How can the facilitation of a community-facing event inform students' ideas about the possibilities for art practitioners in community organisations?

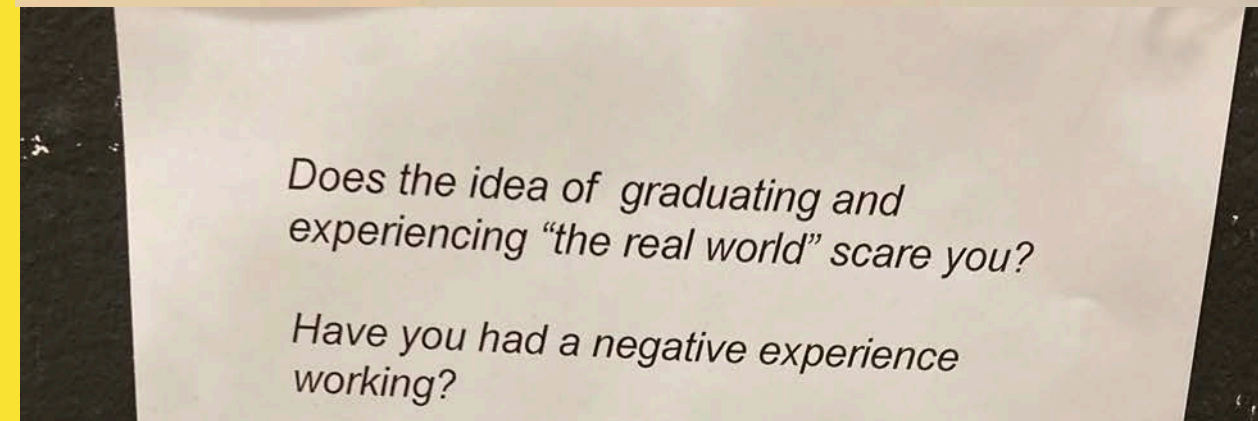... or exploring student "belonging" and "agency" through social practice

Project Rationale

Decolonial intervention through engagement with marginalised knowledges and the contexts within which they're produced

Supporting students' transition into graduate art practice

student '*agency*' must not exist 'in contradistinction to the social but emergent from it' (Clegg, 2011, p. 94)

ARTISTIC LICENSE

MEMBER NO: e80ca9546e39539c

BY CARRYING THIS LICENSE YOU ARE ENTITLED TO CARRY OUT ACTS OF ARTISTIC LICENSE WITH PEACE AND NO DISTURBANCE FROM ANY AUTHORITIES.

SHOW THIS CARD IF NEEDED WHEN CARRYING OUT ACTS OF ART AND REFER TO ANY DISPUTES TO THE CULTURAL ARTISTIC LICENSING BODY.

APPROVED BY: *Stuart Semple*

APPROVED

618564617437

OFFICIA

Does the idea of graduating and experiencing "the real world" scare you?

Have you had a negative experience working?

