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Lived Residencies, Experiential Learning and Thick Geographies: How Artists Produce Knowledge(s) in the Social Studio

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Abstract

This practice-based research articulates how contemporary artists learn from their peers and others within social studio, or group, artists' residency (SSAR), and ways in which the disruption of one's habitus contributes to processual learning. I ask, when undergoing a durational place-based residency event, how does an individual artist's practice shift, and how does conversation and "hanging out" work towards this shift? I conduct this examination in part by *doing* residency as a means to study them. My principal research aims are to better understand and determine how peer-led experiential learning *in situ* and over time affects the creative process and imagination inside the SSAR, and how this is situated inside the arts ecology both globally and regionally. To do so, I draw from the immersive learning approach unfolding from Black Mountain College (1933-1956) as a key democratic model in reimagining the place and possible futures of residency. A recent cadre of self-organised residency initiatives reflects horizontal knowledge exchange evidenced in this and other artist-run initiatives, underpinned by social constructivist, pragmatic and non-representational theories (Dewey, Ingold, Manning). However, the perception of art residencies as merely exotic getaways for artists and an escape from everyday preoccupations persists. To address these misperceptions, my research seeks to (1) determine what knowledges are produced and how meaning is co-constructed through various intensities of experience and polytemporality in SSAR; (2) articulate how artists in residency affect and are affected by itinerancy, building and dwelling, and construction of the public sphere; and (3) by centering the artist, assess the degree to which the fracturing of traditional artistic methods engenders a new essential art practice. My methodology evolves from Practice-as-Research and Participant Observation. Through my experiential art practice, I created four itinerant residency events with a cohort of international transdisciplinary peer artists, each 3-4 weeks in duration and making place in both urban and rural settings centred in Edinburgh (SCOT) and Minneapolis (USA). Secondly, I conducted fieldwork at established SSAR case studies in Scotland in order to investigate closely how these spaces function, resources are distributed, and geographies affect residents. This thesis examines host and resident experiences through semi-structured interviews with artists and residency administrators, documentation photography, videography, fieldnotes, binaural sound recordings on site, and reflective narrative. Outcomes of the study show how SSARs can engender a social contract of place-keeping and hospitality, and triangulate trust amongst artists, hosts, and publics; this, in turn, does affect practice and thickening of place. Furthermore, my research contribution to the field proposes the *doing* of SSAR can engender a new artistic research methodology in itself: the Live Residency, which can be deployed by other researchers and applied across disciplines.

Lay Summary of Thesis

Everyone has what can be described as a habitus, sometimes referred to as 'disposition' or habit-in-place, and is acquired by staying in one place over time. This can be for a short while or over many years or a lifetime. Inside artists' residencies, particularly social studio, or group, artists' residencies, one's habitus is disrupted. This occurs, in part, because undergoing a group residency forces the artist to move their everyday lives and practice to another location, sharing the chosen place and time with a group of selected artists who are also doing the same thing. This results in a fracture of disposition, or habitus, for everyone at the same time.

Many things *disrupt* habitus, but few things *establish* habitus. For this group of artists undergoing the social studio residency, everyone experiences this at the same time; they establish a collective habitus, *together*. Through my practice-based research, I look at how contemporary artists learn from their peers and others whilst in the social studio (SSAR) and how the disruption of habitus contributes to processual learning. In this way, I set out to establish a new form of learning by experience called 'residential learning'.

I ask, when undergoing a durational place-based residency event, how does an individual artist's practice shift, and how does conversation and "hanging out" work towards this shift? I conduct this examination in part by *doing* residency as a means to study them. My principal research aims are to better understand and determine how peer-led experiential learning in situ and over time affects the creative process and imagination inside the SSAR, and how this is situated inside the arts ecology both globally and regionally.

To do so, I draw from the immersive learning approach unfolding from Black Mountain College (1933-1956) as a key democratic model in reimagining the place and possible futures of residency. A recent cadre of self-organised residency initiatives reflects horizontal knowledge exchange, or a way of learning that shares one another's knowledges in a peer-led non-heirarchical way, without any one person being in charge. My research looks at how trust and radical hospitality affects residential learning.

This horizontal knowledge sharing based on trust also occurs in other artist-run initiatives, which have a similar mission and ethos to artists' residencies (AR). These types of initiatives are often instigated by the intellectual subversive, i.e. one who seeks to disrupt the institution from within. In this case, the institution is the contemporary art world, and residency administrators seek to create a protected time and space away from the 'hustle' of everyday life and precarious work for the artist to pause, contemplate and experiment in process without pressure of outcomes. The AR is a crucial laboratory time and place for artists, and it's new form of practice is brought about by the fracture in traditional artistic methods derived from one's initial shift in habitus. However, the perception of art residencies as merely exotic getaways for artists persist.

To address these misperceptions, my research seeks to (1) determine what knowledges are produced and how meaning is co-constructed through various intensities of experience and polytemporality in SSAR; (2) articulate how artists affect and are affected by itinerancy, building and dwelling, and construction of the public sphere; and (3) by centering the artist, assess the degree to which the fracturing of traditional artistic methods engenders a new essential art practice. My methodology evolves from Practice-as-Research and Participant Observation.

Through my experiential art practice, I created four itinerant residency events with a cohort of international transdisciplinary peer artists, each 3-4 weeks in duration and making place in both urban and rural settings centered in Edinburgh (SCOT) and Minneapolis (USA).

Secondly, I conducted fieldwork at two established SSAR case studies in Scotland: Cove Park, on a wooded peninsula in Argyll and Bute, just 45 minutes northwest of Glasgow, and Hospitalfield, in a stone-walled trust-held campus in the seaside town of Arbroath, on the North Sea. I look at how these spaces function, resources are distributed, and geographies affect residents, in order to get *inside* of residencies and find out what makes them tick. I examine host and resident experiences through semi-structured interviews with artists and residency administrators, documentation photography, videography, fieldnotes, binaural sound recordings on site, and reflective narrative.

Outcomes of the study show that SSARs can engender a social contract of place-keeping and hospitality, and triangulate trust amongst artists, hosts, and publics; this, in turn, does affect practice and thickening of place. Through a unique residency design, I advocate for empowering chosen artists to *together* build the residency structure and agenda of which they will be a part, and for remunerating artists for their intellectual labour and time. I investigate the crucial role of the artist-led residency initiative, or, one that is made as an extension of an artists' social sculpture practice; this has a special place in the artists' residency ecology. Furthermore, my research contribution to the field proposes the doing of SSAR can engender a new artistic research methodology in itself: the 'Live Residency', which can be deployed by other researchers and applied across disciplines.

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Introduction

A Friendship of Difference: John Dewey and John Rice, USA, 1935
Black Mountain, North Carolina

Stepping out onto the grand porch of the south portico, he stoked his pipe as his shoulder gently came to rest on a three-story white column, towering above him like a redwood tree. This is old Southern plantation architecture from his childhood home but set high in the mountains and looking out across a wooded valley to the small town called Black Mountain and endless blue ridges beyond. The winter air was still and crisp, and a lingering pink sky met the blue mountain line. This is a far cry from Oxford University, with its narrow closes and low ceilings, *he observed through layers of memory. Alone on the vast porch, his round moon face split into an impish grin. This place was his experiment, John Rice, and just two fledgling years old.* They didn't think we could pull it off, but somehow, we did, *he thought.* [1]

A soft shuffle from behind signalled someone arriving. From the background din of student voices and clatter of dishes inside the great hall emerged a slow-moving figure, once a taller man now slightly hunched over, face animated by a thick moustache, sharp nose and spectacles.
He sidled quietly beside Rice, buttoning the top button of his flannel shirt to keep out the chill. The two men had not seen each other since a hot and humid conference on progressive education four years prior at Rollins College in Florida, a place from which Rice would shortly thereafter be fired.[2] They looked out over the bucolic scene for several minutes, saying nothing. Rice stoked his pipe. Perhaps he was thinking about his seminar on Plato yet to come this evening, which would be attended by students, faculty, and this comrade alike and would last until midnight, a free-wheeling conversation in front of the crackling fireplace. Perhaps the older man was wondering when he could steal miles away to town with some students to Roy's Bar for a beer and lively chat with these young minds he considered equals. Perhaps he was thinking about his treatise on Art as Experience*, which he published last year[3] after attending Joself Albers' art class here. Spurred by the flowering winter trees, perhaps he was recalling his past travels after the war in 1919 to Japan and then China.[4]*
What he said was,
"This view of mountains and forests makes me dream of Asia."
"Hmm, yes, I've never been. I've heard that said before, though[5], about --" Rice gestured to the deepening scene with his pipe, scattering ashes across the floorboards into the dusk.
"Well, it's a welcome respite from New York City, for sure."

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[1] After several fits and starts involving letters crossed in the mail, flip-flopping faculty commitments, and one surprise announcement in the New York *Herald Tribune* newspaper in late August which committed them publicly, the founders' waning incorporation was finally solidified as late as August 26. Three short weeks later, BMC opened without pretence or proclamation: 24 students and 12 faculty in green hard-backed rocking chairs on the great columned porch of the Robert E. Lee Hall, awaiting the dawn of the meeting like Quakers. "The formal opening of the College was rather like that of a pick-up game of football." (Harris, p.2)

[2] Rice and two of his colleagues, after being fired from Rollins College in May of 1933, found themselves suddenly unemployed in the depths of the Great Depression. It was a time of global social unrest: across the Atlantic, Nazi Germany, beginning to take full hold, had closed the Bauhaus School that same month. They spent the summer brainstorming and utilising their individual art patronage and peer professor connections to raise money, recruit faculty and students (not well, 24 largely curious young Jewish New Yorkers), and negotiate the 9-month lease for a sprawling campus in the mountains near Asheville, N.C.

[3] *Art as Experience* (1934) was Dewey's seminal work on the artistic form and artistic practice, and informs the principles of Situational, Experiential and Socially-engaged art practices today.

[4] Keenan, *The Dewey Experiment in China*, Brill. 1977.

[5] Henry Miller wrote this about BMC in a novel about a year-long road trip across the U.S. called *The Air-Conditioned Nightmare*, 1945, p. 286.

Rice filled the outdoor silence with a burst of deep, resonant laughter.

From inside the cavernous hall behind them, youthful sounds swelled momentarily. An argument, and a placation of the argument followed. Trombone sounds peeled in a distant hallway.

A great scraping of tall-backed chairs began as all were getting ready for his post-dinner lecture.

"You've quite got something going on here, John."

"I fear, Mr. Dewey, that all the excitement and experimentation might eventually become rather pedestrian."

"As long as you keep your eye on the individual, that won't happen."[6]

"Yes, I hope you're right." He puffed on his pipe.

The elder man turned to look at him down his long nose.

"The very process of living together educates*, you know."*

Rice nodded, a soft "Mmmm."

"It both enlarges and enlightens experience. It stimulates and enriches the imagination."

He turned to make his way back inside. Watching the gentle push and shove of the students within, he laid his hand on Rice's tweed sleeve.

"Living together creates responsibility for accuracy, and vividness of statement."[7]

Still facing out into the night, Rice laughed again.

"Yes, but don't let those young students hear you say so," Rice smiled. "They believe they're just here for some adventure."

He turned then to stand shoulder to shoulder, and said "They are little aware that this *is what makes a critical human." They faced the boisterous group of two dozen 19-year-olds contained within the walls of Lee Hall.*

"Now, let's see if we can come to some 'sense of the meeting' here tonight," he said.[8]

They stepped across the porch together into the gathered congregation, now facing the two empty chairs by the great hearth. Above them, students dangled legs over the balcony as all jockeyed for view of the expectant men.

Tonight, the wood laid on the fire was hickory, a tacit olfactory signal to everyone[9], and its softly burning blue flames hummed in the general percussion, signalling the event to come.

Renowned experiential learning theorist John Dewey made the first of three visits to Black Mountain College (BMC) during the winter of 1935, just in its sophomore year. He was five years into retirement from Columbia University, and his quiet visits to BMC came while it was still in the fragile and brave incubation stage, with an innocence and freshness that co-founder Ted Drier describes as 'yeasty,' and a 'tight little world'.[10] Dewey visited long before the eponymous "BMC summer sessions" of the late 1940s which became laboratories for avant garde artists such as Robert Rauschenberg, John Cage, Merce Cunningham and Buckminster

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[6] Dewey, *Democracy and Education*, 1916. p. 7.

[7] *ibid.*

[8] Rice was described as 'a brilliant conversationalist, an iconoclast, and gifted storyteller,' and also recognized the need for 'a central critical intelligence' to give a sense of continuity and coherence to the community; he seemed the only one able to bring the disparate factions together. (Harris, p.32)

[9] The faculty and student body developed a signal to the group to indicate whether the speaker was going to be boring or lively, by which logs were chosen to build the fire: loud crackling logs of chestnut if boring, and softly burning blue-flamed hickory logs if interesting. (Harris, p.51)

[10] Interview with Ted Drier, 8 May 1971, Ca39, BMC Project.

