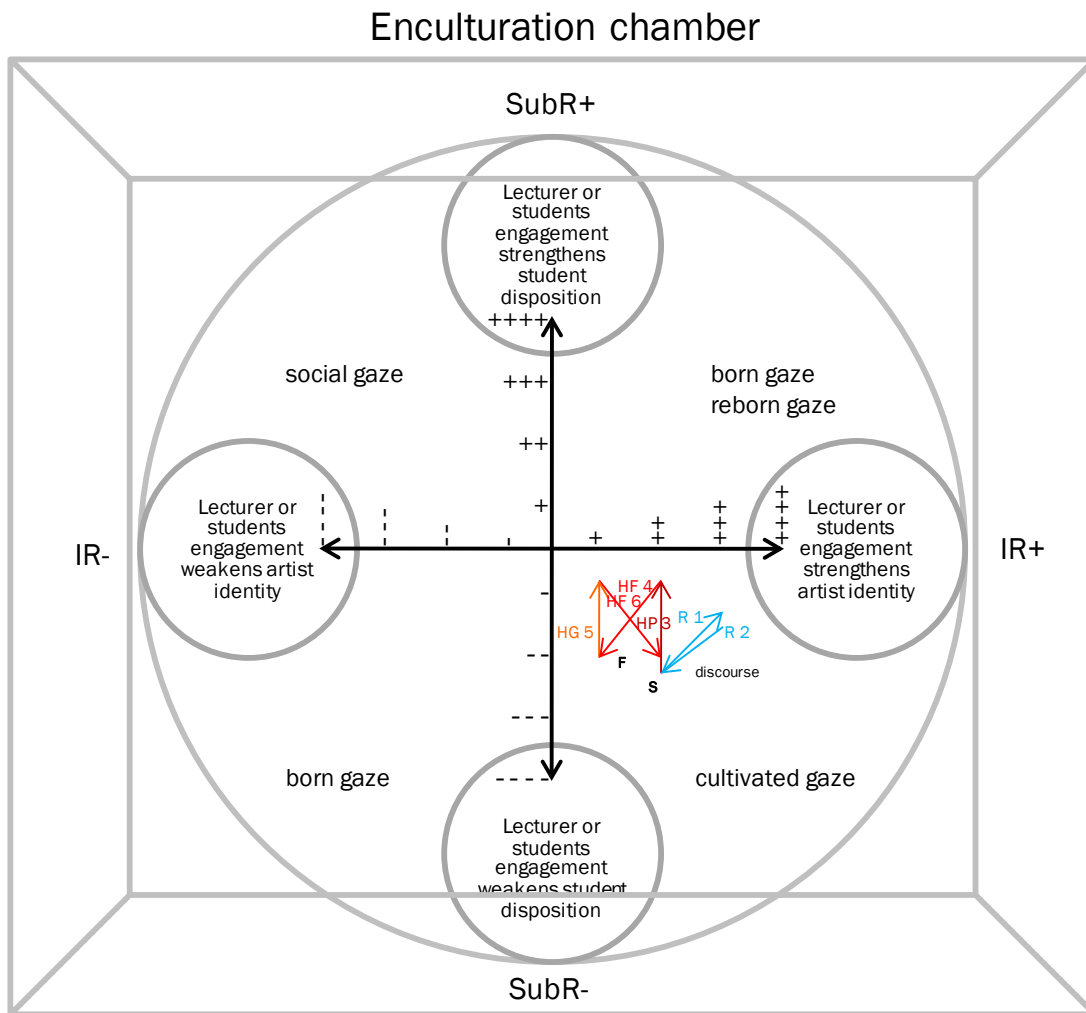
Enculturation chamber

Figure 11.   Coding of the discourse during Raabiyah's encounter (adapted from Maton's figure of "The social plane – gazes", 2014, p. 186).

Participants: R = Raabiyah / HFA = Head of Fine Art (me) / HP = Head of Photography / HGD = Head of Graphic Design

Her stated intention during her presentation highlights her own interest:

"Um, for my body of work I will take the viewers through my personal spiritual journey, allowing them to see through my eyes as I rediscover Islam through the Murabitun community. I will take the viewers through my process of learning and feeling the enlightenment and beauty of Islam as opposed to the current misconceptions."

She explains how she intends to cultivate it into a particular kind of text:

"Um, the reason for carpeting my space is because I want the viewers to remove their shoes when walking into my installation. By doing this, they should feel that they are removing themselves into another environment, allowing them to detach from their thoughts, worries and the world as they step into an environment that suggests cleanliness, Godliness, purity, sanctuary and calm."

Raabiya's aim is to produce an installation, which needs to transform the reality of her viewers in order to be the right kind of artwork. By Raabiyah declaring her intention to conduct her own spiritual engagement, to reflect her 'mind-altering' journey and to alter the minds of her viewers through the expression of encapsulating multimodal sensory experiences, she strengthens her basis of insight according to 'who she is' as well as 'what and how she knows'. By disassociating her viewers from their everyday life in order to be elevated into the spiritual atmosphere that reflects her journey, she cultivates 'who she is' into the right kind of product. Her contribution to the discourse therefore strengthens her basis of insight according to 'who she is' and 'what and how she knows', revealing a modality shift that represents **SubR - - / IR + +** to **SubR - / IR + + + (Fig. 11:R 1)**.

Considering that she wishes to reflect her own spiritual journey in her practical work, she needs to discover and communicate 'who she is' in relation to her social world, meaning that her research is positioned within the interpretive-hermeneutic paradigm. However, the following statement reveals another story as she then communicates her theoretical premise:

"My dissertation question is, um, what are the current perceptions or misconceptions of Muslim women, and how do Diasporan Muslim women view themselves... this will allow me to discuss re-identity, reclaiming identity, belonging, loss, detribalising, cultural hybridity, um, coloured identity, apartheid, women and sexism, um, racism, racial separation, contemporary art, um, western perceptions of women and Muslim women, and, um, to question who controls the media and why it is that, um, well, we, the majority of what we see in the media is, goes against Islam."

Although Raabiyah's work is about Islam, her practical and theoretical work is being framed not only by different research paradigms, but by different gazes. Her theoretical work aims to investigate issues of identity between non-Muslims and Muslim women, particularly focusing on the

misrepresentation of Muslim women by the Western media. In order to do this she needs to research, reflect on and illuminate the unjustness of the social relations of Orientalism in order to emancipate the marginalized and contribute towards human knowledge, meaning that her research is positioned within the critical-theoretical paradigm.

If Raabiyah is to realise the aim of her practical work, she would have to engage with 'her' Islam and grapple with 'who she is'. Alternatively, in order for her to realise the aim of her theoretical work, she would need to engage with the experience of other Muslims, and so she would have to engage with 'what and how she knows'. Contrary to Jakoba, who [mis]understands her image through her theory, the meaning of Raabiyah's image is not being blurred by her theory. However, as a result of her being caught between two paradigms, the resultant code clash is hindering the potential of her becoming an ideal knower, because she is not using 'who she is 'to inform her theory which will in turn reinforce what she is doing and strengthen her work on the basis of 'what and how she knows'. Consequently, her insight based on 'who she is' as well as 'what and how she knows' is weakened, revealing a one-unit modality slippage on each of them, from **SubR - / IR + + +** to **SubR - -/ IR + + (Fig 11:R 2)**.

