

Mingling and Resonance: Education as Guarding the World*

by Paolo Bonafede[^], Federico Rovea[°]

Abstract

Critical educators based their proposal on the question of teaching to *change* the world and society. Our aim is to contribute to a rethinking of the role of education in building a more just society through the new perspective of post-critical pedagogy (PCP). The authors propose to overpass the paradigm of *changing* the world, guided by the idea that education today should focus on *guarding* the world. We discuss two different concepts, that conceive PCP in two different ways: Hartmut Rosa's concept of 'resonance' on one side, and Michel Serres's idea of 'mingling' with the world on the other. Resonance delineates a manner in which individuals and the world engage in a relationship, ultimately shaping each other's form. Rosa's resonance theory is connected with critical theory: for Rosa, resonance is a space of meaning within the accelerated and alienating world. Instead Serres refuses the critical moment: according to him, the act of knowing does not rely on a respectful 'mingling' with the world that does not entail any critical stance. Through this term, Serres encapsulates an ecological approach to knowledge, proposing a just relationship with the surrounding world as the foundation of knowledge. We will build on these concepts in order to affirm two different interpretations of PCP and justice, generally conceived as a just relationship with the surrounding world.

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[^] University of Trento, corresponding author. E-mail: paolo.bonafede@unitn.it.

[°] Istituto Universitario Sophia, Firenze. E-mail: federico.rovea@sophiauniversity.education.

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Premise

The so called ‘post-critical’ pedagogy asserts the need for novel approaches to address injustice in education and to reconsider the connection between education and the world. How can we conceive the educational urge to work for a more equitable society outside the critical paradigm?

In this paper we intend to propose a paradigm that moves away from conceptual analysis – typically used in critique to unveil false conscience. Instead, we advocate a narrative language, utilizing examples crafted by influential authors, to suggest an educational approach focused on participation in the world, rather than mere revelation.

We will build our perspective through the concepts of resonance and mingling, in order to affirm two different possible post-critical approaches to education, generally conceived of as a just relationship with the surrounding world. In this paper we will consider as a starting point the stance on post-critical education as proposed by authors such as Vlieghe, Zamojski, Hodgson and Wortmann:

How to change and what to do instead are quite often out of focus. Consequently, post-critical pedagogy is committed to going beyond critique and to saying positively what is good and valuable in education, not only as a means to change or as the desirable changed state, but also to describe what is worthwhile to continue or maintain (Wortmann 2020, p. 1)

As stated by Wortmann, post-critical pedagogy seeks not only what should be changed in education, but it primarily focuses on what is valuable and should be defended. In addition, post-critical theorists seek languages to maintain pedagogy as an autotelic discipline, not dependent on other stances (and neither on the critique to such stances) such as psychology, economics or politics (Snir, 2021). Critiquing the meddlings of other actors (politics, the market etc.) in pedagogy – these authors claim – is not enough: what is needed is an affirmative way to conceive educational studies that does not deprive educators and students of hope in the future (Hodgson, Vlieghe & Zamojski, 2020). We will here consider post-critical pedagogy in the broadest sense of the term for the sake of clarity and concision, even though we are well aware that different conceptions of the post-critical are today proposed to the debate (see for instance Schildermans, 2020; Schwimmer, 2019).

Following on this stance, in this paper we aim at underlying that different approaches to post-critical education are possible and viable.

Resonance theory: from critical to post critical approach

In the first case we analyse, we show that the paradigm of *guarding* the world can be the consequence of an authentically critical approach. According to Hartmut Rosa (2019), there can be no post-critical perspective without a critical look at late modernity. A brief example can help to understand.

The Artists' example

Gustav and Vincent, two young artists, participate in a painting competition. Gustav prepares meticulously, procuring the best tools: a sturdy easel, proper lighting, a high-quality canvas, various brushes, and specific colours. After gathering all the necessary resources, he spends a lot of time contemplating the subject to paint, starting his work only at the last moment. Vincent, on the other hand, tears a sheet from his sketchbook, grabs watercolours, sharpens his pencils, puts on his favourite album, and begins painting without a clear idea. As he works, a world of shapes and colours takes form, resulting in a coherent piece.