Fuller; it would unexpectedly continue on for another decade until 1956.[11] Here, though, in 1935, the college still yielded their 1,600-acre campus during summer months to the local YMCA camp, under lease arrangement from the Blue Ridge Assembly. BMC was a new ideological endeavour embarking on an immersive educational premise rarely seen in modern Higher Learning at that time. Through its remote location, democratic foundation and arts-oriented curriculum, founder John Rice aimed to 'bring young people to intellectual and *emotional* maturity; to intelligence, by which is meant a subtle balance between intellect and emotions' (Adamic 1936). It was to be an education of the whole human, an education of the 'head, heart, and hand.' Not intellectual or muscular, but intelligent![12]

Black Mountain was not accredited and did not give out grades.[13] Students chose their own path of inquiry, and pass on to further levels when they and the faculty agree. It had no Administrative Board, Dean, President, Regent, nor endowment; it raised money to pay faculty and its small staff (a secretary, a cook, and a farmer) directly from tuition fees.[14] Students and faculty could be seen performing daily chores between morning and late afternoon study, and, through its active farm and kitchen, fed the campus body.[15] Eventually buying the land in 1940 after a six-year occupation, faculty and students jointly designed a new campus, Lake Eden, and built their own classroom quarters after they'd outgrown the capacity of the original plantation-style Lee Hall. The entire corpus was truly *learning by doing.*

Whenever an issue needed to be settled, a community meeting was called and resolved democratically; it held its tensions together, sometimes loosely, through attempting to employ the Quaker tenet of finding "the sense of the meeting" in lieu of voting. Indeed, it was hard to find any silence at this mountainside campus. Though for all its idyllic sensibility, it was anti-utopian, in that *its end was not to satisfy its participants,* but a means for education; Rice said when the ideal community 'goes haywire, as it always does' their job was to 'come here and do what they came to do and then leave.'[16]

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[11] By the mid-40s a scattering of veterans on the American GI Bill had matriculated, some of whom responded to a *Reader's Digest* advert left in an army helicopter over Europe. The GI Bill, passed in 1945, brought at least 6-9 young veterans to BMC to study per year. Part of the New Deal after WWII, this funnelled government dollars to the College for the first time. Ironically, this government money led, in part, to its demise in 1956 due to intense scrutiny of the college's seemingly socialist agenda during McCarthyism. Indeed, rector Charles Olson was interrogated for hours by the FBI, and the Blacklisting of the college and its flagging leadership led to its closing in 1956.

[12] Adamic, quoting John Andrew Rice, *Education on a Mountain,* p. 518

[13] Harris, *The Arts at Black Mountain College,* p.35

[14] It was made up largely of fired faculty from Rollins College in Florida who followed Rice's leave in May 1933, joined by refugee art teachers from the suddenly closed Bauhaus School in Germany, most notably Josef and Anni Albers.Faculty frequently attended each other's classes and students also taught classes. It was owned and administered by the faculty, and student life and policy was determined by a democratically nominated Board of Fellows made up of both faculty and students, one of many non-hierarchical tenets John Rice would bring forth from his Rhodes scholar years spent at Oxford University from 1911-14. Whilst the fledgling starter group was fairly well connected, let us stress that this was a highly risky endeavour.

[15] Indeed, a visitor, John Reiss, first experienced the faculty's unconventional role when the man he saw cutting weeds along the road as he drove up the long mountain pass to the campus then showed up at dinner that night in a blazer and turned out to be the English professor. Harris,*The Arts at Black Mountain College,* p.35

[16] Harris, *The Arts at Black Mountain College*, p.67

Rice was an early admirer of John Dewey, and became fond of him immediately. The elder Dewey, at 77, was measured, quiet and thoughtful, wishing to disappear into the student body while in residence at Black Mountain. Contrasting this, the younger Rice, at 45, was a preacher's nephew, charismatic and described as 'half pious and half free' (Adamic 1936). The two corresponded through letters for years to come, ruminating on democratic models of learning, attention and care; it was a friendship of difference, aligned by ethos.

BMC and SSAR: Undergoing the Unknown, *Together*

The opening quasi-fictional vignette of these two men alone in the night on the porch of Lee Hall is a creative non-fiction narrative crafted by me, an imagined rendering underpinned by my research of the genesis and place of Black Mountain College, including letters passed between these gentlemen. I bring it to attention here because this kind of auspicious friendship– of respected difference– of like-minded sojourners looking to undergo the unknown, *together*, is central to my study of peer-led social studio artists' residencies today, and an example of how artist residencies can form through inquiry, risk-taking and shared experience. The founding methods of BMC centre an ethos of horizontal learning as described in the opening pages here, and informs peer-led experiential learning within social studio artists' residencies for various key reasons, and I will return to it periodically throughout this text.

My research into social studio artists' residencies (SSARs), or shared-practice immersive group residencies, studies the relational centre of friendship and antagonism which occur between residents on SSAR by engendering interactivity through social living. This interactivity is both transformational and affects imagination, and therefore, as Dewey portends, educative. SSARs are often borne from like-minded artists who envision and instigate their own residency event, such as myself, and in this way directly reflect the ethos of Dewey and Rice, and Black Mountain College itself.

My research seeks to determine what kinds of processual experiential learning through co-respondence and shared knowledges are engendered in place-based residency events for artists today, and how this has changed contemporary art practice. In other words, I study how multi-artist residencies occur and learning happens *in place*, and why that matters, to artists and the greater arts ecology, and how we think about learning, more broadly. My investigation centers the interactivity of relational "response-ability", a concept developed first by Dewey, and later the artist and guest lecturer John Cage in 1957, one year after BMC closed. The term 'response-ability', further developed by Donna Haraway and Karen Barad in the early 2010s, shifts emphasis to an ethics of accountability and a state of making oneself ready for

engagement, with others and the world.[17] The formation of a social studio residency requires participants to enter into a social contract of response-ability in order to function.[18]

Social studio artists' residencies are a place in which everyone has something to give precisely because they have little in common, except the shared desire to undergo the unknown, *together*. Anthropologist Tim Ingold describes communal dwelling as not just a living together but literally a *giving* together, from *com-*, 'together', plus *-munus*, 'gift' (Ingold: 2017). SSARs embody peer-led DIT, or 'Do-It-Together' tenet, that focus on artistic practice and sparking new imagination through lived experience of the everyday. Once thought of solely as a dedicated time and space away from hectic obligations, troubles and survival strategies of artists' day-to-day living, as evidenced in peer-reviewed literature until 2015 in the burgeoning artists' residency field, ARs are just now becoming regarded as an *artistic practice* in their own right. I explore residential art practice here as a unique kind of experiential learning I name 'residential learning'. I develop and interrogate this concept through my practice-as-research residency events and case studies, and in Chapter 2: Residential Learning.

Unlike the traditional view of the artist's studio, the SSAR is generally *not* a quiet, contemplative space. As in Black Mountain College, the experience of like-minded artists bringing their studio practice into collision with the new commons of everyday life inside SSAR is quite like being thrown into a hothouse together. In an SSAR, we can see the contested public sphere come to consensus and dissensus, as 2-10 artists come together for a set duration, usually 1-3 months,[19] though this is now trending longer. This is different from a co-live-working environment, such as WeWork or other types of artist colony spaces, in that the artists' residency is centred on a social contract of accountability, or Dewey and Cage's 'response-ability', wherein each artist is dependent on the other's putting forth of their attention for the total duration in order for the residency to 'gel' or 'work'. This harkens back to the goal to 'be intelligent!' Rice was talking about, and in SSARs, this likewise is achieved through relational interactivity of the residency assemblage. Residency duration is paramount, as the day-after-day constant accumulation of experience begins to engender a temporal shift. My research considers how this polytemporality occurs through the fracturing of one's habitus and locality in a fragmented, contested public sphere. I explore this further in Chapter 1a: How Artists' Residencies Form, and Ch. 3: The Social Contract, the Gift and Ethics in AR.

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[17] For Barad, response-ability is "not about right response:; instead it is 'a matter of inviting, welcoming and enabling the response of the Other.' Rather than 'a calculation to be performed', it is 'a relation always integral to the world's ongoing intra-active becoming and not becoming" (Kleinman 2012, 81)

[18] As evidenced in my portfolio projects Moveable Feast Bothy and 10XARTRES which lead this research. I use several mechanisms for this, such as local-guest resident domestic hosting situations that foster one-to-one bonding within the group (see: portfolio).

[19] These averages are calculated from two years of secondary research canvassing the four main AR databases: transartist, resartis, ACA (formerly-AAC), and Residency Unlimited. Oct 2014-16.

I conduct this study here of international social studio artist residencies by designing and then running them. This iterative practice is the primary keystone in my unique methodology; the practice of creating and conducting residency events *is a method in itself*. I pay close attention to how residencies form and crescendo, and aim to find out how artists *learn* once inside a social studio artists' residency. My research also contextualises residencies in the Scottish arts ecology, as my four self-designed practice events for this PhD are sited in urban and rural localities in Midlothian, Scotland as well as Minneapolis, USA.

1. Research Context

A Short Definition of Learning and Knowledge

In an effort to better understand how artists participating in an SSAR bring knowledge to the table, share that knowledge with their peers, and how they might, through experiential learning *in situ*, produce new knowledges, let us first define the terms 'learning' and 'knowledge'. Rather than asking 'what kind of cognitive processes and conceptual structure are involved, [situated learning experiences] ask what kinds of *social* engagements provide the proper context for learning to take place" (Lave 1991). Seen in this way, learning is not the acquisition of knowledge by individuals so much as a process of *social* participation. The nature of the *situation* impacts significantly on the process.

The distinction between learning and knowledge helps us to better understand what is happening in the artists' residency (AR). Learning is the specific *processes*, practices, and interactions through which knowledge is created, contested, and transformed, and how perception emerges and changes. (Dewey 1934, Kolb 1998, Ingold 2014, MacFarlane 2017) Knowledge is the *sense* that people make of information, and is located, situated, mediated through collaboration, and constructed; it is constantly developing. Most importantly, learning is *processual*, whether incremental or radical, and is as much about developing perceptions through engagement as about creating knowledge. Learning entails shifts in ways of seeing, and operates as the education of attention (Ingold, 2004, 2018). Knowledge acquisition is an uncertain, embodied process that emerges inescapably through engagement with the world around us, pointing towards a phenomenology of learning as an emergent property of dwelling itself (MacFarlane 2017). This social constructivist theory of learning and knowledge is championed by Dewey and later by Tim Ingold in *Anthropology and/as Education,* as he interpolates four of Dewey's earlier recorded lectures (Dewey 1935, Ingold 2018). Contributors to this theory are Mary Parker Follett (Follett 1924), self-described post-constructivist Pierre

Bourdieu and phenomenologist Maurice Merleau-Ponty. These ideas will be developed further in relation to AR in Chapter 2: Residential Learning.

Close Definition of SSAR

Residency, by definition, means the "fact of residing in" -to dwell, to inhabit, to occupy -a site, if even for a temporary time. (OED) Crucially, the two main factors inherent in artists' residency are that, once situated in a residency, artists 1) *inhabit* or dwell together in one place over a set length of time, usually multiple days, and 2) undergo a *disruption* in place and everyday practice; together, these lead to a shift in habitus, or disposition. Whilst many other artistic learning models last only several hours or a full work day and are not iterative, for example, workshops, the residency is distinguished by extending *beyond* the work day and for multiple days, incorporating activities that occur whilst humans inhabit a place into the residency work *itself*. For example, a residency might run from Sunday–Sunday, and residents would be expected to frame their situations and everyday events (e.g., leisure, eating, drinking, hanging out) as essential parts of the "work" of residency. This unique condition allows artists to establish daily routines in a specific place in pursuit of their practice, whilst also binding themselves in a social contract with other residents, hosts, and sometimes publics.

The second distinguishing factor is that ARs deploy a *disruption* of habitus, or disposition, as Bourdieu and Merleau-Ponty have developed, as an integral mechanism. One's habitus is the ingrained habits, skills, and disposition that is engendered socially, located in the body and developed through place over accumulated time (Bourdieu 1984). It is in constant negotiation, and is affected by its social, economic and geographical Field. This fracture of habit-in-place becomes an ontological repositioning for the artist once on and then after the residency time. ARs enact a "plucking" of the artist out of her everyday routines and environs, which is essential to experiential learning (Kolb 1985). I will develop my theory of affective habitus further in Chapter 1a: How Residencies Form.

By these definitions, then, a residency combines the social engagement of disrupted practice with a requirement of dwelling. As shown in the example of BMC and in my residency events described here, this kind of dwelling is also *sparing*, or 'taking care of, paying attention to, cultivating the vine, in its whole range,'[20] in the Heideggerian sense. As you will see exemplified in my Moveable Feast Bothy project in the portfolio, the phenomenological tenet of *sparing* repeatedly occurs in SSARs, as here each resident artist spent a day and night alone to simply be with, live in and care for the Bothy itself (see: Portfolio and Chapter 4).