Raabiyah's presentation highlights a code conflict between her art practice and her theoretical practice, which the HOD of Photography identifies:

> *"But I can see like there's a little bit of a contrast in the way that you're speaking, because you're talking on one hand about that personal spiritual journey, and almost everything after you've said those words, was a much more critical position... more a post-colonial critical position... which is a very valid way of looking at it, a spiritual way of looking at it. Ja, but those questions were still on the critical scale of things, they weren't actually looking at your work, which is, you're talking about spirituality and personal spirituality, whereas the thing you're talking about, and almost all of the things on the spider diagram, were about a different critical understanding of Islam. There's a lot of literature on Islam from that critical perspective; I don't think your work is being critical as an involvement of yourself, so think of rethinking your theoretical side that can actually bolster what you're doing."*

He notices the incoherence between Raabiyah's image and theory. The knowledge claims of her art practice stem from her spiritual engagement with 'who she is' when she attends prayer meetings at the mosque. However, the knowledge claims of her theoretical practice stem from her critical engagement with 'what and how she knows' when she researches post-colonial literature on Islam. He legitimates her spiritually-orientated art practice by declaring it a valid way of knowing, and by suggesting that she rather use it to re-direct her theoretical focus away from such critical literature,

and more towards mystical writing about Islam, which will support what she is doing in her art practice. Subjective relations are thus strengthened by his legitimation of her art practice according to 'who she is', exposing a modality shift from **SubR - - / IR + +** to **SubR - / IR + +** **(Fig 11:HP 3).**

In response to his criticism, I assert the following:

> *" … your relation between your theory and practical doesn't have to be so direct, um, that you're aware of the relationship between theory and practice and that you articulate that in your dissertation. I think that's very important."*

I view his feedback in a negative light and hastily defend Raabiyah's position with the view that a demonstrated awareness of the disjuncture between her theory and her practice is more important than the disjuncture itself. At this point, I do not realise that the HOD of Photography is actually endorsing Raabiyah's practical work and that he encourages her to use it as the basis for her theoretical developments. The fact that I legitimate an indirect relationship between theory and practice, provided it is understood and explained by the student, shows that I do not consider 'who she is' as the point from which her practice as well as theory should develop. On looking back, I realise that I imply that the content of her research for her practice and theory is not as important as her knowledge of their relationship. My contribution to the discourse therefore weakens her subjective relations as well as interactional relations, showing a modality shift from **SubR - / IR + +** back to **SubR - - / IR +** (Fig. 11:HF 4).

The HOD of Graphic Designs raises the issue of representation within Islam, showing that she is considering the implications that Islamic social codes may have in the production of this work:

> *"What implication does that have for the faith and the religion and the people, you know, portraying them in a way that actually… I don't know, I mean, that is kind of against the religion, the showing."*
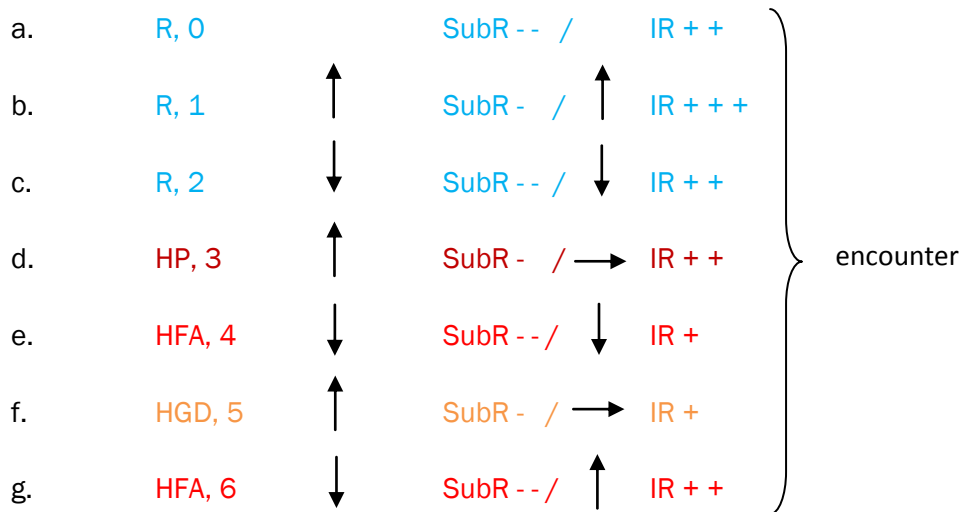
She raises an issue of there being an ethical dilemma given that Raabiyah intends to represent Muslims, when representation is usually not encouraged within Islam. By inquiring how this might impact the faith and its people, she considers how Raabiyah is to conduct her art practice on the basis of 'who she is' – a Muslim. This is to say that the HOD of Graphic Design strengthens her art practice on the basis of 'who she is, revealing that there is a code shift from **SubR - - / IR +** to **SubR - / IR + (Fig 11:HGD 5).**

I respond by emphasizing how important it is for Raabiyah to have ethical considerations in her practice as a visual artist when representing her subjects rather than getting hung up on notions of iconoclasm:

"I know you're probably asking about representation in Islam, which is, I mean a very complex issue, which um, I think in this case, what the most important thing is, is that she asked for the consent of these people, um to actually be willing subjects in her photographs, and she actually made it very clear what her work is going to be used for, um… So, I mean, I think, ja, we can sit here and debate about the representation of Islam and, you know, there will always be different schools of thought. But that's really not the issue here; the issue is that she got consent…"

From an idealistic perspective, I value the potential of Muslim artists being able to reconcile their faith ('who they are') with that of their art practice ('what and how they know'). However, the above data shows otherwise – that I dismiss the implications of this Muslim student's art practice generally contradicting the Islamic way. I support her ethical approach to representation based on the legitimation of her art practice rather than her spiritual practice. This demonstrates that during this encounter, I do not value 'who she is' as much as 'what and how she knows' when she produces art. My contribution to the discourse reveals a modality shift from **SubR - / IR +** to **SubR - - / IR + +** **(Fig 11:HF 6)**.

Movement:

a.	R, 0	SubR - - /	IR + +
b.	R, 1	SubR - /	IR + + +
c.	R, 2	SubR - - /	IR + +
d.	HP, 3	SubR - / ⟶	IR + +
e.	HFA, 4	SubR - - /	IR +
f.	HGD, 5	SubR - / ⟶	IR +
g.	HFA, 6	SubR - - /	IR + +

encounter

No Code Shift: From **SubR - - / IR + +** to **SubR - - / IR + +**

In summary:

Once again, the hub of activity where the tensions occur is within the cultivated gaze quadrant of the social plane. The movement that takes place during Raabiyah's encounter demonstrates how she

wrestles and engages and is being engaged by me and the other lecturers in the establishment of her artist identity or gaze. Raabiyah is negotiating between the tension that is set up between the legitimation of her art practice according to 'who she is' and 'how she knows'.

Raabiyah's encounter, more than Jakoba's, does 'full circle' as the modalities that represent the beginning and end of the encounter are the same. However, the process that takes place between the departure and arrival of Raabiyah's legitimacy during the discourse is shaped by a different dynamic.

Most of the tensions during this discourse are created by the movement of the strengthening of subjective and interactional relations by Raabiyah, the strengthening of SubR and stabilizing of IR by the other lecturers, and by my weakening of both SubR and IR. The contributions given by the HOD of Photography, the HOD of Graphic Design as well as Raabiyah demonstrate that they value 'who she is' as the basis of her insight more than she does, while she values 'what and how she knows' as the basis of her insight more than they do. My engagement shows that as the basis of her insight, I value 'who she is' less than they do but value 'what and how she knows' more than they do. My response weakens subjective and interactional relations substantively, bringing the code back to where it started.