The moral of the story is evident: Gustav's fixation on resources to ensure a superior work of art is the reason for his failure. This obsession prevents him from actually creating his artwork. Vincent, instead, focuses on self-expression, using only the resources already in his possession during the creative process. Despite there being no guarantee of success, Rosa (2019) argues that Vincent's chances of creating an artistic work are greater than Gustav's.

Emphasis on resource optimization and accumulation, as highlighted by Rosa, is reflected in educational practices that promote competition and individual success as primary goals. This can lead to the formation of stressful, hyper-competitive, institutionalised educational environments, within which students are pushed to excel at the expense of collaboration and mutual support. Gustav's artistic aridity is a reflection of that spasmodic search for painting tools that, obsessively accumulated, produce a stress from which it is not possible to generate creativity. Considering resources as an end and not as means to a higher end generates a de-synchronisation of identity. In the pedagogical sphere, this translates into the reduction of education to a process of acquiring skills, certifications and credentials useful only for the labour market, within which all personal ambitions are made to

converge with the prospect of a working career (Thompson, 2019, Faitini, 2023).

The relationship between alienation and resonance

The resonant relationship can never be considered a definitive overcoming of the condition of alienation, as it can only mature in the accelerated context in which we are immersed. Resonance is not a totalizing answer, but it is the expression of a partial perspective. Moreover, for Rosa, the ability to enter into a resonant relationship with the world requires a profound familiarity with the opposite condition of indifference or alienation. Indeed, even dissonances – such as conflicts, discrepancies and mutual ‘irritations’ – can even foster resonance (Peters & Schulz, 2017). In other words, the ability to feel a deep and meaningful connection to the world emerges despite, and sometimes because of, the tensions and challenges we encounter.

Capacity for resonance is grounded in prior experience of what is foreign, irritating, unappropriated, and especially what is inaccessible, eluding one’s grasp and expectations [...]. *Resonance is the momentary appearance, the flash of a connection to a source of strong evaluations in a predominantly silent and often repulsive world.* Hence moments of intense resonant experience (a sunset, captivating music, being in love, etc.) are always also filled with moments of intense longing. They contain the promise of a different way of relating to the world [...]. But they do not abolish the intervening moments of foreignness and inaccessibility (Rosa, 2019, p. 220).

In this sense Rosa’s analysis of the concept of alienation is relevant to critical pedagogy because, by highlighting the role of social and cultural structures in the formation of individual identity, it makes it possible to seek a different way of relating to the world:

A resonant relationship is without doubt a dynamic interaction between subject and world, a relation of fluidity and contact that is processual in nature. This suggests that, even at the conceptual level, resonant relationships presuppose a kind of *mutual, rhythmic oscillation*, and therefore must also satisfy certain demands of *synchronization* (Rosa, 2019, p. 44).

The declinations of resonance: just relationship, mutuality and vibrating wire

We chose to focus on the definition of resonance above, although it is not

the most complete one proposed by Rosa, because it highlights some interesting elements for our reflection. First, the overturning of the canon of poverty, understood also at the educational level. The poor is considered by Rosa as the one who accumulates in the escalatory logic of modernity: poverty lies in following the trend of acceleration, without creating a responsive relationship between oneself and the world.

In this context, Hartmut Rosa's theory of resonance offers a profound shift in understanding poverty not as a mere lack of material resources but as a deficiency in meaningful relationships – both with the self and the surrounding world. Resonance, in Rosa's framework, is the ability to establish a two-way relationship where individuals not only influence but are also influenced by the world, fostering a sense of connectivity and responsiveness. From this perspective, justice in education is not achieved by merely providing equal access to resources but by fostering environments where students can develop resonant relationships with the world. This relational form of justice challenges the traditional educational paradigms that prioritise accumulation over the quality of the interactions that students have with the subject matter, their peers, and educators.

By fostering resonance, education can cultivate a sense of belonging and engagement, which is crucial for addressing the deeper, existential dimensions of poverty. This approach aligns with the critiques posed by educational theorists like Paulo Freire, who argued that traditional educational systems often perpetuate a form of 'banking education,' where students are passive recipients of knowledge, a process that inherently alienates and disempowers them (Freire, 1970).