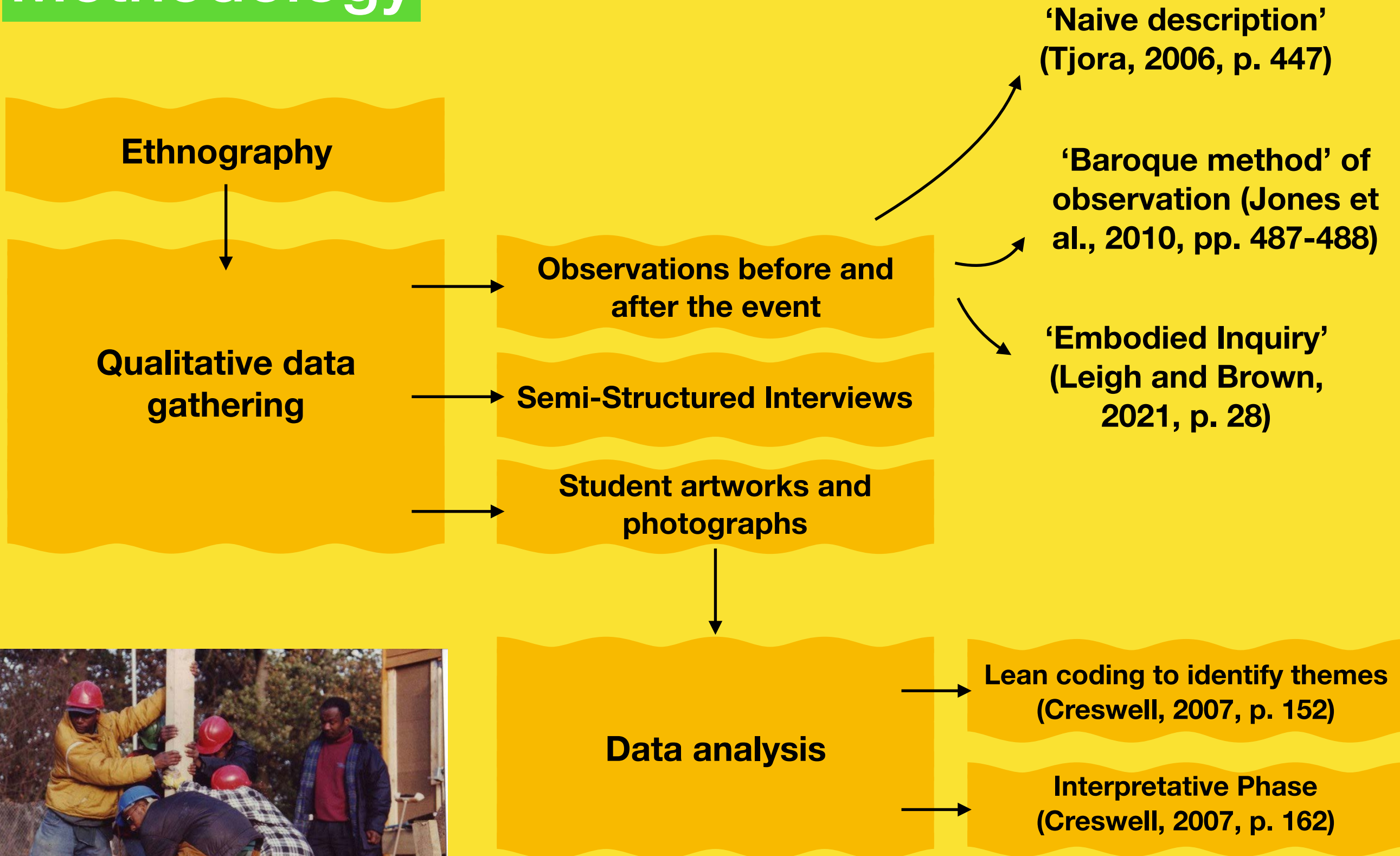Top: Southwark Notes (2012)
Middle: Stuart Semple (2020)

Project Context

Students as "artists-in-residence" at RUSS Community Land Trust, Lewisham

Community land trust = mechanism for transferring land into community ownership

Methodology

Ethnography

↓

Qualitative data gathering

→ **Observations before and after the event**

→ **Semi-Structured Interviews**

→ **Student artworks and photographs**

↓

Data analysis

'Naive description' (Tjora, 2006, p. 447)

'Baroque method' of observation (Jones et al., 2010, pp. 487-488)

'Embodied Inquiry' (Leigh and Brown, 2021, p. 28)

Lean coding to identify themes (Creswell, 2007, p. 152)

Interpretative Phase (Creswell, 2007, p. 162)

Fusions Jameen - Nubia Way (1997)

Theme 1: Agency through challenging the disciplinary parameters of the artist

'I'd never specifically thought about - or not that directly thought about - *housing*, being… the like point of social engagement, I guess.' DS6, SI5

Further intervention possibility:

Challenging the 'disembodied neutrality' of the 'unmarked scholar' by identifying different sites for learning and role-playing (Azumah Dennis, 2018, p. 192)

Assemble - Granby Four Streets (2013)

Theme 2: Knowledge co-production

Students' development of collective learning went beyond 'comparative studio' (Corazzo and Gharib, 2021, p. 154), and co-constructions of the 'right thing' (Ashton and Durling, 2000, p. 12)

Further intervention possibility:

Mapping co-production in social practice to explore students' notions of value

Carmen Papalia - Blind Field Shuttle (2010-)

Theme 3: Relationships between land and learning

'Relational ontology', the notion that 'things and beings are their relations' (Escobar, 2016, p. 18)

'You can kind of be in a different presence and different kind of environment where it doesn't feel like anything's being taken away from you.' DS6, SI1