As in Jakoba's case, based on conversations that had taken place between Raabiyah and I during previous encounters, I had endorsed the fact that she was practicing her art based on her spiritual journey in Islam. I also knew and valued that in order for her to effectively reflect her transformative mystical engagement with her religion she would also need to transform the viewers' reality, which demanded the right kind of artwork – an installation. Raabiyah presents the relationship between her personal practice which is situated within the interpretive-hermeneutic paradigm and her politically orientated dissertation, which is situated within the critical-theoretical paradigm. In my defense of her working in different paradigms, on condition that it is understood and articulated by her I do not identify the real issue – that there is once again a code clash. My engagement during the encounter shows that I do not value her spiritual journey enough to encourage her, like the HOD of Photography does, to use it to inform her dissertation research. Instead, my feedback shows that I find it acceptable that she wants to value both paradigms and codes, provided that she makes the disjuncture explicit in her dissertation. So in actual fact, as with Jakoba, I am privileging her approach to her work ('what and how she wants') as the basis of her insight.

7.4 Thuto's Encounter

In order to understand the internal dynamics of the data collected during Thuto's encounter, I need to highlight that her case is different from the other two students. Firstly, the data from her interdepartmental group critique provides little audible transcription. Secondly, she is repeating third year and so her work in progress, being visible to the public eye before anybody else, undergoes a process of scrutiny, representing significant movement prior to this encounter. The following is an account of this process as I backtrack as far as one year prior.

With a lot of support, Thuto had achieved the outcome code of second year, the cultivated gaze. During the first part of third year, I expected her to produce work that was based on a strong 'what and how to know' which she resisted. At the mid-year moderation, which coincided with my ICC course and the subsequent raising of the ethical considerations of my teaching, Thuto barely had work to show. I realised that I was over-involved with her by speaking for her and so I took a step back and gave her the space to speak for herself. She launched her body of work – brightly coloured and patterned self portraits on massive wood panels that operated as inflated illustrations of her being happy and cheeky. As with all communication design, Thuto values the possession of the trained gaze as her basis of insight, but with a tendency toward the social code. Her work is thus represented by a modality of **SubR - / IR - - (Fig 12: S)**.
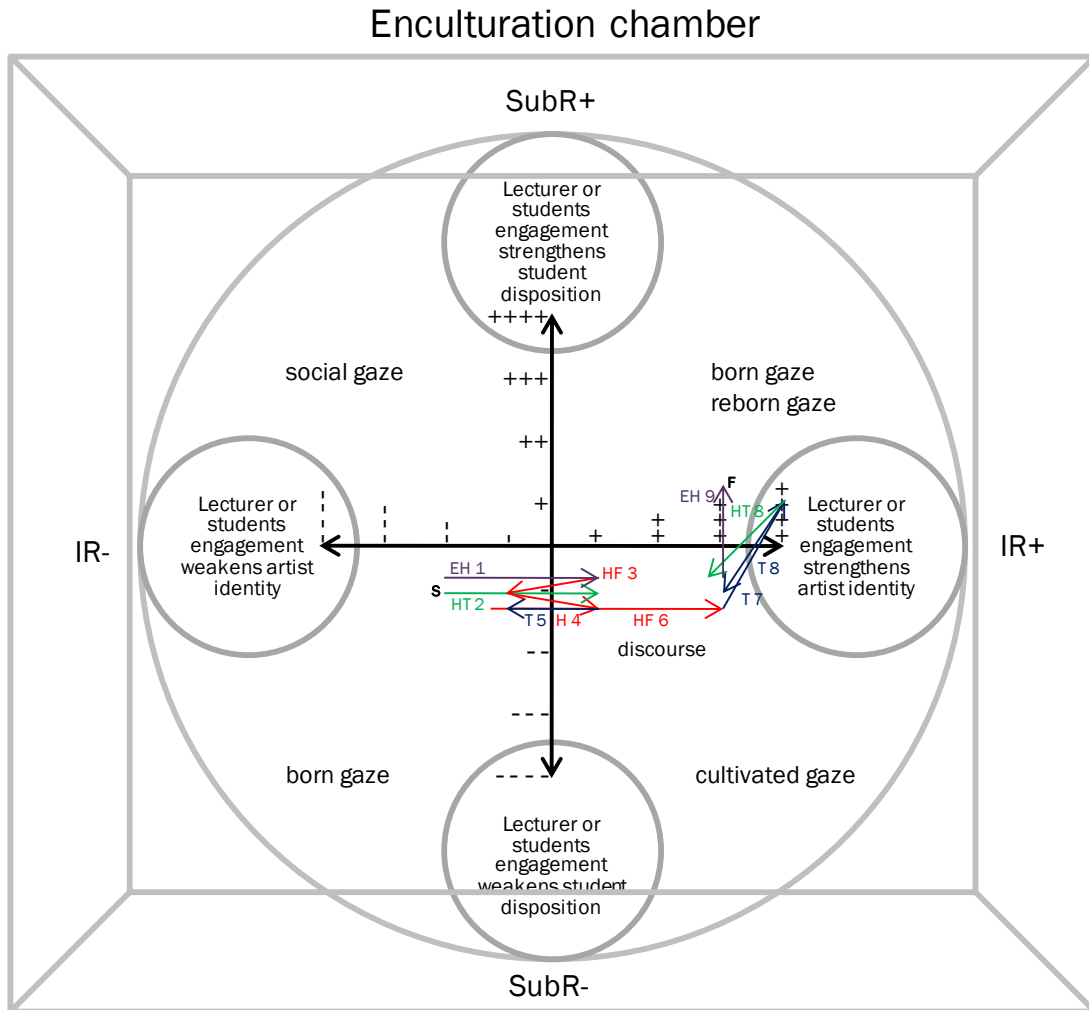
Figure 12.   Coding of the discourse during Thuto's encounter (adapted from Maton's figure of "The social plane – gaze", 2014, p. 186).

Participants: T = Thuto / HF = Head of Fine Art (me) / EH = Executive Head / HT = Head of Theory

Thuto did not complete her body of work and was issued a deferred assessment of a year, based on our disability policy, and she continues to work on her paintings the year of this study. During a scheduled staff meeting, a conversation takes place amongst the HOD's and the Executive Head regarding the body of large-scale self portraits that Thuto is working on. The Executive Head expresses concern that she is pursuing this work at all. A conversation amongst the teaching body ensues, prematurely kick-starting the legitimacy process of Thuto's work.

The Executive Head and the HOD of Theory, having had exposure to Thuto's Facebook posts, suggest that I encourage her to change her methodology from painting in favour of Photography. They reckon that her paintings consist of contrived imagery of herself that are executed in a colour-by-number fashion, whereas her photographs reveal a heightened perception of herself and the world around her that is aided through the lens of her camera. They want Thuto to produce the right kind of artwork and so they base their legitimacy according to the degree of research that the photos embody. This reveals that they 'ramp up' interactional relations substantively, while leaving subjective relations where it is (both being portraits), representing a modality shift from **SubR - / IR - -** to **SubR - / IR + + (Fig 12:EH & HT 1)**.

I cannot disagree. Her paintings do not add to her or our knowledge of 'who she is'– someone who we all know as mischievous, flamboyant and hip – nor do they function on the level of art practice as research. What is interesting about them, which I have only now realised, is that in her studio paintings, she 'possesses the gaze' (a Fine Art term when the subject of an artwork has eye-contact with the viewer). This suggests that she does not portray herself in the objectified way that typifies the representation of women in art history, but in a position of strength and with voice, a state she is not usually accustomed to. One can also interpret these images of her as self-conscious and forced, in a manner that may reflect the degree of exertion and adaptation that she needs to generate in order to keep up with general studio dialogue. Considering that her deafness gives her a social gaze with strong subjective relations (that she carries with her irrespective of the outcome gaze of each year), the kind of knowledge that she needs to acquire in order to develop her artistic gaze and identity, are interactional relations, especially if she is to become an ideal knower.