Second, the concept of mutuality in resonance theory is assumed in an aesthetic perspective. According to Rosa, resonance is a relationship in which both the subject and the world influence and transform each other. Unlike an echo, resonance implies a responsive relationship, where both parties must express themselves with their own voice, maintaining a balance between closure (self-consistency) and openness (receptivity). This confirms the connection between resonance and phenomenological analyses of experience.

[H]uman beings' relationship to the world initially grew and grows out of resonances, while our reifying, objectifying relationship to things represents a comparatively late developmental or civilizational step requiring a number of preconditions (Rosa, 2019, p. 228).

In Merleau-Ponty's view (1945), we are always already in silent inner contact with things, before this connection is destroyed by being fixed in

language. The beginning of perception, as a condition for relating to the world in any way, lies in that opening of the subject to the world that takes place through the body, since every living being constantly processes the world through itself literally from the first breath¹.

Thirdly, the influence of music terminology in defining the theoretical framework of resonance. In the previous quote, Rosa uses the terms rhythm and synchronisation. To describe resonance, in other passages, Rosa uses the images of guitar sounding board. He draws on the dynamics between two bodies that influence each other reciprocally, producing their own frequencies. An example can help us to understand this: place two or more metronomes on an elastic surface, such as a thin board, which is in turn resting on two empty cans; this setup creates a 'resonant space' in which the board and cans begin to move gently, causing the metronomes to synchronise perfectly (Rosa, 2019). In this way, we can understand how resonant relationships represent a phenomenon of reciprocal influence, which synchronises the bond between the subjects to the same rhythm or frequency. Responsive resonance occurs when the two bodies react to each other's oscillatory impulses, initiating the connection bond that can lead to synchronisation.

For these reasons as well, one of the images that Rosa uses most to represent his concept of resonance is the vibrating wire. The 'resonating string' exemplifies how the subject and the world are connected through a bidirectional relationship. When a person is *touched* by an aspect of the world, they are not only influenced by it but actively respond, creating a continuous feedback loop. The resonating or vibrating wire represents a powerful symbol of the need for authentic and mutually transformative connections (Rosa, 2019, p. 163).

According to this perspective, we can formalise the notion of a vibrating wire between subject and world in emotional-sociological terms as an experience or condition in which the subject is affected, i.e. touched and moved, by some segment of world, at the same time responding with an accommodating, outwardly directed emotional movement, with intrinsic interest (libido) and a corresponding expectation of efficacy. Thus this notion of vibrating wire brings together the findings of the sensory elements we were

¹ Rosa marshals the concept of responsiveness (*Antwortgeschehen*), developed by Waldenfels, to explore the relationship between subject and world. Waldenfels (2022) argues that this link becomes evident when something new arises, causing astonishment or fear, and altering both subject and world. In music, this connection emerges between moments, emphasising that musical experience transcends a purely cognitive approach. The act of responding originates from the world, not the self, highlighting the paradox of creativity that requires a novel response.

talking about and becomes one with the musical and, more generally, aesthetic-artistic perspective that is presented in Rosa's concept of resonance.

Resonance theory and post critical pedagogy

In summary, resonance describes a way of being-in-the-world in a dialogical and ecological dimension. Educating, indeed, according to Rosa means reconnecting ourselves with the world through resonance experiences. These experiences are first of all sensorial and aesthetic bonds with the world, and originate interests and relationship with ourselves, the world and formative moments, that are their intersections.

Without love, respect, and esteem, our wires to the world – our axes of resonance – remain rigid and mute (Rosa, 2019, pp. 8-9).

Within this interpretative framework, resonance represents to all intents and purposes a project of post-critical pedagogy. Resonance theory draws its elements from critical theory (Adorno, 1966; Honneth, 1994), phenomenology (Merleau-Ponty, 1945), communitarianism (Taylor, 1989) and sociology. This plural origin allows for the development of alternative interpretations of educational research, opposing the stagnating trend that makes educational debates unsatisfactory and, oftentimes, paralysing (Latour, 2004). Resonance theory grasps aspects of pedagogy overlooked by traditional criticism and contemporary research, such as the importance of emotional and affective connections in the learning process, the role of reciprocal influence between students and their environment, and the cultivation of a sense of belonging and identity through educational experiences.