I focus on residencies which have multiple artists at the same time working together on site, or a "social studio", as opposed to a common "solo" residency, wherein one artist sojourns

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[20] Heidegger, "Poetry, Language, Thought." *Building, Dwelling, Thinking*. 1971

alone to an often isolated place for a set duration, for example Sweeney's Bothy on the remote Isle of Eigg.[21] The term "social studio" defines artists who engage in their own on-going studio practice whilst *in situ* with other artists who are simultaneously also engaging in their own practice. Each resident comes to the joint endeavour with their own "urgent idea", as Lucy Byatt from Hospitalfield describes.[22] The physical studio is most often a large room or area for the group, accommodating each artist to access whatever type of space they require for their work, which might be a table or a wall or a bit of floor. This type of open work situation leaves room for collaborative ideation and experimentation, if and when desired by the residents. The social studio has social relations and practice assemblages similar to music or dance fields, those being "in company", which form and re-form temporary constellations of practice, sometimes engaging the same actors over again from within a socio-geographic community, and different parts and players can be plugged in at different times. I draw from Deleuze and Guattari and Tim Ingold to further distill the assemblage of the SSAR in Chapter 1a: How Artists' Residencies Form.

I consciously use the acronym 'AR' throughout this work as the focus of my study always implicates more than one artist in residence at a time. Commonly, the art world calls them Artist-in-Residence, or AiR in the singular, sometimes pronounced like the noun 'air'. This specific shift from AiR to AR is a small but important distinction that is also now being used in the field (Elving 2019 and Doulos 2018).

Social Studio v. Socially-engaged art

My definition of "social studio" expands on British artist-curator Sara Raza's use of the term which explores the artist's studio as a discursive, autonomous, and above all *social* space. The traditional model of the studio as a place dedicated to solitary experimentation and research has 'given way to a shared forum for *peer-driven* art and discussion.' (Raza 2016) This term describes a multifunctional physical and sometimes non-physical space that might take the form of a Skype conversation, a publication, or a series of events. This form is flexible and follows artists' changing work patterns; it isn't necessarily confined to four walls. Social studios are 'hybrid spaces that have emerged in response to cultural inhibition, shortfalls in artistic infrastructure, and other situations in which restricted or unstable conditions fail to sustain artists' needs.' (Raza, 2016)

 The social studio residency, whilst often temporarily sited, is situated as a place of private research and development of one's own and collaborative practice. It *does* interact with the local site and community, but rather as a peer-to-peer resident, moving and living amongst the locals. *Socially-engaged* artists, conversely, work *with* or *on* the community as the only focus

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[21] https://www.bothyproject.com/bothies/sweeneys-bothy/, visited 15 November 2020
[22] Please see Appendix 04

of artful intent. "Socially-engaged art" is what we now call the category of intervention artists whose strategies are solely meant to engage other humans and existing social groups, codes and situations with little to no materiality. It often resides in the exhibitionary complex, intimating that each social work is a piece of art,[23] whereas social studio in its purest form centers shared learning experience *in pursuit of art*. Isolated and separate from career advancement or exhibition, the word 'studio' sets it apart and is operative. While both types of practice stem from the 'social turn' in art, the social studio in my study refers to a group studio practice shared amongst largely material-based artists *in situ*. Once gathered in residency, this wraps the peer-led social studio in the situation of *living together,* or dwelling, which fractures traditional studio practice.

Learning By Doing

Similar to Black Mountain, SSARs enact John Dewey's early phenomenological pedagogy of *learning by doing,* a situated experiential learning model that demands pragmatic and reflective engagement (Dewey, 1935). The foundations of Dewey's theory are set in *continuity* and *interaction*. For him, continuity refers to the notion that humans are affected by experience, and that each experience is stored and carried on into the future. Interaction refers to the situational influence on one's experience. In other words, one's present experience is a function of the interaction between one's past experiences and the present situation. I explore ways in which this intersection of past experience coupled with repositioning in the present is parallel to Bourdieu's definition of "habitus," or the forming of disposition, both of whom establish that continuity and interaction, and habitus, respectively, form *practice*, which I will discuss later in Chapter 1a: How Artists' Residencies Form.

I follow Dewey's view, that in order for experiences to be transformative they must *lead out* into the real world, as my four practice-as-research SSAR events exemplify (see portfolio). This education is not a distilling in but a "leading out", as Ingold describes in his interpolation of Dewey's theory. During and after a transformative experience, learners take pause for reflection, which allows them to make the connection between the actual experience and the *knowledge* they produce from it (Dewey, 1935). New ways of thinking about this acknowledge that we often don't make the connection until *further past* the experience, in delayed understanding. I capture this rendering of delayed understanding from my own SSAR events through observing and recording residents' responses at various stages: initially on-the-ground during residency, then reflections immediately after through recalling exercises, then 3-6 months later through semi-structured Skype interview and, finally, 2-3 years later through What'sApp and written

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[23] For further discussion of socially-engaged art and its polemics, I direct you to Anthony Schrag's doctoral research.

reflection (see Portfolio and Appendix 3).

I draw from geographer Colin MacFarlane as his discussion of translocality and experiential learning underpin the accommodative learning process which I've observed in the residency assemblage. Here, MacFarlane, himself pulling from Ingold, defines learning as a kind of 'wayfinding'. For them, "learning is a process in which people 'feel their way' through a world that is itself in motion, continually coming into being through the combined action of human and non-human agencies." [24] While MacFarlane is essentially an urbanist, his work on how humans produce knowledge in the urban landscape lends itself directly to understanding social studio ARs, often situated in urban locations. Artist-residents, displaced from their everyday lives and needing to learn the new, temporary, socio-geographical AR situation, do so in a similar way that citizen-residents learn the city; it is accommodative, intuitive and hands-on, which, as experiential learning theorist David Kolb describes, combines concrete experience and active experimentation (Kolb 2015).

Setting the Scene

Turns

Artists' Residencies come out of several simultaneous 'turns' in contemporary art– the social, the situational, and the educational– occurring in and near 2000. Whilst they each have roots back to the 1960s and 70s, this shift has mainly been attributed to the advent and rise of the global internet and post-studio art practices.

The 'social turn' in art, as a significant phenomena, began in 1990 and manifested in relational aesthetics as championed by French curator/producer Nicolas Bourriaud and famously critiqued by theorist Claire Bishop. The 'social turn' spotlighted works that aren't essentially about materiality but are made in and of the world and society, the personal and political (Bishop 2006). Art tributaries feeding this major shift toward the social began in the 1940s and 50s with John Cage's investigations of silence and other art actions at Black Mountain College and, simultaneously, the dérive method of the Situationist International in France. Further contributions in the 1960s and 70s highlight the performative works and strategic blurring of art and life in the Happenings and public interventions of artists Allan Kaprow, George Brecht, Yoko Ono, and Marina Abramović. These practices also have their roots in the Italian Futurists of the early 1900s. However, the 1990s saw a paradigm shift in the direction of the social, and this paved the way for the next two turns to follow.

In 2000, the 'Educational turn' in art occurred, which brought educational settings *into* the gallery, biennial and museum. It began as a disillusionment with the contemporary art

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[24] MacFarlane, *Learning the City: Knowledge and Translocal Assemblage*, 2016. p. 56

school, and especially its prices; artists wanted to take their learning into their own hands, or extend it beyond normative institutions (Thorne 2016). At this same time, the 'Situational turn' in art took hold, as artists began to *travel* to sites, often commissioned, in order to make work *in situ* and left the studio behind (Doherty 2009)*.* Clearly, just before and at the turn of the millennium several forking paths emerged in the trajectory of the art canon.

This matters to artists' residencies because they uniquely borrow from *each one* of these turns: 1) they are socially constructed; 2) they are self-initiated learning environments, and 3) they are a situated practice in place. The documented boom in ARs occurred at this same time, which further suggests ARs are connected to these three auspicious turns. Perhaps most importantly, ARs come from a lineage of artist-led initiatives, an ethos and mission of self-organisation that does not wait for hierarchical powers to give or grant them things, but rather finds ways to form collectively and make space for the conversation or art form they want to see in the world.

Dwelling and Third Place

Residency has been referred to as "the third world" or "third place",[25] not the workplace or home, but rather a hybrid, and one which asks few concrete outcomes from an artist; it's meant for research and reflection. This third place is often framed as a temporary retreat, a laboratory, or a respite from the "hustle" of artists' everyday world.[26] In the monograph from the first symposium specifically about ARs in 2009 called *Re-tooling Residencies*, Odile Chenal from the European Cultural Foundation observes that 'being in residence… is about *inhabiting space*, and that space might be right around the corner. Artists now want to experience difference in terms of social, cultural, or professional Otherness.' The habitation of new space, which might be in the town an artist lives, is crucial to the residency formation, and that essential act provides the schism or thirding to occur.

> In that sense, residencies…[are] imbued with day-to-day routines that are able to productively challenge identification with the discourse of museums and galleries. This third space could have the same relation to artistic manifestations that hybrid cultural space has to knowledge: crises or splitting, leading to a possible reconfiguration of the language spoken."
>
> Anne Ptak, 2010

The splitting, or schism, that Polish curator and researcher Anna Ptak articulates here points to other manifestations of this thirding of the everyday; it's also a necessary component to artists' residential learning, as this dissertation will show.

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[25] Ptak, *Re-tooling Residencies: A Closer Look at the Mobility of Art Professionals.* 2011.

[26] "[Residencies] support.. artists of every discipline by providing dedicated time and space for creative research and development. Many become a home-away-from-home, offering room and board as well as work space, while others provide studios and community for artists.." (Strokosch 2010: 2)

Thirding results in pragmatic choices, often driven by necessity. However, open-eyed residency planners can actively engage in thirding practices, as when choosing specific locale and situation for residents to dwell; for example, temporarily occupying an abandoned storefront formerly an ethnic deli in a marginalised neighbourhood now being gentrified, in order to make space for an honourable transition of that place in line with its history; a kind of place-keeping. Or, it could occupy a former police station in a brutal neighbourhood and reclaim it as a place for healing. Like location scouts for a film production, these choices are often made very deliberately.

Here, the residency project squats, infuses, re-claims, or elbows in on a site statically used for something else altogether, and occupies it for a set duration of time. Occupation is spatial thinking, 'to inhabit space in a different way – to use it against the way it's intended to be used, to *transform* it, to alienate it' (Steyerl 2014). When considering this tactic of the residency, to *disrupt* the use of a site, the residents themselves may employ a certain agency; they become complicit in fracturing the public sphere. In this way, residencies can put into practice anarchist spatial geography tenets: to identify positive tendencies and assets that already exist in place, and to enlarge the space for these tendencies to grow and percolate even while situated within an otherwise oppressive or capitalist set of social constraints. In social anarchist theory, the contradictions unleashed by creating 'free' spaces that nurture resistance, hope, and experimentation with alternative ways of living and working, then contribute to productive dissidence and the spatial imaginary.[27]

Time Without Quality

Artists' residencies are, in part, desirable and necessary because many artists actively seek a method of disruption as a research and development device. ARs force a shift to varying degrees of one's everyday routine and, most often, locale. Resident artists, upon reflection, report that this disruption then acts as a provocation to "get lost", or to create a blank slate, as a learning tool. Jean-Baptiste Joly, director of the oldest running AR in Europe, Akademie Schloss Solitude, describes residency-time as "time without quality."[28] In this way, all residents at one situated residency may possibly *dérive together*, a unique state of schism and attention from which new knowledge and practices may emerge, originally developed in the 1950-60s by the Situationists.

> In a society running at an increasingly frenetic pace, expectations of measurable
> results, income generation and instrumentalisation of the arts is creating a

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[27] *Anarchist Geographies: The Spatial Foundation of Anarchist Theory and Practice,*
https://geography.name/anarchist-geographies-the-spatial-foundation-of-anarchist-theory-and-practice/
Visited Feb 2022
[28] Joly, *Re-tooling Residencies: A Closer Look at the Mobility of Art Professionals.* 2011.

polarisation between populist art and rigourous artistic research. Residency
centres are among the few places today that can provide free zones for the kind
of experimental practice that is so badly needed. (Pousette, 2010: 58)

Indeed, three years after her time in residence in Minneapolis, 2012 10XARTRES resident Valentine Cadieux reflected that the experience of being a resident in her own hometown made her imagine 'what the possibilities [were] within my own everyday. It broke up my rigid ways of seeing my practice, and the world; without my knowing, I had put those blinders on' (Healy McMeans 2012).

Artists' Residencies In Service

Residencies can serve as a levee to protect the artist, an embankment against the hegemonic market-driven pace. They create a sense of *slowing down* in this time of social acceleration, when the feeling of the shrinking present is paramount (Crary 2013). However, at the same time, ARs have become co-opted for funding and status by the art world's institutions. For this conflicting reason– artists' great need for them and also the seeming ease with which art world directorates and some governments have commoditised them, residencies have become more solidly embedded in the arts ecology since 2009.