Her Facebook images are ever-changing composites of fragmented portraits and still-life that show us snippets of what she looks at, eats, wears, does and with whom, culminating in a visual diary that provide viewers with images that speak to each other to deliver her daily narrative. And of course she approaches these things with her acute social gaze, enabling her to have a strong 'feel' for her world and her ability to engage with it. These images of the natural and the familiar are elevated into the strange which must be symptomatic of the control she has and feels when making knowledge claims within a space where the possession of no other gazes are required, as in the Fine Art studio. She unintentionally conducts self and social inquiry, elevating these images into the right kind of artwork. I recognise all of this and yet I express my concern about her changing methodologies, which exposes that I am stabilizing subjective relations and weakening interactional relations, representing a modality shift from **SubR - / IR + +** to **SubR - / IR -(Fig 12:HF 2)**.

My caution stems from my prior realisation that I discussed earlier about not giving her the opportunity to speak for herself. The easy route would be for me to simply promote the photographs on the basis of them being able to be the right kind of artwork. However, there is a dilemma here. It involves the conflict between me valuing the voice that Thuto chooses to speak with, with the one that she doesn't, within the context of Fine Art. Her large-scale portrait paintings are not the product of research but of communication design and so do not speak to high art practice, while the Facebook photos are the product of research and therefore do speak to high art practice. Being a sensitive issue, I decide to feel the water and suggest to her that perhaps she shouldn't paint at all, to which she tearfully responds: "... but I want to paint". The interaction between us reveals the tension that exists between our basis of legitimacy of her work being the product of a cultivated gaze, while she is valuing her possession of a trained gaze. First we strengthen IR which Thuto then weakens, represented by the following code shifting: from **SubR - / IR -** to **SubR - / IR + (Fig 12; HF 3)** to **SubR - / IR - (T 4)**. My conflict intensified.

After much deliberation, I feel an ethical responsibility to direct Thuto to practice her art as an ideal knower. I affirm 'who she is' when she takes photographs and insist that she needs to realise that she is already producing the right kind of artwork when posting them on her timeline, and that they can easily be legitimated as Fine Art. I work hard at trying to sell her the notion of art = life, where everyday discourse can transform into specialised discourse as a result of intention and context. She reluctantly agrees to give it a shot. My firm decision shows that I strengthen IR, and keep SubR stable, representing a modality shift from **SubR - / IR +** to **SubR - / IR + + + (Fig 12:HF 5)**. This is Thuto's incoming code at the beginning of the encounter.

It must be noted that when Thuto was painting her large-scale portraits, she was working in the commercial trajectory where achievement is limited by the possession of the trained gaze. However, when she agrees to produce the photographs for her body of work, she is working within the academic trajectory, where achievement is not limited to the possession of the re-born gaze.

Thuto's presentation is inaudible to the transcribers, except for the little feedback she receives from the panel in response to her presentation. She reads her Powerpoint presentation to the audience, and I will therefore refer to its content. Thuto explicitly states that she is concerned with the exploration of her own identity and subculture by researching those who don a similar identity kit to hers:

> *"My body of work is about hair extensions and wigs. I am very interested in the way black South African women dress and express themselves with their kind of hair extensions and different wigs. I want to explore my own identity and pop culture because I want to see myself through others."*

Thuto's concept is motivated by her own preoccupation with wig-wearing, which although started as an attempt to conceal her cochlear implant, has become her most striking signature, one that she says enables her to feel like she is just a "normal girl". Thuto's contribution to the discourse demonstrates that she intends to conduct self ('who she is) inquiry ('what and how she knows'), which shows a strengthening of both subjective and interactional relations, representing a modality shift from **SubR - / IR + + +** to **SubR + / IR + + + + (Fig 12:T 6)**.

When Thuto introduces her interest for her theoretical practice, a more critical stance becomes apparent:

> *"I want to comment on young black female South African identity. I want to know why hair extensions and wigs are important to black women in particular."*

In order to conduct this research, Thuto would need to explore and interrogate what it means to be black and female in South Africa after 19 years of democracy. This would demand extensive research in fields such as psychology, sociology, political studies, gender studies, and intercultural communication, all within the framework of post-colonialism. This level of research carries the potential to add to the conversation about "young black female South African identity" and therefore to contribute towards human knowledge. It becomes evident that Thuto's overall premise drifts between two research paradigms: the interpretive-hermeneutic paradigm and the critical-theoretical paradigm. For her art practice, she operates within the first paradigm, where her aim is to construct and present her own identity through the representation of other women that she relates to. However for her theoretical practice, she operates within the second paradigm, where she intends to establish social commentary. Once again, as with the other students, it is evident that there is a degree of disparity between the legitimacy of her practical and her theory, which demonstrates that her image ('who she is') is devalued as it does not get to determine the same research paradigm for her theory which as in the case of Jakoba, can obscure her comprehension of her own image, thereby weakening subjective relations of her artwork. By doing so, she is not conducting good Fine Art research practice, which also weakens her interactional relations. This shows movement that represents a modality shift from **SubR + / IR + + + +** to **SubR - / IR + + + (Fig 12:T 7)**.

There is strengthening of 'who she is' when she articulates her key intention for her image practice and weakening of 'who she is' and 'what and how she knows' when she articulates her key intention for her theoretical practice. The following is a short dialogue that takes place between Thuto, the Executive Head of the school and myself about the methodology, the quantity and scale of her work:

EH*: "Okay. Are there going to be photographs? Okay. Ja. What size are they going, Thuto, what size are they going to be?"*

Thuto:*"Maybe I think about A4"*

EH: *"Each one A4?"*

Thuto: *"No."*

EH: *"How many?"*

Thuto: *"[Unclear] or ten, 50 or 40 [?]. I don't know."*
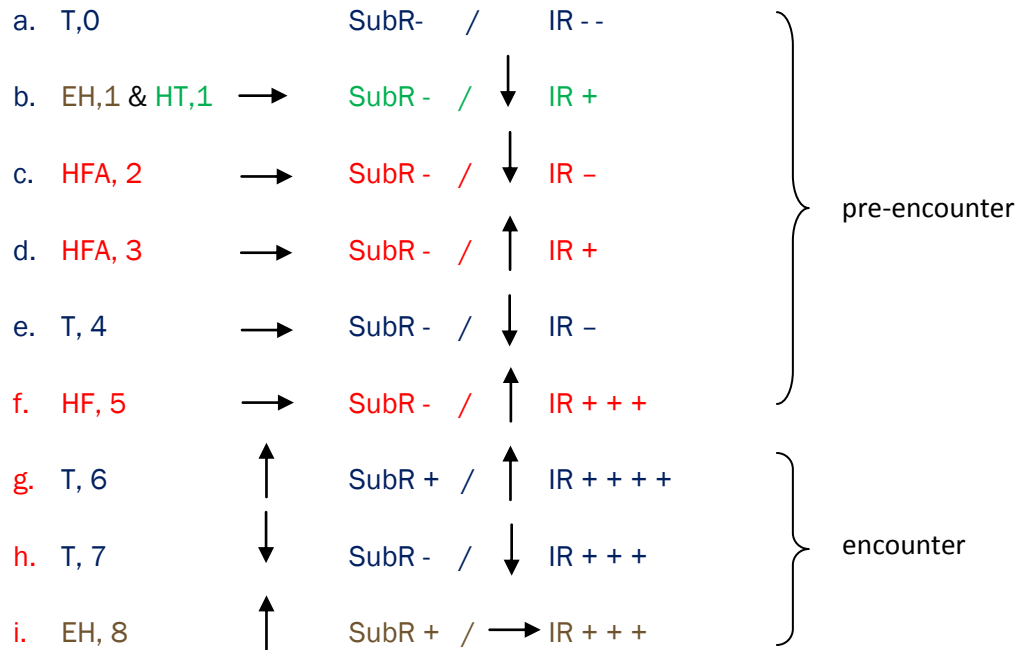
EH: *"How about 500?"*