For these reasons, the construct of resonance represents a springboard for infecting pedagogical enquiry by valorising the creativity and novelty of trans-formative experiences: from this theoretical assumption it is in fact possible to carry out descriptive analyses, which search in the pathos of the educational response for presuppositions and situations that favour resonant experiences, and consequently initiate research into the innovation of pedagogical practices.

‘Mingling’ with the world: education and knowledge as mutual exchanges

We can now move to a different framing of the call for guarding the

world, one that aims at refusing the critical moment to point at something different. Michel Serres, eclectic French philosopher of science, has extensively reflected on our relationship with the outside world, proposing a paradigm that privileges mutual exchange over the critical attitude. Michel Serres has developed his thinking in an extremely long and prolific career, which is nearly impossible to summarise in a reasonable space. It is nevertheless necessary to know that he was trained as a mathematician who developed interests in the history of sciences, in communication theories, in literature and philosophy. Along this multifaceted intellectual path he has developed a unique style of writing, often depicted as obscure or excessively literary but, on the other hand, that extended his success way beyond the academic audience. Serres books are built around personal anecdotes, examples from various disciplines and a plethora of fictional characters that embody ideas. Such books rarely present arguments in the traditional sense of the term, as they are more concerned with stimulating thinking than presenting ready-made theories. We will, consequently, try to gather some of his provocations without claiming to present and discuss his ‘actual’ theories.

According to Serres, the Western philosophical canon – focused on theory and abstraction – has fostered a relationship with the world characterised by a violent extraction of significance. Scientist and philosophers, Serres claims, are used to observing reality from a safe distance and to extract from them observations and rules (Serres, 2008). Vision dominates on the other senses and theory dominates over other ways of knowing the world. In the first chapter of his book *The five senses* (1985) Serres mockingly narrates of a philosopher in his armchair, who is describing in detail a tree standing out of his window. Such a philosopher – some critics have identified him as Maurice Merleau-Ponty (Abbas, 2005), as Serre’s disinclination for phenomenology was notorious – is knowledgeable about the tree, but he does not really taste it, because he avoids a bodily and sensory relationship with it.

Serres argues that authentic knowledge, differently, is rooted in a comprehensive sensual experience, which is inherently mutual between the sensible being and the world: when we touch or smell something, we build knowledge by integrating our bodies with reality, instead of observing it from a distance. Abstraction, continues Serres, divides reality while sensibility builds relationships:

Many philosophies refer to sight; few to hearing; fewer still place their trust in the tactile, or olfactory. Abstraction divides up the sentient body, eliminates taste, smell and touch, retains only sight and hearing, intuition and understanding. To

abstract means to tear the body to pieces rather than merely to leave it behind: analysis (Serres, 2008, p. 26).

More specifically, Serres points at the sense of touch as the most fundamental form of sensibility. By reflecting on touching, he claims, we can rebuild our conception of knowledge in a more respectful and significant way. If many protagonists of the philosophical and pedagogical canon have proposed to look at reality in terms of veiling/unveiling or unseeing/seeing (meaning that what good education and knowledge do is helping you unveiling reality to see how it truly is), Serres proposes touching as an alternative paradigm. By touching, Serres claims, we do not aim at unveiling reality, but we rather follow its fabric, we give ourselves to the wefts of the world, we discover them and we become part of them. Furthermore, Serres claims that a sensible relation to the world is not only a matter of good or bad knowledge, but that it has to do with the human's most specific character. Indeed he states that the specific of the *homo sapiens* is not intellectual knowledge (thus accepting the meaning of the latin verb *sapere* as to know) but sensibility (referring the same verb *sapere* to a more ancient etymology that translates it with to savor or to taste). *Homo sapiens* should be seen as the animal that can savor the world rather than the one that understands it, and to become more *sapiens* we need to learn to taste it more sensibly (Serres, 2001).