Their ephemeral and difficult-to-pinpoint nature[29] had allowed them to resist commoditisation *for a while*. However, since circa 2015, ironically, their slipperiness may have contributed to them being now quite fully co-opted into the art world machinery, creating a celebrity and ubiquitousness to them.[30] The influx and unpinnable nature of ARs made it difficult for them, at the time, to band together on the margin against the coming neo-liberal machine. As residencies grew steeply in popularity and demand, art institutions, galleries, and museums began bringing them into the centre. Globally, ARs now are a pillar for institutions to attract government funding, which new directorate positions and running costs take up, thereby creating further blocks to accessibility and remuneration for artists themselves.

The residency, once in place, acts as a hegemonic *irritant*, to varying degrees, situations, and welcome. Due to the splitting nature of residency, it serves as a hybrid place for artists to live 'in the world', to move in and out of the public sphere, to be agents for change or cause. In turn, this serves communities and histories of co-dwellers of the land where the residency is set. My research, in part, investigates the agency this irritant ontologically provides and provokes, both for the artist and for society.

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[29] "Almost all have public programs of some nature, some involving the artists-in-residence, some do not. And while new artists' residencies are still being created from the original model, others are embedded within museums, corporations, cultural centres, schools, and other organisations. For a field with such an ephemeral focus, it is hard to pinpoint its accomplishments in quantifiable terms." (Strokosch 2010: 2)

[30] In the foreshadowing words of Claire Bishop in *Artificial Hells (2012)*, "We are only just beginning the hard work of presenting the unstable."

> [Residencies] are laboratories in which it is possible for artists to risk more, to develop new projects and practices. This is..a genuine place for reinventing the relationship between artists and cultural institutions, which means between artists and society as a whole.

(Joly 2010: 226)

Jean-Baptiste Joly here refers to the overall residency situation – space, time, and prolonged disruption of the artist's everyday practice and habitus – which *fundamentally* dwells in the everyday. In this way, the AR may be a suspended, schizoid state, as Lefebvre describes, and one which refuses to be commoditised and consumed, an action of refusal that can only come from the margin (Lefebvre 2007). In other words, the very essence of the striated residency may be the thing that breaks the smooth chains which have come to bind it.

Nowadays, in the post-Fordist era, pressure is applied upon the artist-citizen for constant entrepreneurship, as Hito Steyerl and Jonathan Crary *et al* articulate. The artist has formed a more fractured self, and the internet has helped create a never-ending cycle in which sleep no longer exists (Crary 2015); we are always front-facing, and our paid work is more precarious. Helping to sustain artists in a gig economy, residencies also in turn feed into the polemics of the gig economy due to the AR's own fleeting temporary formation and one-off pay scheme, if the artist gets paid at all.[31] Residencies, though themselves a 1-3 month gig that today's artist may slot into a calendar year comprising gigs, generally do provide brief respite for the artist, in the form of peer-to-peer practice, a new space to inhabit, and its 24/7 gifts.

For example, historically, residencies have excluded artists with partners or families or other everyday commitments or weekly recurring jobs which they cannot leave, even temporarily. My research considers what happens to creative practice when these conditions are met, by structuring residency projects at a geographical location where several residents are "local", already stationed in their everyday life, so that they may see their families and be present for must-have job shifts. In this way, my SSARs work *around*, and within, daily life, for these local residents. These issues are examined further in Chapter 3, "The Social Contract, the Gift and Ethics in AR."

A Short History of Artists' Residencies

The number of and desirability for residencies has risen suddenly and steeply over the last three decades. A 2008 study by the Alliance of Artists' Communities in New York City[32] saw a

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[31] Artists residencies are more commonly unpaid in the U.S. than in Europe, a condition that is slowly changing.

[32] The Alliance of Artists Communities (AAC), formed in 1991, was founded with seed money from The MacArthur Foundation and has now risen as an advocate for artists and art residencies (Strokosch) in the U.S. It effectively lobbied the National Endowment for the Arts in 2008 to form a new funding category: Artist Community, which could help residency projects receive scarce government funding in the U.S. It's sister organisation in Europe, *resartis*, began in 1993 and now is host to a database of 400 residencies, while the Dutch art organisation *transarts.org* hosts 1,140. Current 29 Nov 2014.

global increase in the number of artists' residencies of 50% in the millennial decade (AAC study 2009).[33] Once a select and seldom act of patronage in the 1880's amongst the cultural elite,[34] residencies are now seated as a more common mode of production, and esteem, for the contemporary globalised artist.[35] Significantly, this study showed that, by 2009, the number of *applications* for residencies had outgrown the available number of residencies at a ratio of 11:1 in North America and Europe. Indeed, we can cite recent occurrences of didactic labels in museums and galleries attributing certain works to having been made whilst on a particular residency at a particular time. In other words, they have grown exponentially in numbers, stature, and clout, as well as the desire for them.

In the past three decades, ARs have silently risen to at least 4,000 worldwide,[36] and several categories of artist residency types have surfaced according to their approach (i.e., traditional studio, theme-based, results orientated, socially-engaged, or instructional) and within these categories a diverse set of qualities exist that make the field difficult to codify. The AAC study shows that artist residencies had increased modestly in the 1960s and '70s, often in the form of artist colonies, and then suddenly bloomed just before the millennium, breaking ground for extremely diverse occurrences such as these artist-run initiatives: *Mildred's Lane* on a rural farm in upstate New York, a recurring social residency led by one artist, Morgan Pruett; *The Territory* on a hidden rue in Paris (also social); *The Bothy Project* in various remote Scottish locations (solo); and the temporality of Andrea Zittel's *Indy Island*, a 180-square-foot floating styrofoam iceberg that hosts 12 resident artists at various times throughout each summer (solo).[37]

The following are the four main databases for access to residency listings: 1) Dutch Culture's Transartists, listing up to 1,500 varying discipline residencies, conducts and archives the most research and reports such as Creative Europe; 2) Europe's more elite resArtis, now based in Australia, holds nearly 600 in their database; 3) Residency Unlimited based in Brooklyn, NY is a free and open-source database which holds the most listings and also culls

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[33] We can also track a broad range of types, from Institutionally-backed and –based, such as Akademie Schloss Solitude in Germany, to one man's ambition to begin a residency project with friends in an icehouse on a frozen Minnesota lake, now having grown over ten years to the sprawling public Art Shanty Projects. The original seed of the now expansive and international community of artist-designed and- dwelled icehouses called *Art Shanty Projects* on frozen Medicine Lake in Minnesota was the backyard storage shed of artist Peter Haakon Thompson, whom, in 1999, invited several of his artist friends to join him in 3-4 day/night long residencies there. (www.artshanties.com)

[34] The first wave of artist-in-residence programmes as we know them, arose around 1880. In the United Kingdom and the United States, art-loving benefactors such as the Rockefellers regarded the offering of guest studios to individual artists as a new kind of romantic patronage. In the same period, artists themselves settled in the countryside and collectively tried to realise their artistic ideas. (transartist.org)

[35] "The basic goals of residency programmes used to be individual artistic development and the pursuit of experimentation [only]. Nowadays, residencies are often incorporated into the core of artistic practice,..signalling an end to artistic discourse based on one-way traffic." (Ptak 2010)

[36] Gathered from *Alliance of Artists Communities study* (2009) assessment, combined with resartis.org, transartist.org, and residencyunlimited.org sites, visited 29 November 2014.

[37] Some of these examples are documented in *A Guide to 20 Top Artist Residencies and Retreats Across the United States*, Alanna Martinez, *Blouin Art Info*, March 16, 2012. Last visited Nov 15, 2014. http://www.blouinartinfo.com/news/story/763138/a-guide-to-20-top-artist-residencies-and-retreats-across-the-united

smaller artist-run residency initiatives; and lastly, 4) the NY-based Alliance of Artists Communities[38] started in the 1960's and began as mostly American in reference.

The collection of such data is now being done in the Middle East and Asia. Catalan researcher Pau Cata's recent PhD project, his North Africa Cultural Mobility Map and Platform Harakat (2012-present)[39] chart Middle East and North African residencies, regions historically less tracked for AR activity than Europe, into central databases for research. Simultaneously, Kira Simon-Kennedy maps AR activity in China through China Residencies, and more regional AR data in under-researched regions are being collected and categorised at this time. The Scottish Residencies database and map, created as part of this PhD, also fills this gap and contributes to these global totals.

In 2016, Residency Unlimited (RU) developed an on-line research tool called Rivet, which sorts residencies in their free-to-list database by those that are funded or not, unlike most other databases, and also lists pop-up and artist-led residency initiatives.[40] *ResArtis* charges ARs a joining fee (€59-615) to organisations to be listed, and uniquely provides 15+ filters for searching by multiple categories on their website,[41] now also including 'funding'. *Transartists*, though only providing country and discipline filters, are free-to-list and quite active in conducting studies and assessing the arts ecology central to Europe, significantly contributing to literature in the field.[42]

The first comprehensive data studies were the 1998-2008 collection by the NY-based Alliance of Artists Communities, to which I've previously referred (AAC study 2009), and simultaneously, an important 2008 European report by ERICArts (European Institute for Comparative Cultural Research) called *Mobility Matters,* which defined artists' production in part by one's access to mobility through residency and other trans-national schemes. From this report, Creative Europe officially defined the artists' role to forefront mobility as a defining factor in 2008,[43] which then propelled many state-funded initiatives for peripatetic practice, encouraging artists' international mobility; thereby, in many ways this government edict has seemed to *demand* a peripatetic culture amongst contemporary artists, which has both

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[38] Alliance of Artists Communities has now changed its name to Artists Communities Alliance, as of January 2022.

[39] https://paucata.cat/

[40] *Rivet* was created in partnership by RU co-founder Sebastien Sanz de Santamaria, Kira Simon-Kennedy of China Residencies, and Katrina Neumann of ratemyresidency.com. Another recent tool to directly find residencies that pay is the Instagram page: Fully Funded Residencies, https://fullyfunded-residencies.weebly.com/, visited Nov 2021.

[41] As of this writing, *ResArtis* offers 15 categories for fitler, and within them each up to 10 subcategories. Uniquely: 'Studio Type and Size', 'Duration of Residency', 'Residency Fees', 'Setting', 'Accommodation Type', 'Companions Allowed', and 'Wheelchair Accessible?'. They also parse 'Organisation Type' (14 types), and articulate the difference between 'Artistic Facilities' and 'Practical Facilities'. These types of articulations are incredibly beneficial to artists, as until this interface, one would have to sort only by Discipline and Location desired, often bringing up 50+ results which one would then have to search through each profile to pluck out the desired information, if found at all. This cumbersome process has been a barrier for many artists. ResArtis leads the way with this useful tool. https://resartis.org/listings/, visited 15 October, 2020.

[42] Particularly, since 2016, transartists have published quarterly journals called Station to Station, which provide unique perspectives on residencies and conversation around their current socio-political positions and states of culture production.

[43] *Mobility Matters: Programmes and Schemes to Support Mobility of Artists and Cultural Professionals* , ERICArts, Oct 2008 https://ec.europa.eu/assets/eac/culture/policy/cultural-creative-industries/documents/mobility-matters-report_en.pdf

furthered international exchange but exhausted artists. Indeed, the last six years has seen a refutation of this peripatetic demand.[44]

In late 2009, *ResArtis* hosted the first 3-day conference in Poland called "Re-tooling Residencies," and now does so annually in various cities. Its accompanying book of the same name documents conversations among panellists, with reflective essays by several participants, including the director of *resartis* and the hosting Center for Contemporary Art: Ujazdowski Castle in Warsaw. Whilst panels covered topical issues, its primary focus remained on institutionally-funded types of residency and how to keep the government money coming. On paper, at least, it didn't explore the ontological context of residency; for example, examining how it might act as both a contributor to and a result of our existential moment in a fast-moving society that places entrepreneurship at its centre. Rather, it seemed to centre mostly in arts ecology in Eastern Europe, and looked for how to receive more funding for certain types of residencies. This was, however, soon after the 2000 boom in residencies, and so new ontological assessments might have yet been too dormant.

At the time of the 2009 *Re-tooling* conference in and about Eastern Europe, the American crowd-funding site *Kickstarter* was one year old. In 2012, *Kickstarter* funded more creative projects in the U.S. than the National Endowment for the Arts, the nation's primary funding body for artists (Emami 2013). This suggests that, for the first time, grass-roots philanthropy of collective citizens had out-run government funding for arts in the U.S. Whilst artists await funds from institutions to produce or participate in an artist residency or other creative collaborative project, clearly, many have taken it upon themselves to find alternative means. My research investigates, through secondary research and semi-structured interviews, how popular crowdfunding sites have enabled new groundwork for artist-led residency initiatives, and the possible new agency this has provided to artists.