[Laughter]

Me: *"Ja, I agree. Smaller and lots. Lots. A thousand [laughter]. A whole wall full."*

EH:*"I think the images look very exciting, which is why we want to see lots of them, because we are talking about defining culture and identity and you're looking at exhibitions and gigs and on the beach and you can do lots."*

During Thuto's encounter, discourse is limited because of Thuto's disability, and so the code clash that exists between her image and theoretical practice, encouraged by myself and the Head of Theory respectively, is not resolved. All that transpires is that the Executive Head seeks clarification that Thuto is choosing to work with Photography and once this is established, she encourages Thuto to produce many small images that define her culture and identity, which I concur with. In doing so, the Executive Head is strengthening both subjective and interactional relations, showing a modality shift from **SubR - / IR + + +** to **SubR + / + + + +** **(Fig 12:EH 8)**.

Movement:

a.	T,0		SubR- /	IR - -
b.	EH,1 & HT,1 →		SubR - / ↓	IR +
c.	HFA, 2 →		SubR - / ↓	IR –
d.	HFA, 3 →		SubR - / ↑	IR +
e.	T, 4 →		SubR - / ↓	IR –
f.	HF, 5 →		SubR - / ↑	IR + + +
g.	T, 6 ↑↓		SubR + / ↑	IR + + + +
h.	T, 7		SubR - / ↓	IR + + +
i.	EH, 8 ↑		SubR + / →	IR + + +

pre-encounter (spanning a–f)

encounter (spanning g–i)

Code Shift: From **SubR - / IR - -** to **SubR + / + + +**

In summary:

During Thuto's encounter, as with Jakoba and Raabiyah, the hub of activity where the tensions occur is within the cultivated gaze quadrant of the social plane. The movement that takes place during Thuto's pre-encounter and encounter demonstrate how she wrestles and engages and is being engaged by me and the other lecturers in the establishment of her artist identity or gaze. Thuto is negotiating between the tension that is set up between the legitimation of her art practice according to 'who she is' and 'what and how she knows'.

The start of the discourse surrounding Thuto's work is represented by her outcome code for her first third year. Unlike Jakoba and Raabiyah, the discourse during Thuto's encounter does not do 'full circle', and ends up far from the code that marks the start (taking into consideration the movement from the pre-encounter). Thuto's legitimacy undergoes a curious process from departure to arrival between vastly different destinations.

Most of the tensions during this discourse are created by the movement of interactional relations. There is substantive strengthening of IR by the Executive Head and the HOD of Theory, the weakening and strengthening of IR by myself, the weakening of IR by Thuto and lastly by the strengthening of SubR and IR by the Executive Head. The input given by the Executive Head and the HOD of Theory demonstrates that they value 'what and how she knows' more than 'who she is' as the basis of her insight. My input shows that I value 'who she is' but provided it is cultivated into the right kind of 'what and how she knows'. Thuto's contribution to the discourse makes it appear that she values 'who she is' more than 'what and how she knows' as the basis of her own insight.

In Thuto's case, as with Jakoba and Raabiyah, much engagement had already occurred by the time she presented her work during this encounter. I knew and valued that Thuto was practicing her art based on an exploration and presentation of her own identity and culture through the representation of others who she relates to. For her theory, Thuto articulates that she wants to comment on young black female South African identity and to know why hair extensions and wigs are particularly significant to black women, which does not surprise me.

Although she is working more personally in her practice and more politically in her theory, the code clash is not as apparent as with the other students as she bridges the gap by making the personal political. This bridge no doubt reflects the bridge that myself and my colleagues build when negotiating legitimacy of her theory with her practice which is already visible to us.

To recap, at the start of the pre-encounter, Thuto's paintings show that she operates with a trained gaze in order to engage with the formal elements of art, represented by slightly weak subjective relations and weak interactional relations. Almost at the end of the encounter her contribution to the discourse reveals that she operates from a cultivated gaze in order to engage with research in the interpretive-hermeneutic and critical theoretical paradigms, showing how there is tremendous strengthening of subjective and interactional relations.

8.   Conclusion

8.1   Summary of the Findings

The hub of activity where the tensions occur is predominantly within the cultivated gaze quadrant of the social plane, with some activity during Jakoba's encounter penetrating into the born gaze quadrant and some activity during Thuto's encounter occurring in the trained gaze quadrant. The story of this study unfolds when comparing the movement of each student's basis of insight from the beginning to the end of the discourse. While Jakoba's and Raabiyah's basis of insight at the beginning and the end of the encounter remains the same, Thuto's basis of insight undergoes an 'extreme makeover'.

The following noticeable differentials emerged during the analysis regarding the relationship between my engagements and those of the other lecturers:

- Jakoba begins the encounter with work that is equally legitimated by SubR and IR. The tension during Jakoba's encounter occurs when she values 'who she is' as the basis of her insight; whilst the Executive Head, the HOD of Theory and the HOD of Photography value her insight mostly according to 'what and how she knows; and I do not value much of either but rather 'what and how she wants'. She leaves the encounter with work where legitimacy is IR dominant.

Incoming code: Jakoba: SubR - - / IR + +

Outcome code: Jakoba: SubR - / IR + + +

Low code shift

- Raabiyah begins the encounter with work that is equally legitimated by SubR and IR. The tension during Raabiyah's encounter occurs when she values 'what and how she knows' as the basis of her insight; whilst the HOD of Photography and the HOD of Graphic Design value 'who she is' more than she does; and I do not value 'who she is' or 'what and how she knows' as the basis of her insight as much as either of them, but rather 'what and how she wants'. She leaves the encounter with work where legitimacy remains the same.

Incoming code: Raabiyah: SubR - - / + +

                                                                              No code shift

Outcome code: Raabiyah: SubR - - / + +

- Thuto begins the [pre]encounter with work that is not dominant in either SubR or IR. The tension during Thuto's encounter occurs when she values 'who she is' more than 'what and how she knows' as the basis of her insight; whilst the Executive Head and the HOD of Theory value 'what and how she knows' more than 'who she is' as the basis of her insight; and I value 'who she is' provided it is cultivated into the right kind of 'what and how she knows'. She leaves the encounter with work where legitimacy is highly IR dominant.