Veils and canvases: Pierre Bonnard

Let us clarify this through an example, quoted at length from Serre's *The five senses*:

In the 1890s, Pierre Bonnard painted a bathrobe; he painted a canvas in which a bathrobe is depicted, and a woman amidst leaves. The brown-haired woman, seen from behind, half turning to the right, as if she were hiding, is wrapped in a very long, voluminous piece of yellowish-orange fabric entirely covering her standing figure, from the nape of her neck to her feet [...] If you removed the leaves and the bathrobe, would you touch the skin of the brown-haired woman or the canvas of the picture? Pierre Bonnard is not so much appealing to sight as to touch, the feeling beneath the fingers of films and fine layers, foliage, material, canvas, surface, defoliation, undressing, refined unveilings, thin caressing curtains. His immensely tactful and tactile art does not turn the skin into a vulgar object to be seen, but rather into the feeling subject, a subject always active beneath the surface. The canvas is covered in canvases, veils pile up and veil only other veils, the leaves in the foliage overlap each other (Serres, 2008, pp. 28-29).

According to Serres, the paintings by French artist Pierre Bonnard exemplify a different approach to knowledge and touch. Bonnard's works often depict scenes filled with fabrics and textiles, where these fabrics overlap and interact with one another. In Bonnard's paintings, fabrics are not meant to cover something, suggesting that a 'naked' reality is hidden beneath them; rather, reality itself is a fabric composed of layers that cover other layers. Even the human protagonists of Bonnard's paintings – such as the woman in the bathrobe or the girl in *Young girl sitting with a rabbit* (1891) – are melted with the surrounding elements. Their skin is a canvas among other canvases and its fabric seems knitted with the rest of the painting. The observer's eye, therefore, wanders among the textiles, continuously following their weaving. Bonnard seems to suggest that truth is in the wandering itself, as there is nothing under the veil except another veil.

We can further reflect on this stance and affirm that Bonnard's (and Serres') approach to knowledge suggests a respectful relationship of exchange between the subject and the world. We can here glimpse a form of ecology of knowledge and an ontology that radically refuses the dichotomy of surface/depth. Knowing, according to this paradigm, means knotting different veils instead of lifting them, and the same can be said about education (van der Tuin & Zuurmond, 2021). Educating, indeed, according to Serres means becoming more sentient: if knowing is a matter of senses and exchange, what we should educate in the first place is not the mind but the sentient body. Becoming more sensible – or more subtle in our exchanges with the world's fabric – is the ultimate goal of education as a search for authentic knowledge: 'I am nothing other than the other things, plus the other men in the world. Then and then only, do I understand' (Serres, 2011, p. 56).

Michel Serres articulates this concept as a form of 'mingling', it is to say as a reciprocal interaction between the body and the surrounding world, emphasizing that our sensory experiences are inherently intertwined with the environment. According to Serres, this mutual exchange disrupts the traditional subject-object dichotomy, positing instead that the body and the world are in a continuous state of co-creation and transformation. This dynamic relationship underscores the notion that perception is a process of mutual influence, where the boundaries between the perceiver and the perceived are fluid and porous. Serres' perspective invites a reevaluation of how we understand embodiment and sensory engagement, highlighting the inseparability of human experience from the material and temporal context in which it unfolds:

The skin and touch signify, finally, for Serres, a way of being amid rather than standing before the world, and are necessary for knowledge. Knowledge, which has previously and traditionally thought of itself as an unveiling or stripping bare, is

offered here as a kind of efflorescence, an exploration amid veils, a threading together of tissues. Tissue, textile, and fabric provide excellent models of knowledge, excellent quasi-abstract objects, primal varieties: the world is a mass of laundry (Connor in Abbas, 2005, 157)

The knowing body: a climber's experience

Let us look into one more example of mingling from Serres' philosophy. Bonnard's example, indeed, focuses on the mixture of the different 'veils' of the world, but does not tell us much about how our individual body experiences such a mixture. Another story, taken from Serres' *Variations on the body* (2011) will help us with this question:

I'm walking over ground of a gradually steepening pitch. At a certain point, I pause and start using my hands; the real mountain begins. I'm climbing. [...] The least false step and gravity, swiftly, takes its revenge. The body relies only on its valor and the generosity of those who expect nothing in return. This fair harshness teaches the truth of things, of others and oneself, without pretense. [...] The more I think, the less I am; the more I am, the less I think and the less I act. I don't see myself as a subject, stupid project; only things and others are found (Serres, 2011, pp. 3-8).