Recently, in November 2016, I was invited to the *Residencies Reflected* Symposium at HIAP in Helsinki.[45] Here, we significantly worked to investigate together the socio-political contextual role of residencies in the Trump-Brexit neo-liberal era and our agency in it. The resulting book *Contemporary Artists' Residencies: Reclaiming Time and Space (2019)* is now one of the seminal sources for contemporary writing on ARs. Additionally, Nikos Doulos and Herbert Ploegman edited a 2018 volume of the journal *Kunstlicht* delving into "Unpacking Residencies: Situating the Production of Cultural Relations."[46] Since 2013, the field has indeed become more

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[44] Scottish artist Ellie Harrison's controversial 2016 project called The Glasgow Effect, funded with £15,000 by Creative Scotland, was described as an action research project/durational performance which consists of the artist not leaving the city for a whole year. The methodology used here pushes back against the ubiquitous and felt peripatetic demand put on artists by the funding structures resulting from the Mobility Matters report.
https://news.artnet.com/art-world/artist-grant-glasgow-backlash
[45] Residencies Reflected, symposium, Helsinki, 19 November, 2016, HIAP,
https://residencysymposium2016.wordpress.com/programme/
[46] Doulos, Nikos, and Herbert Ploegman. Iris Pissaride, editor. *Unpacking Residencies: Situating the Production of Cultural Relations*. no. 2 ed., vol. 39, ser. 2018, Stichting Kunstlicht Te Amsterdam, 2018. Print. Journal for Visual Art, Visual Culture, and Architecture.

acute in generating critical dialogue around the practice, agency and relational entanglements of residency.

2. Context: Working Inside Three Gaps in the Field: Artists' Perspective, Educational Lens, and Site-Specific Knowledges

This investigation of residential practice and residential learning works to fill certain gaps in the field. First, past and recent scholarship has been largely investigated through the point-of-view of administrators or funders of ARs or cultural theorists, and I conduct this research through the artists' perspective. Secondly, artists' residencies have not yet been examined as an educational model, particularly within experiential and situational learning, with few recent exceptions (Serino 2015, Elving 2019). There has been little comparison or alignment with other self-organised art education forms, as in *School* (Thorne 2016), especially artist-led residency initiatives, though this has been pointed to by several scholars recently (Serino 2015, Elving 2019). Thirdly, place-based knowledge exchange within AR has not yet been explored. How does a site affect creativity? How does the AR, in turn, affect the site in which it's set? Lastly, whilst many theorists who write about ARs are practitioners of them, ARs have not yet been fully researched by practice methodologies within academia.

Gap #1: Residential Learning from the Artists' Perspective

Recent scholarship on ARs from 2009-2018 has been mostly outside academia, with exceptions of Finland and Australia and U.K. Cultural discourse comprised observations and documentation from a set of conferences, symposia and panels, often led by a larger residency network such as *transartist* and *resartis*. Exceptions to this have been the *Residencies Reflected* symposium spearheaded by Irmeli Koko and HIAP in Helsinki in 2016, events moderated by Miriam la Rosa at Whitechapel and Angela Serino in Milan, both 2015, and, since 2013, more critical panels by Heigi Vogels et al at *transartist*. In the US, case studies which highlighted artists' voices were conducted by Elaine Strokosch of the AAC in 2010.

Whilst this has been good work, and its rigour and efficacy is ramping up these last four years, historically, topics covered at these summits are almost solely delivered through the lens of the directorate, e.g. administrators of residencies or the networks themselves, or state or private funders, not through the lens of the artist. More attention is paid to how residencies work inside arts ecologies and state and national economies, and less on the experience of the *artist* once they *are in them.* For example, the importance of continued artists' trans-border mobility, and fostering funding for residency institutions have been well discussed, and remains

an ever-changing question. However, few gatherings and strategies for artists who run independent artist-led residency initiatives have been covered in the field, though *ResArtis* lists at least 190 artist-run initiatives, nearly one-third of their entire database. The quality of AR experience for the resident artist hasn't been centred. This is beginning to change, as *Reclaiming Time and Space* (2018) which came out of the 2016 Helsinki symposium, holds thinking that begins to discuss how residency can function as a new form of practice for the artist. This collection has critical writing from five artists of twenty writers commissioned (25%); this is actually a higher percentage than other literature of this burgeoning field. For example, the book *Re-Tooling Residencies* in 2009 had only 10% artists' voices.

My research works to fill the gap of underrepresentation of *artists*, whether a resident artist or an artist-administrator, like myself, as its main goal is to articulate how the artist experiences knowledge whilst undergoing residency. Whereas much recent scholarship continues to observe ARs by stepping back, constantly in relation to its sustainable and co-optable position into the wider arts ecology, my work aims to *step in*, moving the direct artists' experience of knowledge from the margin into the centre. The original purpose of artists' residencies was to be of service *to artists*, though that focus has now been dispersed. I aim to bring it back to the artist, and do so through amplifying artists' voices.

Gap #2: ARs Have Not Been Researched as Educational Models

Inside formal education, ARs have not been rigorously studied as a field in itself. This is now changing; during my time at the University of Edinburgh (2014-20), several PhD candidates studying various aspects and geographies of ARs have also begun their study around the world. Through participation in conferences, a network of disparate AR scholars has formed, including Rita Vargas at University of Jyväskylä, Finland, Morag Iles at University of Glasgow, and my fellow ECA doctoral researcher Pau Cata, studying decolonising historiographies of ARs in the Maghreb region, amongst others. In 2015, British curator Miriam la Rosa coordinated a roundtable discussion at Whitechapel which aimed to engage in day-long discourse about the current state of residencies with other curatorial figureheads from across Britain, and she's also now completing her doctorate in AR research at University of Melbourne.

Whilst each researcher is taking their own angle to the subject, none are looking at them as unique experiential learning modes. Some discourse is now happening in this area; Angela Serino's 2015 essay *Residencies as Learning Environments* and Irmeli Kokko's 2019 essay contribution,[47] an interview with Jean-Baptiste Joly of Akademie Schloss Solitude, begin to frame residencies as experiential learning spaces. Particularly, while the commonly accepted origin

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[47] Taru Elfving, Irmeli Kokko, Pascal Gielen (eds.). *Contemporary Artist Residencies: Reclaiming Time and Space*. Antennae-Arts in Society. Valiz, Amsterdam, 2019.

point for ARs is set in artist colonies of the 1800s, Joly redraws AR history to the early art Academie in 1666 Rome, as I do.

Following the "Educational Turn" in art, I also align residencies with other self-organised art educational forms (SOEA) as discussed by Sam Thorne in *School* (Thorne 2016), such as [The Silent University](#) with many branches throughout Europe, [The Floating University](#) in Berlin, and the queering psychogeography collective [Nightwalkers,](#) spear-headed by Nikos Doulos, as part of DAI Roaming Academy. These models blur the boundary between faculty/student, and their non-hierarchical and experimental ethos is aligned in spirit and practicality to residency formation. Clearly, various contextual ways from which to study artists' residencies exist, and my study positions them firmly within self-organised educational forms.

Gap #3. Site-specific Place-based Knowledges in SSAR not Yet Assessed

The field has not yet examined place-based knowledges, or how residents arrive at knowledge or learn through place and site itself. Discourse around ARs usually describes locations in terms of whether studios are available and what living conditions are like, and if there is a "beauty spot" nearby, i.e., a seashore, mountains, or forest. In my observation, they do not, however, discuss or examine how specificities of the site affect creative process and spark imagination for artists. In my experience, and through past resident interviews, this aspect is primary to the kind of experience one has on AR. Perhaps it's difficult to track and codify, and therefore why it hasn't been attempted. One example is [Callander Residency](#) in Scotland and Japan, which has built into its structure a fluid journey for residents to determine one's own nomadic path through Japan to practise an art itinerary of one's choosing.

Residencies most commonly involve a built or natural *fixed* site for dwelling. The geological site, purpose-built architecture, or found architecture which comprise the residency can regulate human behaviour to varying degrees. For example, within built architecture, people talk to each other more as they ascend on wider staircases. This shows that certain design choices or triggers in the built environment, modified or found, can encourage or discourage social behaviours. We can discover what this reveals about the creative research and development process *in situ,* by applying methods from Human Geography to examine the built environment in relation to learning processes. Having been rendered temporarily nomadic by disruption, residents are experiencing displacement and a sense of schism, then '(built) spaces of trust and intimacy' may be necessary for holistic learning (*Re-tooling 2011*). My investigation shows how the built environs might create this condition of *trust*, through experiments which explore hosts, site, and object triggers.

3. Aims and Objectives

The questions my new research raises do not concern the ways in which residency projects might strategically perform to get more funding or positioning, or debate their political post-colonial correctness, or sing the praises of them. Instead, what this work explores is the fluid ways in which artists *learn* through the grit of shared experience *in situ*, and how disruption of habitus through full-residence shift brings about changes in creative production. Or, in other words, this is a study about the way residencies enact the multiplicities within which they are situated.

Thus, unlike many other texts on participatory art and social living (Bourriard, Thompson, Plagens, et al), this one does not interrogate differing perspectives on relational aesthetics and community benefits of socially-engaged art, but rather how contemporary trans-disciplinary artists learn and share knowledge amongst peers inside AR.

Principal Research Aims and Research Questions

The questions this research asks are:

1. How do itinerant and international trans-disciplinary artists learn and share knowledges in the peer-led SSAR through various intensities of experience?

2. In what ways does the disruption and shift of an artist's habitus during SSAR affect the artist's experience and practice?

3. How do SSARs enact social contracts of place-keeping and radical hospitality and can that contract engender trust amongst resident artists, hosts and publics?

4. How might the variable specificities of site and thickening of place affect imagination?

While answering these questions, the aims of this research project are to propose new ways to better understand and determine how peer-led experiential learning *in situ* and over time affects the creative process inside SSAR. To do so, I propose to investigate how a durational place-based residency event affects the shift of an individual artist's practice and how conversation and "hanging out" works towards this shift.

Secondly, it advocates for further research on the potential of SSARs in serving today's artists in a time of social unrest, closed borders, and global austerity. To do so, I will illuminate the function of artist-led residency initiatives versus those organised by arts administrators and institutions.

Thirdly, this research will assess if the doing of an SSAR can engender a new artistic

research method in itself, developing from the fracture of traditional artistic methods and other live research methods to form one I call the Live Residential Method. I aim to determine if application of this Live Method can also push the needle forward in attaining new knowledges and understandings for disciplines further afield, such as design, architecture, geography, and the sciences.

Fourth, this research seeks to contribute to the ongoing current inquiry in the AR field, through being in conversation with other scholars who can benefit from its findings, processes, and methods. My research, in part or whole, can serve to advance others' study as we work in tandem to understand the time and place of artists' residencies in practice and society today. Lastly, this work will contribute to the accumulated global database of residencies, in providing the first ever database for Scottish Residencies, identifying their properties and attributes, for use by artists, potential residents, and those seeking to begin a residency project of their own.

4. Research Methodology

In my research journey to understand the kind of processual and experiential learning artists engage in whilst on residency, generally, and also specific to the Scottish residency ecology, I've grafted together strategies and methods. Primarily, artistic practice-as-research, accompanied with General Qualitative strategies such as observational participation[48] and semi-structured interviews of my past residents and administrators of two SSAR case studies in Scotland, Cove Park and Hospitalfield. Moreover, I've adopted a non-representational methodology that emphasises the embodied, material, fleeting, lively, and precognitive occurrences of spatially and temporally complex AR assemblages. These methods are experimental writing, binaural sound recordings, tracings and drawings that attempt to render the viscous liminality and *in-between-ness* engendered by everyday living and creative practice in one place *together*. These non-representational methods capture and animate the polytemporality of social studio artists' residency, or the speeding and slowing of interactivity between artists and each part of residency assemblage.

Quick Methods Overview

My primary research is Practice-as-Research, a Residential Method in which I study SSARs by designing, situating and running them. These four projects were: Moveable Feast Bothy (May-June 2015 Edinburgh, 5 collaborators), Ten Chances Art Residency (July 2015 Edinburgh, 8 collaborators), Ten Chances Art Residency (Sept 2015 Minnesota, 7 collaborators), and one Case Study Embedded micro-residency wherein I returned to Cove Park to situate and

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[48] Thrift, "Afterwords, Environment Planning D", *Society and Space,* 18, 2000, p. 252

run a residency designed for the site itself (April 2016 Argyll and Bute, Scotland, 3 collaborators).

Through Secondary data gathering, I've mapped existing residencies in Scotland and created an online database for open source use. Secondary data collection also occurred whilst attending conferences: *Transcultural Exchange*, Boston 2015 and *Residencies Reflected*, Helsinki 2016.

I then used methods of field note taking, photography, videography, binaural audio recordings, as well as experimental site writing, all conducted through observational participation at Cove Park and Hospitalfield. Lastly, semi-structured interviews with past residents were conducted and also AR administrators of my two case studies, Alexia Holt at Cove Park and Lucy Byatt at Hospitalfield.