Incoming code: Thuto: SubR - / IR - -

                                                                              High code shift

Outcome code: Thuto: SubR + / IR + + +
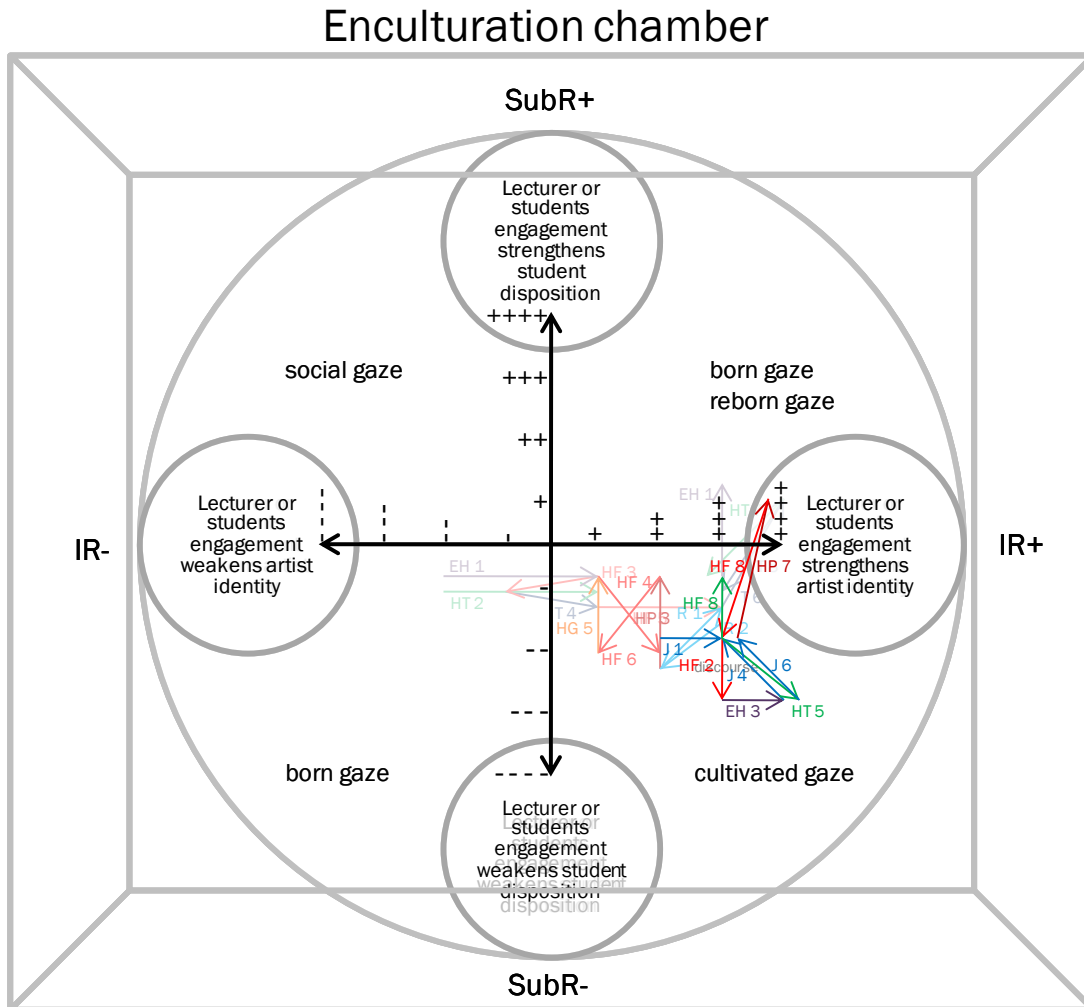
Enculturation chamber

Figure 13.   Comparative organizations of the discourse and the outcome codes during the three encounters (adapted from Maton's figure of "The social plane – gazes", 2014, p. 186).

8.2   Discussion of the Findings

In revisiting the problem that has led me to this study – my research question was to find out what kind of Fine Art knower I privilege, to address the criteria I use to measure high quality and for what purpose and what knowledge legitimates my criticism and for what purpose. To answer this I needed to find out what is currently happening during our encounters, how I am engaging with the students in different ways and whether this engagement is enabling certain knowers to develop a more powerful artistic identity or gaze for achievement in the field than others. Having done so, I

can now claim that I do engage with the students in different ways. The question is whose engagement is enabling powerful knowledge?

Both Jakoba and Raabiyah enter the encounter as knowers with a developed artistic identity and cultivated gaze, and exit as knowers with more or less the same basis of legitimacy. Within the same Fine Art context, Thuto enters the [pre]encounter as a knower with a lesser developed artistic identity and trained gaze, and exits as a knower with a greatly developed artistic identity who operates from an upper cultivated gaze. This demonstrates that Jakoba's and Raabiyah's artistic identity and gaze for achievement is mostly hindered by the discourse while Thuto's artistic identity and gaze for achievement develops. This shows that my basis of legitimacy does vary amongst students, and that I appear to privilege Thuto. However, in order to begin to realise my aspiration of becoming interculturally sensitive, I need to first discuss the kind of knower Thuto is and whether my engagement with knowers like her is in actual fact enabling the acquisition of powerful knowledge.

8.3   Implications of the Findings

Thuto, who is Sotho and deaf, equates artistic value with procedural exertion, representing black and disabled knowers who possess the trained gaze. In this study, a privileged knower is one who is equipped with powerful knowledge; i.e. one who is guided towards being able to operate from his/her re-born gaze, where 'who they are' (image) is valued and informs his/her 'what and how they know' (theory). This study has already established that powerful knowledge within the context of Fine Art is not characterised by cumulative knowledge-building but by an anti-canonical dynamic and the most fertile soil for its growth is within higher education. The only way to enable the acquisition of powerful knowledge in Fine Art students is to develop a curriculum that discourages them from replicating the consensus but rather brings something new into the system.

Discouraging a disabled black student, who operates from a trained gaze, to pursue her work and to appropriate a cultivated gaze for the sake of producing the right kind of artwork promotes the reproduction of like-mindedness. This will not enable her to innovate which means that she will not acquire powerful knowledge. Stretching a knower so far from their basis of insight, into realms where it appears they are being enabled to achieve in the field is only but an illusion. It is doubtful as to whether our 'imposed' knowledge claim onto her practice could enable her cultivated gaze to be anything more than just a 'flash-in-the-pan', and doubtful that she would have the knowhow or inclination to sustain these kinds of thought processes as a postgraduate. Given that she is not afforded the opportunity to be able to actually acquire the powerful knowledge that is characterized

by the re-born gaze and does not occupy a position of privilege, the question that needs to be asked is, "then who does?"

Looking at the scenarios of Jakoba and Raabiyah, the intention they articulate at the presentation are already the result of my having given them the 'go-ahead'. I permit them to cultivate 'who they are' 'how they want', because I know that they already know 'what and how' to produce in order to realise the right kind of artwork. Jakoba's and Raabiyah's knowledge claims are trusted because they each possess the gaze that is coherent with the social construction of an academic Fine Art identity. Thuto's knowledge claim does not hold my confidence because she possesses the gaze that is coherent with the social construction of a commercial art identity. The incoherence between her identity and the ideal Fine Art identity makes her visible against the expanse of cultivated land, and we swoop down and deliver her a readymade cultivated gaze. The question is, "why?"

According to Thuto, she IS working within the academic trajectory, but she possesses a gaze that is not coherent with the identity that is valued within this trajectory. Two other students who are not being studied here are explicit about working within the commercial trajectory, and so the knowledge claims they make from their trained gaze do not appear unsuitable. Interestingly, I do not promote the change of Thuto's trajectory, but the 'change' of her gaze. I make her succumb to my conformity pressure as I succumb to the art school's conformity pressure as the art school succumbs to the pressure of its social relation to the field of practice. Thuto is a victim to *the power of the situation* (Sabini& Silver, 2002) and needs to learn and adopt elements of its 'what and how they need to know' culture, whilst unlearning her own 'what and how she knows' culture, which is in turn a loss of 'who she is'. The achievement of the Fine Art identity at the expense of her identity in the pedagogical discourse is an expression of marginalization and symbolic violence. Thuto is in an 'adapt or die' situation. Jakoba and Raabiyah are able to use their taste to reproduce their positions within the pedagogical space whilst Thuto needs to challenge her taste, and crack open a space for the emergence of a new and more acceptable identity (Dolby, 2001, p. 98).

