

Images and Artistic Practices as Centres of Vibrations

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Abstract

This contribution is related to our reading of Deleuze and Guattari (1994), who lead us to consider that images and artefacts of visual culture are, as “the concepts, vibration centres, each in itself and each in relation to each other. For this reason, everything resounds, instead of succeeding or corresponding” (Deleuze and Guattari, 1994:28). Considering images or artistic practices in terms of vibrations, means paying attention not so much to what they are as to what they make possible. In this sense, research on the education of the arts and visual culture could be oriented towards exploring, investigating and projecting the vibrations between images, as they could be considered as a place of relations and resonances. This starting point allows us to explore, two specific cases, coming from two doctoral dissertations. One, on how those images on embody the professional practices generated as vibrations from the encounters with future art teachers. Other, on how images offered as places of conversation at the young people’s visits to a museum can be (or not) activated as spaces of vibrations. As consequence of this operation, and as Deleuze mentions, “the question is no longer: "What is there to see behind the image", not

even: "How can we see in the image as such? "But rather: "how can we insert ourselves, like sliding into it, since every image now slides towards other images, since "the background of the image is always an image" and the empty eye is a contact lens?" (2002: 62).

Keywords

Visual culture, Art education, New materialism, Images, Artistic practices.