Researching ARs in Scotland

From enacting ARs in my own art practice since 2010 and canvassing the four main residency databases previously identified, I've narrowed my research focus to social studio ARs in Scotland. This region has a robust field of artist-run initiatives (Jackson 2016), and specifically innovative ARs, such as the Artists' Placement Group of the 1970s.[49] The APG is a forerunner for the now common embedded residency, wherein an artist is placed in a longer residency within a business or civic body. Across the central belt of Glasgow and Edinburgh, I've observed artists exhibiting a strong current of pragmatism, working together collectively to solve problems and fill gaps, through start-up alternative art spaces run by committee and other means, for example Transmission Gallery in Glasgow and Rhubaba Gallery and Choir in Edinburgh. Another project that has been born of collective pragmatism is the Bothy Project, which supports three bothies in Scotland (Isle of Eigg, the Cairngorms, and at Modern One in Edinburgh) and runs solo artist residencies, integrating into the environment and ecology of each their respective locale. While this robust activity exists in Scotland, a collective study of its ARs had not yet been conducted before this research, and only several of its AR projects are included in the four main databases.

Scotland is home to many social studio ARs: Edinburgh Sculpture Workshop in Leith, Scottish Sculpture Workshop (Lumsden) and formerly-Deveron Arts, now Deveron Projects (Huntly), both in Aberdeenshire, all independently-run spaces. The small campus of SSW runs a foundry and so attends to artists with strictly sculptural interests. Deveron is very unique and quite well-known internationally because it's one of the few residencies geared towards socially-engaged artists, meaning it only invites artists who plan to work within the Huntly community; indeed, its motto is "The Town is The Venue". For example, it's unnecessary to provide studio space for their residents, simply because the artists are out working in the town.

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[49] https://www.tate.org.uk/artistplacementgroup/ visited 18 January 2022

The SSARs which have become central to my case study here are Cove Park on the West Coast, just 45 minutes north of Glasgow in the rurality of the Rosneath Peninsula, and Hospitalfield on the East Coast in the town of Arbroath, about 16 miles from Dundee. Though different in how they are structured, e.g. artists live in a cluster of "pods" and earthen covered buildings in the rural idyll at Cove Park, whereas they're housed in the manse of the Fraser Estate and catered to with a chef at Hospitalfield. However, they both centre the urgent idea of the artist, and do not require any product from the residency time, they simply want to support artists who look for the schism of residency practice in order to develop their work.

Scotland offers state government funding for residency projects as well as individual artists through Creative Scotland, local Council funding, several private trusts, and frequent AHRC or SGSAH bursaries[50] for artists to go on residency. The social and political aspect of the arts ecology acknowledges residencies as an important part of cultural fabric of the country, and Scottish artists are encouraged by their peers to take part in locally-sited residency forms to gain international exchange of knowledge. The widely varying landscape and terrain of Scotland fosters remote and rugged experiences, as well as those fully urban, with an even ratio of solo and social residencies on offer. My initial survey of the arts ecology proved that there hadn't yet been scholarship to date in 2014 enacted on residencies in Scotland, as has been studied in Europe and US, and therefore these aspects pointed me to take on this fertile territory in which to conduct my research and contribute new knowledge to the field.

I've gathered and organised information, from on-line and personal meetings, pertaining to the 40+ residencies existing in Scotland from 2014-present, into an on-line database (see: Appendix 6). The 46 residencies vary drastically in type from one to next, all within a small geographical region whose population is only 5.6 million. I've identified seven other artist-run residency initiatives in Scotland, including Unit 7 in Glasgow, a residency called *Phew!* on an island just off the West Coast near Glasgow, and Callander Residency, initially started by artist Robert Callander over a decade ago. A further assessment of the Scottish Residencies Database and map can be found in Chapter 2 of this text, and is currently openly accessible on-line.

In 2016, the Scottish Contemporary Art Network published a survey it had conducted with Scottish artists to convey their investment in the arts ecology in the country, and these results show that Scottish artists place more attention on and get the most out of conversations with their peer artists, secondly, artist-run spaces, and followed thirdly by residencies. (SCAN, 2016) These results align with my observation that many residencies occurring here in Scotland do not feel accessible to most Scottish artists but are rather meant for just a handful of artists of a certain calibre to mix with international artists. For example, in my work at Cove Park, when I conducted the AAA Micro-residency with Abbe, Ali, and Alex, they were so curious to actually see what Cove Park looked and felt like! I realised it's a place most Scottish artists have heard of

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[50] Scottish Graduate School for Arts and Humanities (Scotland), and Arts and Humanities Research Council (UK)

but few have seen or felt. It's my hope that my work will ignite a new paradigm in which undergoing SSAR becomes accessible to more Scottish artists.

How the Portfolios Work

The portfolio pieces articulate and render my three social studio AR practice-research projects I've designed and executed in my second PhD year (2015-16):

1) **Moveable Feast Bothy**, with five other residential artists, and took place in Edinburgh, Leith and the Borders, represented here as four narrative "Bothy Stories" of *Building*, *Dwelling in Relation to Place, Construction of the Public Sphere,* and *My Artist-administer Story,* along with a dissemination instructional manual, or *How to Build a Moveable Bothy* (PDF)

2) **Ten Chances ArtRes**, with eight residential artists in two iterations and different sites: a) **Scotland** in July and b) **Minnesota** in September, represented here as four narrative "Residency Stories" of *Situated Knowledges, Dwelling, Polytemporality,* and *My Artist-administrator Story* (website)

3) **AAA Micro-residency at Cove Park**, a micro-residency I ran at my case study, Cove Park, with three other Scottish artists who also run residency initiatives. (website)

The portfolio pieces comprise visual methods as well as audio field recordings, field-notes, and excerpts from Resident Interviews, and also reflective texts to illustrate learning through practice. Each portfolio piece is designed as a living and flexible thing, so that it can be either disseminated as a digital PDF or downloaded and cheaply duplex printed in black and white A4 size, with simple graphics to show how the instruction manual works, and can be separated at the perforation to be easily handled and passed around.

Relationship of the Dissertation to the Portfolio

The portfolio is a rendering of each specific time-based live project, and captures the eventfulness of that particular designed SSAR. The dissertation articulates the theories and discourse which underpin and drive my initial design of the practice residency events so the reader can better follow my study and assessment of the residents' actions engaged in practice. The dissertation offers historical and socio-political context for ARs in general, and then drills down more narrowly into the events which unfold in my residency practice, and why that matters. The dissertation "sets the scene" by painting the current state of artists' residencies today and its polemics, so that a specific portfolio, which is only a close rendering of the practice event, can be read with an understanding of both how the questions which the practice asks and

answers have come to fruition. For example, through reading about the Artist Selection process and barriers for certain groups of artists to gain access in the dissertation, the reader can then better understand my logic behind the innovative selection process in my own designs, as rendered in the portfolio.

In the dissertation, the reader can grasp a more complete picture of my personal perspective, as an artist and researcher, through the narrative it provides of my own lived experience. For example, the story which introduces chapter 1a, my realisation on the hood of the Prius with Katinka, an epiphany which arose from a prolonged disruption and a forced situation bridling an old friendship of difference, helps the reader to better understand how Matthew arrived at *his* epiphany in the MFBothy, after coming to rest halfway through the long and winding project: "This is the kind of place one finds oneself." The dissertation narrates and extracts the portfolios and reflects upon them, thereby synthesising my own experiences into knowledge which can then be learning opportunities for others.

It explains the process of how I got from point A to point B, the looping nature of the research itself, and the learning journey I went on over the course of six years. It provides enlightenment by illuminating a starting point of this research, based on my personal experience and training as an artist and art-educator, and how this has informed and led to the design and practice events herein. For example, How to frame a research question, how to "do residency", and how that informs artists and scholars further afield. The dissertation articulates how this research is a new contribution to the field of AR, whereas the portfolio renders the experiments themselves. In the dissertation, we come to understand that by answering prescient research questions, which both confirm and challenge assumptions, I am moving the needle forward, and articulating new questions for future study. My study journey is always in process, and this work is but a milestone, with many miles before it and ahead of it.

Multiple Voices: The Structure of this Dissertation

I use multiple voices throughout this text to reflect the iterative and subjective nature of experiential learning itself. One voice is the main dissertation text; an expository voice which presents facts and interrogates theories within the PhD project, and develops discourse around experiential learning, habitus and practice, thickening of place, and the nature of hanging out relative to imagination. It operates in the first-, second- or third-person.

Within this main text, I deploy a creative non-fiction storytelling register, also my voice, as heard in the quasi-fiction at very beginning of the Introduction: the Rice-Dewey vignette, which re-imagines the deep dive research I conducted on BMC, its founding, and especially the relationship between John Dewey and John Rice. At the beginning of Chapter 1a How Residencies Form, the Epiphany on the Prius vignette is taken from a journal of mine from 2011

and told with another layer of reflection eight years hence. These are set in Cambria italics, and their stories should be read as a manifestation of the non-representational method I've used throughout the research, stories which support and illustrate the main points of their chapters, and as a narrative way to capture the fleeting and viscous nature of the eventfulness of residency, epiphany, and delayed understanding. Each of these, placed at the start of their chapter(s), sets up the exposition of the discourse register which follows.

An entirely second voice is a first-person reflective voice, and located immediately within the four practice-research events, similar to that used in a field note. They are polyvocal and sourced from residents, hosts, myself, and co-runners of my practice residency events, and taken from my or their fieldnotes, e-mail exchanges, or things said and recorded *in situ*. What unites them is that they are immediate and in-the-moment. When not quoted, these are in Calibri, Grey number 3, and sometimes in colour.

A third distant, reflective voice, also in the first-person, is from those *same* polyvocal sources, but from a distance of six months to two years, and reflective of the project. These come from resident interviews, conducted by my research assistant Vessela Ivkanova, and e-mail or WhatsApp messages with me at various stages *after* the event, and comprise both formal and informal exchanges. An intermittent fourth voice is an experimental one, spoken from the point of view of the *site itself,* and is seen only in Chapter 4.

Various publication design forms such as multi-type treatments, marginalia, horizontal and vertical split page, and multiple-column, have been referenced in consideration of these four voices, and the majority of those design decisions are evidenced in my Portfolio itself rather than the dissertation. The fragmented, iterative multiple-perspective narrative structure becomes a tool to assess the experiential learning, or residential learning, engendered on AR and gathered by the methods described herein. In this way, the text *performs* the analysis.

5. Structure

 Short Chapter Breakdown, Including Key Terms and Their Usage

I begin with discussion of **How Artist Residencies Form** in **Chapter 1a.** On one level, practically, artists are selected individually by administrators through an open call selection or they are commissioned outright, meaning, chosen without an application process. Conversely, as in my residency events, starting with myself and just one artist who was initially unknown to me, we collaborate to choose and invite the second, and so on. I engage in a thorough discussion of various types of artist selection here.

Secondly, ARs form through the disruption of and shift in habitus for each resident, as

artists dwell together over time in a social contract, and thus *an assemblage forms* of human and non-human actors. By looking at the AR as an assemblage, we can begin to examine what occurs inside of and from the interactivity of its component parts, as it territorialises and de-territorialises whilst creating temporary constellations of place and practice. What are the forces that hold the constellation together? What binds the territory, even if only for a time, to become a pattern which endures? For example, a situated residency replaces its artists and other elements and even the site, but *still endures* as a residency formation; no two residencies are alike. Through this interactivity, which encompasses environment and site, we can begin to see how this aligns with the transformative experience Dewey describes in his idea of lived democratic pragmatism, which leads out into the world through direct action. The conjunction and path of these questions get us closer to defining the kind of learning observed and felt in the live residency.

This initial "setting the scene" of how artist residencies form introduces the hybrid methodologies I've used to conduct my research, in **Chapter 1b: Toward a New Methodology**. I've combined general qualitative with non-representational methodologies in an attempt to capture all I've witnessed as an observant participant, whilst dwelling in my own self-designed social studio residency events with others in practice-as-research, or the live residential method, as well as the fieldwork I've conducted inside two Scottish case studies, Cove Park and Hospitalfield. In an effort to render the affective, the fleeting, felt, and emotional, I've chosen multiple artistic and social research and non-representational ethnographic methods, namely art practice-as-research, storytelling, fictional site writing, field note-taking, mapping, interviewing, binaural audio recording, and visual research methods of drawing, videography and photography. Using these mixed methods, I can emphasise the viscous, lively, embodied, material, shared, human, more-than-human, precognitive and cognitive aspects of localised and temporally complex residency events.

In this Chapter, I discuss the strengths and weaknesses of each method used, and why it is the best method for the task at hand. The journey of my changing methodologies has de-mystified many of my early assumptions regarding methods, as I learned which methods work when, and why. I wanted to really *get inside* residencies and see what they are about, firsthand, primarily for the artist and, secondly, the administrators. I've chosen non-representational methods (Vannini et al 2015) that measure vitality, performativity, corporeality, sensuality, and mobility, such as non-representational ethnography.

In **Chapter 2. The Live Residential Method**: How Artists Learn Through Undergoing Together, I embrace John Dewey's pedagogy of democratic pragmatism, or *learning by doing.* I develop experiential learning theory, and apply these theories in an interrogation of my four practice-as-research residency events and fieldwork from Cove Park and Hospitalfield. Through visual, aural, and reflective storytelling examples of how shared situated knowledge may be

produced in the Live Residency, I reflect on and thoroughly investigate thick descriptions in my portfolio work, which includes my self-designed social studio residency and micro-residency events. Here, I explore the pros and cons of accommodative knowledge gained through experiential learning theory (ELT), as developed by David Kolb (Kolb 1984). Experiential learning is a transformative learning first engaged by Dewey, developed in ideas of deep experience and essential co-creation by Mary Parker Follett (Follett 1924), and later Paolo Freire, who goes to great lengths to name experience in a dialogue among equals. He purports that knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, and hopeful inquiry [people] pursue in the world, with the world, and with each other (Freire 1974).