8.4   Suggested Improvements

Trajectories are by way of intention and gazes are a result of acquisition, which means that had I rather encouraged Thuto to change her intention, she would have been able to keep 'who she is', only expressed through a different 'what and how she knows'. In order to have ethical encounters with all of my students, I need to let 'who they are' (embodied in their image), dictate which trajectory they should be working in, which will also determine whether or not the student is able to

acquire its relative gaze. To impose a gaze onto a student is not only a counterproductive farce, but is an act of cultural colonization. Maton suggests that in order to overcome hateful interactions and the dilution of knowledge, we must open our eyes and capture the gaze that eludes us, without which we will not be able to accommodate those who possess that gaze:

> "The key to avoiding the Scylla and Charybdis of symbolic violence and relativism is thus to discover a gaze and a means of cultivating that gaze capable of embracing knowers from a multitude of social backgrounds. This is an urgent task facing the arts and humanities (as well as education and society) if we are to forge a culture peace, one characterised not by unchanging socially imposed canons, factional trench warfare and relativism, but a growing cultural sphere in which everyone joins a visible tribunal. We cannot afford to be blind to gaze" (Maton, 2014, p. 105).

Before being exposed to the seemingly impossible endeavor of Maton's challenge, I didn't believe it feasible or even desirable to prevent the social construction of students like Thuto because the specialisation of Fine Art would be over-compromised. Now I tend to think that it is possible to create a curriculum and pedagogical space that attracts and stimulates members of a less dominant discourse to present themselves, and hence my attempt at proposing a possible solution. I propose that all knowers in Fine Art and beyond should be facilitated to use their social gaze to engage in a process of deep reflexivity and disrupt their identities that have been inadequately constructed through social categorization in order to speak for themselves and acquire what could be called a 'reflexive' or 'post-identity' gaze. This would be like a social gaze but on the terms of the knower. This will strengthen 'who they are' which will inform their image, define their trajectory, determine their kinds of social relations, enhance intercultural communication, expand the tribunal (a "mental library" (Maton, 2014, p.99) of dead artists' work against which we judge our own work, heighten visibility, and accommodate all kinds of knowers. Of course the challenge here is whether it is at all possible to hold both sides and sustain a democratically relevant curriculum and ethical pedagogy with a discipline that remains specialised. For now, a more tangible option is to engage with Spivak's tools for self-reflexivity that initially inspired this study, which I feel I am now able to approach with a deeper sense of self-understanding, and to actualize them in terms of this study for the sake of future improvements.

'Intimately inhabiting' and 'negotiating discourse' is a deconstruction and critique of the discourse that one is surrounded by and which one is inhabited by, i.e. 'culture, institutions, geopolitics' (Spivak, 1998a cited in Kapoor, 2004, p. 640). Spivak calls for practice vigilance, for awareness of what one is seduced by in the familiar in order to destabilize the dominant "within the belly of the

beast" (1998a cited in Kapoor, 2004, p. 640). This study marks the first step in the deconstruction and critique of the discourse that surrounds and inhabits me.

'Acknowledging complicity' involves the acknowledgement of one's personal and institutional desires and interests that contaminate the representations of students like Thuto (Spivak, 1988b cited in Kapoor, 2004, p. 641). I need to become more mindful of the role I play in *the power of the situation* (Sabini& Silver,2002). In standardization in South Africa, as with all standardization, there is a hierarchy of authority that controls every level beneath: diplomats control quality assurance bodies such as the CHE & SAQA who control higher education institutions who control lecturers like me who control students like Thuto who control themselves for fear of not qualifying through failure to achieve the required outcomes. I control students like Thuto from fear of not demonstrating my ability to produce an inculcated student, without which I will be considered obsolete as a Fine Art lecturer. Thus the evaluative rules regulate the field of reproduction, serving the interests of all those in the situation. As a cultural mediator I need to acknowledge how I've been complicit in regulating and actively dehumanizing Jakoba, Raabiyah and especially Thuto in order to serve my own interests.

The secret to 'Unlearning one's privilege as loss' is the reversal of the gaze from the representation of the other to the scrutiny of the self. This means that one has to attempt to decolonize oneself by noticing the overlooked; to retrace one's history, prejudices and learned habits (racism, sexism, classism, academic elitism and ethnocentricism) (Spivak, 1990a, p.9; cf1988a, p. 287, cited in Kapoor, 2004, p. 641). What this means for me is that I need to examine how 'who I am' influences the students 'what and how they know'. I need to become aware that my having grown up during the heart of apartheid has filtered my social gaze with a privileged lens, which I tacitly defend when I speak on behalf of students like Thuto who have not acquired the cultivated gaze and who are therefore not 'cultured'.

'Learning to learn from below' encourages cultural mediators to learn how to learn before learning from the subaltern. This "how to learn" involves the rejection of the idea that the Third World always needs help, and of oneself as being the one to 'correct, theorise, develop, colonise, appropriate, use, record, inscribe, enlighten, to master and dominate' (Alcoff, 1991, p. 24, cf, Spivak 1990a, p. 19 in Kapoor, p. 642).

Spivak regards learning an indigenous language as a way of promoting listenership, and imagination development as helping to take oneself away from oneself so that one may redefine 'who one is' in order to learn from below. In Thuto's case, I could have learnt sign language in order to learn from

her practice. Overall, I need to put more effort into learning the language and culture of those that I may encounter during my practice.

'Working without guarantees' (Spivak, 2001, p. 15 in Kapoor, 2004, p. 643) advises us to accept the difference of students like Thuto – enhancing the possibility of knowing them – who may act in ways that we cannot understand. When one is willing to accept the short-term failure of one's practice for the sake of the 'long-term logic of our profession' by acknowledging the vulnerabilities and blind spots of one's power and the limitations of one's knowledge systems, one can enable the subaltern while working ourselves out of our jobs (Kapoor, 2004, p. 643). I believe that new research paradigms can emerge from these kinds of reflexive and post-identitarian processes that could unearth the magic gaze that can measure and make possible the competence of diverse students' voices and new kinds of Fine Art lecturers.

Besides applying Spivak's tools as a lens for further improvement, there have been innumerable and surprising lessons learned during this investigation that I am determined to implement into my practice. A noteworthy one is that sound research practice extrapolates the image to form the theory. In future, I intend to make this highly explicit in the earlier stages of the curriculum, as well as to strengthen my framing so that the students are not led away from 'who they are' when conducting theoretical research. I believe this would prevent so many potential code clashes between a student's practical and theoretical research and the subsequent confusion and embarrassment that it may cause. Furthermore, there would be less code clashing and wrestling amongst our participating lecturers in the establishment of our Fine Art lecturer identities and the subsequent refocus of the engagement onto the development of the student.

8.5   Conclusion and Recommendations for Further Research

This study shows that hierarchy within my programme is based upon a knower who possesses a cultivated gaze, which seldom recognises the ideas and aesthetics of suppressed epistemologies. Given this country's history combined with the ideology that continues to pervade my curriculum and pedagogy, those who are inclined to possess the cultivated gaze, are knowers who are classified as white, who have enjoyed 'high culture' and whose identities are coherent with the social construction of an ideal Fine Art knower. Dependency on colonial legacies in Fine Art education is not peculiar to South Africa and occurs in colonized countries worldwide because the Artworld has not adequately dealt with the western supremacy that is represented by its canon. The consequent

hindrance of the development and the diversification of the re-born gaze are exacerbated within our context where the majority of South Africans remain impacted by apartheid's aftermath.