Further intervention possibility:

Learning *through* our environment can signal a range of ways to relate to material and space within studio practice

sídliště **BRNO - Líšeň**

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LEGENDA:
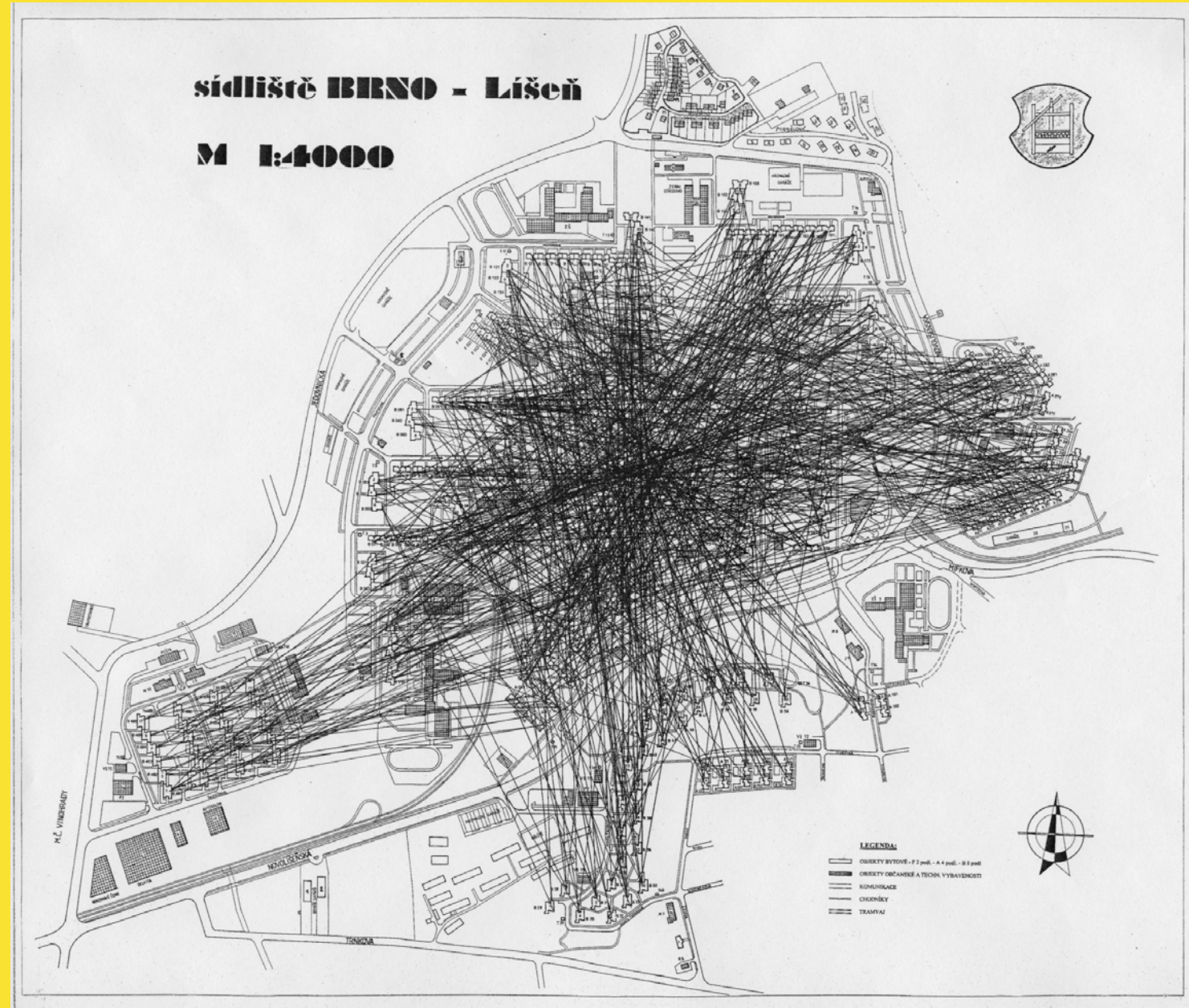
Kateřina Šedá - For Every Dog A Different Master (2007)

Theme 4: Temporalities of learning

'It was really interesting to have [the residency project] unfold… in real time.' (DS6, SI5)

Challenged my own reproduction of 'settler ableist time' (Medak-Saltzman, Misri and Weber (2022, p. 5)