    In Chapter 3. The Social Contract, the Gift and Ethics in ARs, I discuss several key aspects of the social contract amongst players in SSAR, namely, if transparency of expectations and commitment levels are kept clear, between artists, administrators or hosts, and publics, they can open up pathways to new knowledges and practice. When this contract is unclear, problems arise. This chapter considers how SSARs act as a para-institution, providing legacy and lineage for a network of artists to endure in perpetuity, an alumni base, as it were. Academie Schloss Solitude has kept its alumni connected for decades. As a para-institution, they may be able to act as a protected space *against* the late-Capitalist precarity artists often feel and *for* an unfettered attention to practice and risk-taking. Artist residencies are about process, not product, and, as a living laboratory, are not generally a part of the exhibitionary complex.[51]

    This chapter explores how the quality of the social contract is contingent on setting clear terms of hospitality amongst players, and whether artists are compensated for their time and intellectual labour. Artists being paid for residency work is more common in the EU than in the US, though it's slowly changing, and I believe this is essential to the balance of value in artists' work. This is also paramount to my own artist-led initiatives; in all but one of my many residency events, artists have been remunerated for their work. I examine the host/guest relationship and interrogate definitions of radical hospitality and social contract, as well as look at examples of each.

    This chapter situates today's AR within a neo-liberal framework, as many artists today find themselves shuttled into a labour class of precarious work along with other types of affective and service workers e.g., zero-hour contract employees, freelancers, contractors, Uber and Deliveroo drivers, or, like my own lived experience, an Airbnb host, a bartender, a server, a part-time teacher, and adjunct faculty, sometimes all in the same year. Our fractured self-identity has created a 24/7 lifestyle (Crary 2013), employing avatars and bots to do our work.

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[51] On the whole, this is a more contentious idea; as *some* ARs do ask artists to exhibit their work together at the end of the residency time, or donate a work to the residency organisation. However, this is not always the case. In its pure form, ARs are meant to be a space for artists to experiment, to make mistakes, to throw it in the trash, essentially, to be vulnerable, away from the eyes of the world. See Jan Estep's essay quote and its discussion that opens Chapter 3.

Now that we are meant to attend round the clock, our time feels immediately co-opted and we are pressured to become entrepreneurs of our own selves, or our "brand". In short, we are working all the time. This creates a living condition in which most artists are constantly "on the hustle", and often without a safety net. This chapter examines if and how ARs are essentially good for artists in a precarious gig economy.

In **Chapter 4. The Affects of Physical Site on Creativity and Imagination** amongst artists, I investigate how physical site of a specific AR inherently affects creativity and imagination amongst players. Here, my Case Study and Live Residency events reflection develops this, as I analyse residents' activities and experiments. I analyse the narratives from my Moveable Feast Bothy event for renderings that point to how moving the *same* structure itinerantly *to five different sites* across the city affected residents' imaginations. I'm using a constructivist definition of imagination, one that sees imagination as a social process as opposed to something strictly individuated, or conjured in one's mind alone. Imaginative space is formed by discipline; as Concrete poet Thomas Clark purports, 'it is not the cul-de-sac of daydreams, nor a temptation, but a practice'.[52] Drawing on the work of John Dewey and Tim Ingold further, the artist, though actively engaged in the practice, is nevertheless inside it. Or in Dewey's terms, the doing is also an undergoing; what we do is also *done in us*; imagination and experience come together as one (Ingold 2016).

This chapter looks at how SSARs, stemming from the Situational turn in art (Doherty 2007), are rooted in place for a temporary time and form an assemblage. I explore how my practice-research events do this, and in so doing, make and remake territories. Through narrative texts, which tell stories about and from inside the SSAR events, I render movement through various intensities of experience in a polytemporal way. I examine how SSARs squat, occupy, and pirate unused or abandoned places, and how they're reclaimed for other uses.

This chapter also investigates how the act of Live Residency 'thickens' Place (Casey 2001), and how thick places create situations of 'hanging out', an act which clears space for enchantment (Pyyry 2014), and new imagination (Ingold 2018). Thickening of Place is a reciprocal action, where one dwells in place and then goes out into the world, into the natural and built environs, i.e., alleyways, hillsides, adjacent buildings, sidewalks, shops, neighbourhoods, and interacts with people, animals, and more-than-humans, and then brings that outside world *back* into the original dwelling place. In this way the place itself is thickened by the artist-making-the-world-making-the-artist (Casey 2001). Creating thick places is important because once thickened, a place breathes, like inhaling and exhaling; it becomes an active lively space for the powerful everyday to sustain, build community, and enable conditions for experiential learning which 'goes out into the world' to occur. I also try to capture, through

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[52] Thomas A. Clark, *On Imaginative Space*, Cairn Editions, 2013; first publ. Eindhoven: Peninsula Gallery, 1998.

fictional writing from *the voice of the site itself*, a place-based more-than-human component part to the assemblage (see: Appendix 5).

Conclusion

I seek to fill gaps in the field about the contemporary art practice of residency, a practice that has only bloomed since the 1990s and is not yet fully examined or understood. In this research journey, one that has brought me across continents in high-residence from Minneapolis to Edinburgh, I have scrutinised my own assumptions about residencies. I work to really *get inside* residencies, in order to see how artists learn. I do this through leading self-designed residency events and joining others in progress, bringing theory into praxis.

I seek to articulate ways in which the disruption of habitus contributes to processual learning. I ask, when undergoing a durational place-based residency event, how does an individual artist's practice shift, and how does conversation and "hanging out" work towards this shift? In drawing from the immersive learning approach unfolding from Black Mountain College (1933-1956), I find a key democratic model in reimagining the place and possible futures of residency. A recent cadre of self-organised residency initiatives globally, including the seven artist-led residencies existing in Scotland at present,[53] reflects the horizontal knowledge exchange evidenced in this and other artist-run initiatives. These projects are underpinned by social constructivist, pragmatic and non-representational theories (Dewey, Ingold, Manning).

However, the perception of art residencies as merely exotic getaways for artists and an escape from everyday preoccupations persist. To address these misperceptions, my research seeks to (1) determine what knowledges are produced and how meaning is co-constructed through various intensities of experience and polytemporality in SSAR; (2) articulate how artists in residency affect and are affected by itinerancy, building and dwelling, and construction of the public sphere; and (3) by centering the artist, assess the degree to which the fracturing of traditional artistic methods engenders a new essential art practice.

My methodology evolves from Practice-as-Research and Participant Observation. Through my experiential art practice, I created four itinerant residency events with a cohort of international transdisciplinary peer artists, each 3-4 weeks in duration and making place in both urban and rural settings centred in Edinburgh (SCOT) and Minneapolis (USA). Secondly, I conducted fieldwork at established SSAR case studies in Scotland in order to investigate closely how these spaces function, resources are distributed, and geographies affect residents. This thesis examines host and resident experiences through semi-structured interviews with artists

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[53] See Appendix 10

and residency administrators, documentation photography, videography, fieldnotes, binaural sound recordings on site, and reflective narrative.

Ultimately, I aim to find out how ARs best serve the artist, to what degree can conditions help them to feel unencumbered; artists positioned to accommodate new experience whilst letting go of complete prehension and allow herself to momentarily step off the intellectual and phenomenological precipice of *undergoing*. Each individual artist holds a different remit for the type of situated learning that will allow her to achieve an unencumbered state. I aim for my research to show that this type of space may be broadly enacted through creating and maintaining a complex "thick" place, in the transparent and fluid process of *place-keeping*, and by providing compensation for artists' time without expectation of output, and both short- and long-term investment in the creative, and other, lives of actors involved during the residency pact.

Chapter 1a: How Do Artists' Residencies Form?

A Friendship of Difference: Me and Katinka, USA, 2011
California Coast

On a much anticipated three-week road trip from Minnesota state, the wooded Northwestern-most edge of the Great Lakes tipping up pointedly into Canada, in which I was heading west across Dakota Plains, the Teton and Rocky Mountain ranges, I had an epiphany. I had it in a dark green Toyota Prius coming out of the Shasta-Trinity National Forest in California on the winding dirt 299, leaving the magnificent Redwood Forest behind and mounting the Whaleback Mountain. It's a tall one, and the last hurdle before hitting the ocean. I was careening along an August sun-blasted road, late afternoon rays

angling sideways, curving

to cool shade, curving

to angled sun, curving

to cool shade. My co-pilot was a brilliant, cantankerous friend called Katinka Galanos, from grad school days in Minneapolis with whom I'd undergone various experimental collaborations, half blindly, trying to do things we hadn't seen before. Through our difference, she is still one of my most trusted friends. We would later in the trip about kill each other, stepping measuredly outside the silent car to have it out next to a dirty roadhouse on the coastal 1, each threatening to hop a plane home at the next city. Tahoe, Las Vegas, it didn't even matter. We'd have spent our last cent of meager adjunct pay to get out. We were sunburnt and salty, having eaten only what roadside shacks could offer in the last nine days. We pitched our tents in the dark by now, through muscle memory and fugitive planning. Our back seat was taken up by a wide blue Igloo cooler acting as a bookshelf; Bachelard, Deleuze and Guattari, Bolano, Salinger, and Kittridge *were our travelling companions, and we picked up others along the way, like tumbleweeds (Fig. 1).*

We'd accidentally discovered that when you drive 85 miles per hour heading west across Plains states, it's almost the same rate as one witnesses the sun going down, which by strange laws of physics makes that illusion last for three hours,
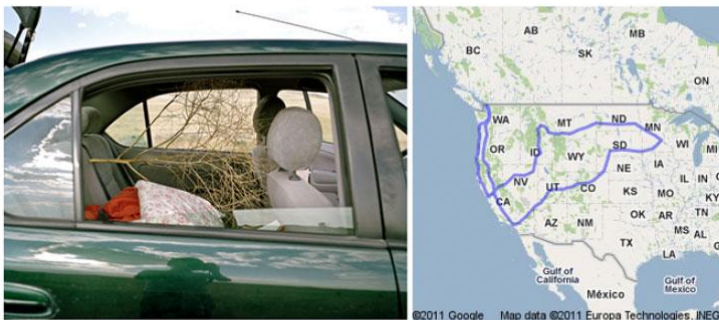
Fig. 1: Gathering artifacts in the Prius; GPS map of road trip.
Shared permissions, Patty McMeans and Andrew Schroeder.

at least. We grow up in America with roadtrip journeys across vast expanses that strip away at you, bit by bit, until it's just you and the wild journey left. I did this trip first at age 16. Then again at 19, 25, 29, and 40.

Now, on this particular late afternoon, we were both silent, feeling the rhythm of the 299 as it swept side to side, criss-crossing this whaleback mountain, named appropriately for its geographical lateral crescendo up and then down, over and over, whilst also on gradual ascent. We moved like a forearm snakebite; fluidly moving, fluidly waiting, penitent. Katinka hung out the car window to silently record the rhythm with a low-res camcorder she'd brought on a

whim, her short body serving as mysterious ballast. We broke the silence to wonder aloud if
we'd make it, finally, to the coast with the sun still up.

As it turned out, hours later, we did. Pivot south down the Coastal 1. The sinewy paved
road swings suddenly left at the Pacific, all rocks along your righthand side, shimmering water
rushes up like a sharp intake of breath. It happens fast for anyone, the first peek of ocean, but
particularly when you've been driving long-haul landlocked for five days straight. We pulled
over then and watched the whole glorious sundown show from the hood of the Prius, rolling
cigarettes without looking, alone, quiet and settled. As I smoked my second, I heard myself say "I
think I know what I'm meant to do next." I'd been ruminating on this for the last 1,500 miles,
like a Buddhist monk washing dishes. "Yeah?" She crunched up one side of her face while
inhaling deeply, making one eye perform a long wink, a Katinka trademark. "What?" she said,
without exhaling, like her Swedish grandmother swallowing her "Ja" on inhale.

It dawned on me then: the intersection of all my questions and concerns as an artist, as
an organizer, as a lecturer at Art School, all the years of investment with beautiful complex
humans, all the methods I'd gleaned or invented to hold people up - to edify and serve them, all
the accumulated conversations, small and big, culminated, for me, at that moment on the hood
of a hybrid in the late summer of my 42ⁿᵈ year, that I, an artist in my own right, should begin an
artists' residency.