The body, Serres claims, changes when connected to the outside world. As the experience of the mountain climber suggests, when one takes the courage to leave their protected position far from reality, their body starts to reconnect with the world and starts, in a sense, to assimilate to it. The limits between human, animal and things start to blur and the body becomes again an element of the world among others. The body in movement into the world, Serres proceeds, knows the world in a very peculiar sense. It does not gain new intellectual information but it rather loses some of its individuality to 'become' different. When climbing, the climber stops thinking and starts knowing the world by means of touching it. This example, finally, suggests that the way of knowing through touching entails a loss of individuality instead of an enlargement of it (as traditionally conceived: I am more because I know more). It is worth noting that Serres does not mean to fall into an irrational conception of knowledge that refuses intellectuality and science. Quite the opposite, the author intends to honour science by putting it at its right place as a function of a knowing body and not as a solely abstract game that forgets the world:

Clever, hypocritical and lying, the speech that explores who I am – full of vanity when it fidgets within the hidden recesses of a warm and lazy interior – again

becomes instructive and fair (I insist upon once again taking up this adjective) as soon as the body exposes itself to cold, danger and death, in the most intense osseous, muscular, perceptual, metabolic, respiratory, sanguineous, total activities: neither the body nor speech, then, can dream, strut, cheat or lie (Serres, 2011, p. 8).

To sum up, we could say that according to Serres knowledge, and consequently education, are characterised by ‘mingling’. This term encapsulates a relationship of exchange between a knowing body and the world, where one becomes part of the other. The body in contact with the world loses some of its individuality to become something else, and thus gaining a lived knowledge. The world, as a collection of textures without depth, is knowable by means of becoming part of the weaving or, better said, by leaving a predominant position to accept the interchange with things and others.

Do we still need critique? A ‘gun shy’ approach

Both because of his biography – he lived through WWII and the atomic threat of the Cold War – and of his intellectual convictions, Serres always described himself as ‘gun shy’ intellectual:

I’m not talking about intellectual content but about atmosphere. Terrorism reigned; I could even recount the sordidness of private life. Thus, already scarred by historic events, I was later made gun shy by the intellectual atmosphere (Serres & Latour, 1995, p. 5).

Serres refused every form of war, be it real or intellectual. His theory is a clear reflex of this inclination: he never engages in debates, he never questions someone else’s ideas but he rather proposes his own vision to the reader without referring to anyone else. The examples we have presented are clear about this: Serres’s approach to knowledge is strictly individual and bodily founded, debate has no space in it. Following the fabric of the world is an act that does not necessarily entail discussion with others. Serres’s epistemology, we could say, is radically non-violent.

These epistemological assumptions have interesting consequences on how to conceive the educational process (van der Tuin & Zuurmond, 2021; Serres, 1997; 2017) and the critical approach. Indeed, according to Serres, education should encourage individual exploration and curiosity, invention and creativity. Both the idea of education as a pass-on to the next generation of a pre ordered set of knowledge or as a path towards liberation are refused by Serres. Authentic knowledge lies in the ‘mingling’ between body and world: consequently, authentic education should be worried about helping

the young to experience such forms of mingling. The world, we could add, does not call to be criticised, nor to be known as it ‘truly is’, but it rather calls to be explored just as it presents itself. Critique – marked by its never-ending game of dismantling false conscience – ends up distracting from what really matters in education: assisting the younger generation in their own original ‘mingling’ with the world.

Conclusions: which orientation for post-critique?

The concepts of Mingling, as proposed by Michel Serres, and Resonance, particularly in the sense of a ‘vibrating wire’ as articulated by Hartmut Rosa, share at least two significant points of convergence. Firstly, both concepts seek to redefine the educational relationship with the world, moving away from an approach that reifies the world and towards one that emphasises a dynamic and continuous connection. Serres and Rosa advocate an understanding of the subject-world relationship not through the lens of domination, revelation, or distancing, but rather as an ongoing intertwining, particularly through perceptual and sensory dimensions. This post-critical educational paradigm promoted by both authors calls for a reconceptualization of our interaction with the world, emphasising immersion and engagement over detachment and objectification.