Further Intervention Possibility:

I can learn from students to disrupt the temporalities of learning that I might be normalising in my own teaching

Carolyn Lazard - CRIP TIME (2018)
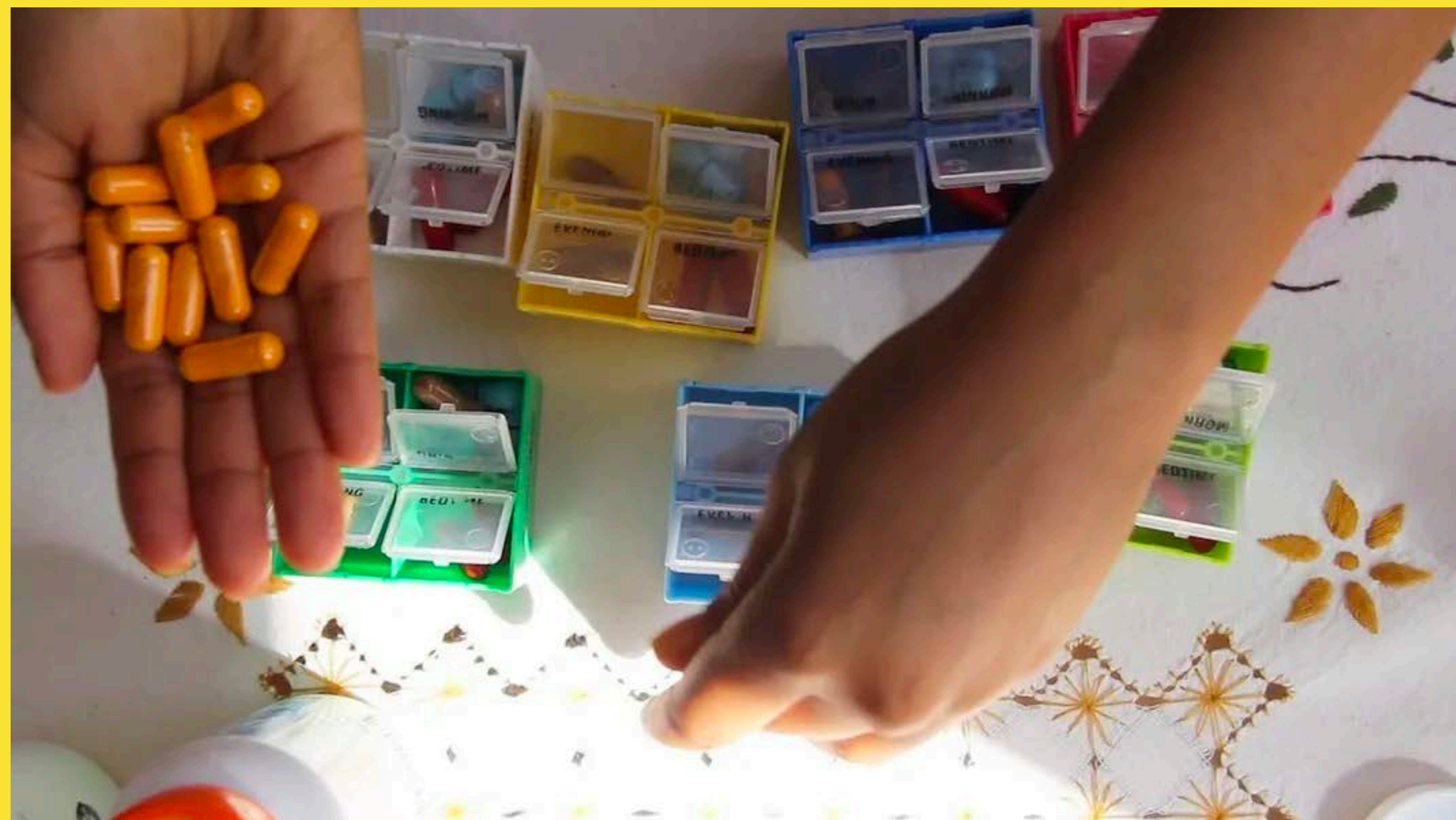
To conclude, re-contextualisation of art practice can support students in the ways outlined

…and has challenged my own pedagogy regarding studio-based learning

Grey Piitaapan
Muldoon -
Banners for
Fugitives
(2014-)

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