If you are reading this study, you are a cultural mediator of some kind. I urge you to build on this study by using LCT to establish the kind of knower that you privilege; what criteria you use to measure high quality and for what purpose; what knowledge legitimates your criticism and for what purpose; whose cultural works are being studied and for what purpose. Examine your own culture, identity, and investments you have in the legitimation of your students' work. If you are a South African Fine Art lecturer, this quest is more urgent. By conducting research of a similar kind you will contribute towards the promotion of critical cultural production and consciousness to the current as well as next generation of Fine Artists and educators.

These kinds of legitimacy studies could lead to a democratic curriculum and its enactment, but not without implication on the specialisation. Hence further research within the South African context could interrogate this issue and ask questions like: "how do we identify what those suppressed epistemologies are", "how can the progression of Fine Art knowledge be sustained by the inclusion of suppressed epistemologies that are motivated by such different purpose?"

Critics who say that "a work of art is anything that anyone has ever considered a work of art" (Carey 2005, p. 30) and who argue that "art cannot be taught" (Elkins, 2001) each drain 'art' of meaning (Maton, 2014, p. 103). I argue that we need to make attempts to uphold the specialisation whilst taking steps to include all knowers. I believe art **can** be taught, and not only to the select few who possess the gaze for achievement legitimated by the field. I posit that art can be taught to all knowers, provided the field either finds a new gaze or a more inclusive canon from which enculturation is measured. My next step is to engage in research that would illuminate whether my proposal towards an ethical gaze, i.e. the reflexive, post-identitarian or post-social gaze is in fact a feasible pursuit and if so, to test it.

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10.   Appendices:

Appendix 1. The Curriculum Text

PRACTICAL MAJOR

FINE ART III

Lecturer: ILHAAM BEHARDIEN

Project Introduction: CYCLE A

Project Submission: CYCLE H

Project: **BODY OF WORK / INSTALLATION**

RESEARCH PARADIGMS:

Pearse has attempted a theoretical framework of art education that helps an

understanding of what art is. He refers to three opposing paradigms of thought and action which are

in accordance with the epistemological framework of Habermas (1983: 159-161).

The **empirical-analytic** paradigm defines art as a system of *production*, a cause and effect intervention into a stockpile of malleable elements, a commodity oriented process that has its basic intent a cognitive interest in the control of objects in the world.

The **interpretive-hermeneutic** paradigm defines art as a system of *communication*, the expression of situated knowledge about a person's relationship with his or her social world.

The **critical-theoretical** paradigm defines art as a system of *reflection*, a relativist and liberatory activity rendering invisible assumptions, values and norms newly visible in order to transform unjust social relations and empower marginalized individuals and communities within the practitioner's social world.

BRIEF:

You are allocated a full academic year to engage in a processes of INQUIRY and produce a cohesive body of work or installation. You may work in any selected methodology that demonstrates one or more of the above research paradigms: practical (production), self (communication), or social inquiry (reflection).Your work must be professionally exhibited in a site specific space at the school.

PROJECT OBJECTIVES:

1) Readiness for the Industry

To develop a professional work ethic and generate a body of work / installation that can be exhibited at a reputable gallery, site specific space, or be utilized to generate employment based on the conceptual, perceptual and practical components exhibited.

2) Art Practice

a) Art Practice as Research

 To promote the imaginative intellect to create, criticize, and construct knowledge that is new and transformative

b) Art Practice as Communication Design

 To develop and elucidate information in order to attract and motivate a response to a particular message

3) Artworld Identity & Discourse / Visual or Material Industry Identity & Discourse

To think, speak and produce as academic or commercial Fine Artists

ASSESSMENT:

You will be assessed through both formative and summative procedures. Your final mark for this subject will comprise the following:

Internal mark 1 constitutes 33.3% of your final mark – This is my mark. My role is that of continuous evaluation, where you will be allocated a mark for your performance during every cycle. I will also assess the four products. So, think-tank (10%), proposal (10%), 8 cycles (20%), artwork 1 (20%), artwork 2 (40%)

Internal mark 2 counts for 33.3% of your final mark – This is a combination of the Executive Head's and the head of Theory's independent marks for your November submission.

External mark counts for 33.3% of your final mark - the external examiner's role is that of an unbiased view of each student's final submission.

Note: No conferring takes place amongst assessors at the final submission so as to insure a valid and reliable assessment.

The submission will be assessed according to the criteria below:

Conceptual & perceptual component:

- **Art Practice as Research**: a framework for conceptual inquiry; the re-evaluation of ideas and processes;the development and demonstration of authentic visual perception; the integration of theory and practice; conceptual integrity

- **Art Practice as Communication Design**: realisation of a narrative; authentic visual articulation;conceptual integrity; the correlation between the dissertation document and the artwork

Practical component:

- **Art practice as Research**: A framework for stylistic inquiry; the application of substantive knowledge to creative products based on critical inquiry and research; the integration of theory and practice; the expansion of image-making technologies; the realisation of authentic visual perception

- **Art practice as Communication Design**: the application of enduring foundational knowledge as continuous vehicles for problem-solving during the creative process; the correlation between the dissertation document and the artwork; the exploitation of the medium
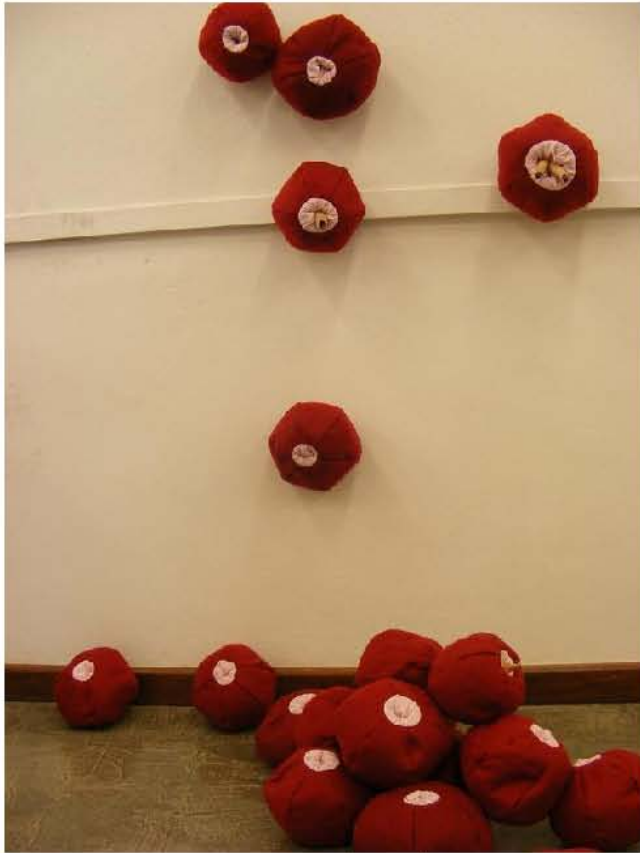
The Professional Practice Component:

- Engagement in Artworld/Industry discourse
- Engagement in the education process
- The degree to which you work autonomously
- Professional presentation and documentation of your work
- Peer reviews

Appendix 2

The images Jakoba presents at the interdepartmental group critique of her work in progress.

Appendix 3

The images Raabiyah presents at the interdepartmental group critique of her work in progress.

Appendix 4.

The images Thuto presents at the interdepartmental group critique of her work in progress.