The second point of convergence between Mingling and Resonance lies in the bidirectional nature of the connection they describe. Both concepts envision a relationship where each pole – subject and world – is active, responsive, mutable, and constructively open to encounter. This bidirectional engagement provides a foundation for a pedagogy of the encounter, where education is seen as an interactive and transformative process. In this context, learning becomes an experience of mutual influence and co-creation, rather than mere transmission of knowledge.

Despite these points of convergence, there remains a tension due to the differing philosophical backgrounds of the two authors. Rosa’s work is deeply rooted in critical theory, drawing from the tradition of social critique to address issues such as social acceleration and alienation. In contrast, Serres adopts an ecological perspective that eschews the critical moment entirely. Rosa maintains a dialectical tension between critique and post-critique, acknowledging that resonance is often born out of a prior state of alienation. This tension reflects the idea that true engagement and resonance with the world can only emerge from a recognition and overcoming of alienating forces (Bonafede, 2025).

Serres, on the other hand, proposes a post-critical approach that entirely bypasses the critical phase, arguing that critique itself constitutes a disrespectful and reifying relationship with the world. This is exemplified in Serres's metaphor of the veil, which suggests that the act of unveiling or critiquing inherently distorts and objectifies the world. By rejecting the critical moment, Serres advocates a more immediate and respectful engagement with the world, one that emphasises connection and mingling over separation and analysis.

Despite these philosophical divergences, both authors contribute to the search for new pathways and vocabularies in contemporary pedagogy. Rosa's framework suggests that resonance, as a response to the pressures of modernity and social acceleration, can offer a partial but crucial means of fostering meaningful interactions with the world. Serres, meanwhile, provides a vision of education that is rooted in ecological thinking and emphasises the importance of direct, respectful engagement with the world. In summary, while Rosa and Serres come from different philosophical traditions and propose distinct approaches, their work converges in the shared goal of redefining the educational relationship with the world. This convergence offers valuable insights for developing a post-critical pedagogy that emphasises dynamic, responsive, and respectful interactions with the world.

Nevertheless, the question is which orientation to consider for the post-critical approach in education. In considering the post-critical approach in education proposed by Hodgson, Vlieghe, and Zamojski (2017), we are confronted with a fundamental question: is critique an essential precursor to the development of a post-critical, positive pedagogy, or should it be abandoned entirely in favour of a fresh, unburdened perspective? This inquiry probes whether critique serves as a necessary stage in opening the horizon for a pedagogy that is constructive and forward-looking, or if it is a relic of a past that impedes genuine educational progress. If we view critique as a necessary preliminary moment, it suggests that the process of engaging critically with the world is required to clear away the obstacles of alienation and social acceleration, as Rosa argues. This approach posits that only after addressing and overcoming these barriers can a space be created for resonance and meaningful connection. The critical moment, in this sense, is not an end in itself but a gateway to a richer, more engaged educational theoretical framework. If we take this position, the term post-criticism takes on a historical-diachronic connotation, whereby every 'post-critical possibility' originates in the moment of criticism.

Conversely, the alternative perspective, as articulated by Serres, challenges the need for any critical phase at all. Should we leave critique

behind without regret, focusing solely on pedagogies that are free from the shadows of past human shortcomings? Serres' approach suggests that the act of critique itself, by its very nature, imposes a distancing and objectifying lens on the world, one that ultimately hinders rather than helps our educational relationships. If critique is seen as inherently destructive or distorting, then perhaps the most just and effective pedagogy is one that begins with a clean slate, emphasizing immediacy, mingling, and positive engagement from the outset. This raises the question of whether a post-critical pedagogy can ever truly emerge if it remains tethered, even unconsciously, to the remnants of critical thought. This attitude is summarised by Serres with the term 'third person' education, it is to say education based on things rather than on the subject (first person) or on society (second person) (Serres, 1997).

In light of these perspectives, the debate between Rosa and Serres illustrates the broader philosophical tension within post-critical education: can we reconcile the need for critique as a means of overcoming alienation with the desire for a pedagogy that bypasses critique entirely? Or must we choose between a path that acknowledges the necessity of addressing the "diseases of the human" before moving forward and one that insists on an immediate, unmediated engagement with the world? The answers to these questions will shape the trajectory of post-critical educational theory and practice, influencing whether we see education as a process of healing and overcoming or as an entirely new beginning unencumbered by past critiques.

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