This journal entry from 2011 translates an epiphany, or delayed understanding, in which
I was prepared and unprepared at the same time. I had no idea what a residency fully entailed or
how to go about it. Up until this point, the social sculpture art projects I'd been creating for
seven years were self-built structures and platforms for liminal situations. Collaborative and
self-organised creative "think tanks" for other artists and people would occur, and gather over
time. My early years making object-based sculpture had evolved to installation in the late 90's,
and then I'd become more interested in the site itself in which I was installing. As I entered my
MFA years in Sculpture in 2003, I was abandoning the object and materials entirely, aiming to
subtly change or alter a found site- whether built or natural- in small but elegant gestures that
would change people's experience of being there. Sometimes, as in my roomful of
white-on-white corrective ink wall-drawings, these gestures were quite hidden (see App. 10).
My influences in this approach are the conditional and situational artist Robert Irwin, and other
California Light and Space artists such as James Turrell,[54] and the writings of Umberto Eco's *The*
Open Work.

Often moveable and temporary, my built structures were set mainly in *inbetween* spaces,
territories that are on the margins, e.g., lawns, drive-ins, frozen lakes, garages, backrooms,
basements, crawl spaces, box rooms, all temporary pop-ups claimed for art practice. These
pop-ups were often framed to reflect a codified social situation, e.g., schoolhouse, clubhouse, art
gallery, boxing ring, poker table, or stage. These codes or tacit rules acted as a script for

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[54] Feldman, *Another Minimalism: Art After California Light and Space*, Fruitmarket Gallery 2016.

participants to break off from or work within, for example, One Room Schoolhouse (2011). These past projects created immersive one-to-three month experiences for participants, including myself. However, I didn't call them residencies, as there wasn't an overnight element.

I'd paid close attention to phenomenological experience within specific architecture, adding built constructions for myself and others to enact. For example, I built a birch-laid 9' x 9' hardwood floor which artists would then perform on or manipulate over three weeks; the work itself manifested in the visible evidence of use and wear on the floor as the show closed (Rumble on the Southside 2009). During the three weeks, the hardwood floor became a stage, a prop, a hair salon floor, a rehearsal hall, a wall-hung artefact. It was sited the Art of This gallery space, an artist-run initiative in South Minneapolis, though at certain points it was taken in parts out onto the street and brought back in.

When finally beginning my first residency project after the epiphany on the Prius, I examined and selected aspects of built space, chosen based on provoking a certain kind of lived experience over time through sensory and body-relation. In this example, I chose a defunct former-deli with built-in 1958 glowing deli cases, countertops and wall ovens, which then became a screen-printing shop and art-making *panaderia*, sparking new work and material from nine participating artists (Healy McMeans, 2012). Here, artist Emily Stover used our wall ovens and the neighbouring restaurant's kitchen to make and bake hundreds of loaves of bread, which she then manipulated in various experimental arrangements both on-site and out in the community and landscape. By setting up control-and-random situations, set in motion by me through the act of gathering artists and choosing the site, the work became fluid, process-oriented, more about what the social interactions might *yield*, how they might *vibrate*, and what new pathways the experiential learning site might *open up* for the artists themselves. At the time, Minneapolis didn't have any art residencies at all, and so my initiative worked to fill that gap.

These art experiments, combined with seven years of experiential teaching and learning at Art colleges in the US, brought me to that brave site – the 299 leading like a tributary right up to the sudden open Pacific, smoking a rollie on the hood with a like-minded sojourner, operating and thinking through and from a disrupted *habitus*. This is one way ARs are formed, by artists whose trajectory brings them here.

Practicalities of AR Formation: Artist Selection Process

On one level, practically, artists are selected individually by administrators through an open call selection or they are commissioned outright, invited, without an application process. Conversely, as in my residency events, starting with myself and just one artist who was initially unknown to me, we work together to choose and invite the second, and so on. This process

requires speculation and ''listening to my gut'' while making these choices, which are determined by who might make a good fit to engage in 24/7 response-ability and to *listen* once inside the resident group.

Either type of selection procedure runs the risk of creating an echo chamber effect, wherein artists already operate within the same circle then gather in AR and simply reinforce instead of challenge each others' ideation and processes. Indeed, once an artist has been on a residency, future residency runners often are more likely to choose them for another, perhaps because they have proven themselves to be amenable to residency conditions in the past and so appear less risky. This can create a perpetual closed circle of the same artists who "do residency", creating an appearance of exclusion and celebrity, reinforcing stereotypes of insider-ship. This condition creates another barrier for many types of artists to be selected, alongside other fundamental barriers of privilege, such as holding a passport to travel internationally, and having sufficient funding options to leave one's job, children, or leased housing for a substantial period of time, or even affording and having accessible strong broadband internet connection and proper hardware for new types of virtual residency. This exclusion is problematic, and evident in the field today.

While a solution to the artist selection process issue is not yet broadly reached, my own self-designed SSAR events practised here in this research work to find one; I explore how abiding new selection factors can change this predicament: 1) locating residencies where half the number of residency slots must go to artists from that city (i.e.- for an 8-person residency sited in Minneapolis, 4 artists must be Minneapolis-based) therefore, at least half of the residents will remain at home, and 2) selecting the residency cohort *together*, slowly, starting with just myself and one artist newly known to me, each new resident is robustly researched and chosen by those residents already involved, adhering to the necessary caveat that they are not first friends, so as to avoid fraternal gathering, and 3) remunerating all artists with a stipend and at least partial travel costs. These three essential requirements of my SSAR designs work to break the cycle of insider-ship and privilege evident in seemingly-blind administrative selection processes, as the artists *themselves* are also involved with me in the formation of the group itself, an agency not common-place. While this doesn't fully solve the echo chamber problem, it *does* put artists in the driver's seat by giving them agency to form AR for themselves. This issue requires further study beyond this PhD.

The Creativity of Undergoing and Habitus

I begin by reflecting on experience and observation in order to consider various ways that SSARs form. For all players in the AR, including the administrator, a rhythm of "bringing

forth" of one's attention, commitment and improvisational participation is set from the beginning. Each AR has a rhythm of pre-event, live residency, and post-event, and, while that arc can look different for every residency as it moves through its own pacings, every residency has an "induction period", lasting several days. This has been established by my research findings, as described in my 10XARTRES portfolios. In this time, just at the precipice of the event stage start, the participants undergo a kind of stripping away of known environs, a shedding or shift of their disposed habit-in-place. This disposition is known as 'habitus', as I will interrogate in detail here, and its forced shift is essential to residencies.

All players who commit to the social contract of SSAR should be ready to embrace the unknown. Tim Ingold rightly describes this as an *undergoing*, as opposed to conscious *doing*, as if one is about to blow into the trumpet for the very first time.[55] We are both prepared and unprepared at the same time. In his view, when we operate in a state of not-knowing, we enter into an aspirant state, or one that readies us for mounting ascension (Ingold 2015). The strong connection between Ingold's *undergoing* and shift of affective *habitus*, or our disposition built from socially constructed place, is meaningful to understand how artists move through residency.

This repetition of habit interwoven in specific place begins to form a *habitus*, or ingrained habits, skills, and disposition (Bourdieu 1990). Habitus is not *just* the formation of habit, as only habit itself, but a *disposition*, something ingrained in us, and it is engendered socially; it is 1) located in the body, and 2) developed through place over accumulated time, sometimes years, and 3) is slow to change yet constantly in flux. Habitus is also affected by one's milieu, including the social structures of the particular *place* one inhabits: the economic, class, and political affective forces which impinge on one's lived experience. For artists, a part of their habitus may be accumulated repetitions in a daily studio practice, whether that is in a separate private or shared studio, a room at the library, or a spare bedroom or box room at home. This kind of habit engendered in specific place is also seen in the ancient "philosopher's walk" exemplified by Plato, Wittgenstein, and Nishida Kitaro.

For me, strong self-awareness of my own habitus occurred at 25; I was five months into an intensive self-driven sculpture course at Ohio State University in 1994-97, having moved from my hometown of Minneapolis for the first time, I had a slow cognition that my sense of self and lived experience in my body was now plaited with the sculpture studio. I arrived each day from one direction, entered the sunny building through the glass-blowing studios, soaked up the warmth there, nodded to my comrades who were logging hours at that coalface, and wound through the foundry, then wood shop, passing a few of my instructors prepping for class, wound back to the open shared studio scattered with workbenches and empty stools, past the closed doors of individual studios to my own, papered with signifiers: Laurie Anderson's *Big Science*,

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[55] Ingold, lecture "The Creativity of Undergoing", University of Edinburgh, October 2015.

images cut from *ArtForum* and Ramones stickers. While my body navigated this path through muscle memory, I was thinking and feeling many things at once. I was simultaneously feeling excitement about seeing the awaiting results of my wax pour from a new mould cast the night before, an internal activity, and anticipating the group crit to come this afternoon, a socially constructed movement within my Field. My self-awareness of my own habitus, simply floating beneath the surface, rose sharply to meet me.

Discourse of Habitus

Post-constructivist Pierre Bourdieu, and before him Marcel Mauss and Maurice Merleau-Ponty, go to great pains to distinguish the difference between habit and habitus. Habitus is grounded in the idea of *disposition*, described as ingrained, pre-cognitive ways of thinking and being that stem from years of accumulated experience which we do "without thinking about it" (Bourdieu 1990) . An example of habitus can be seen in the craft of cable-knit sweater making, where knitters who make them in one place in the remote Scottish Islands may unwittingly incorporate the specific ropes and knot designs used in the shipyards where they live, which they have seen every day of their lives, into the design of the cable.

However, habitus is constantly influx, changing and shifting as we have new transformational lasting experiences in place over accumulated time. It's always assessing and reacting to the present moment, simultaneously pulling from all the moments in the artist's history. I imagine it to be similar to a GPS/SatNav system in a car, constantly recalibrating based on present location and geographic points in the history of the current trip. Like the SatNav, it, too, is in flux and in motion, and looks outward towards possible futures.

The concept of habitus is an old philosophical notion, originating in the thought of Aristotle, whose notion of *hexis* ("state") was translated into *habitus* by the Medieval Scholastics (Louquant 2016). The term 'habitus' stems from the root "habit", which is a medievalism to describe a monk's habit, an article of clothing that is also a place to stay, to wear and a ritual, all in one. However, much earlier, Aristotle elaborated about *hexis* in his doctrine of virtue in the *Nicomachean Ethics* (c. 350 BC), meaning an acquired yet entrenched state of moral character that orients our feelings and desires, which in turn affect our conduct. The term was translated into Latin as *habitus* (from the verb *habere*, to have or hold) in the thirteenth century by Thomas Aquinas in his *Summa Theologiae*, in which a sense of ability for growth through activity, or durable disposition suspended mid-way between potency and purposeful action was added (Louquant 2016).

The concept developed slowly in the first three decades of the 20th century, first in Emile Durkheim's description of the Christian habitus in 1904–5, and then Marcel Mauss in 1934. It resurged most prominently in the writings of Edmund Husserl, a phenomenologist,

who described habitus as the mental conduit between past experiences and forthcoming actions. Husserl also used the idea of 'habitual knowledge', a notion that resonates with that of *habitude*, as refined by Maurice Merleau-Ponty in his treatment of the 'lived body' as the 'mute yet intelligent spring of social meaning and behaviour' (Merleau-Ponty 1962).

Marcel Mauss' original take on habitus made the first great strides to frame habitus as an acquisition centred in the body in his treatise *Techniques of the Body* (1934). Mauss, himself the nephew of Durkheim, uses examples which show various formations of body movement, i.e. the way people from a certain region walk, run, or squat, and what this formation affords them, such as being able to stay out of the mud tide if you are disposed to squat on your heels. Nowadays, this take on habitus still holds, for example, in the medical field, it's commonly noted on one's chart that a patient has a *medical habitus* for a certain condition, meaning it is developed from the place they live or work, and is biologically and anthropologically ingrained in the body through family lineage.[56]

However, I draw directly from Bourdieu and Merleau-Ponty in discussing artists' residencies, as their renderings of habitus are directed in how these acquisitions are not only felt in the body but also *reaches outward* to the world in which that body moves, equally affecting and reproducing the spaces and places in which it lives. In this way, habitus is both individuated and also social. Particularly, Bourdieu argues that habitus is the basis of practice, a tenet ascribed to the artists' residency in full, and therefore gives us room to configure the results of the immersive schism made by residency formation to artists' experience.

Bourdieu defines habitus as 'systems of durable, transposable dispositions,'[57] meaning, they can withstand different conditions and be transposed to various situations . The durable habitus mediates between past influences and present stimuli. It is at once *structured* (by the patterned social forces that produced it) and *structuring* (it gives form and coherence to the manifold activities of an individual across the diverse areas of existence) . However, the habitus is susceptible to new dispositions and fosters innovation when facing an unmatched social setting (Bourdieu 1990).

Merleau-Ponty is a phenomenologist, and in his view the body itself is place-productive. Joseph Bech interrogates the relationship between Bourdieu and Merleau-Ponty's renderings of habitus, two decades apart, in his thesis "Merleau-Ponty's Many Layered Thought in Bourdieu's Habitus" (Bech 2017). Bech illustrates how, taken together, these two theories reinforce each other and give us a fully formed picture of habitus that we can bring forward to today. The key notion in the link between Merleau-Ponty and Bourdieu is the concept of "operant intentionality" (named also "lateral", "total", "latent", "bodily", incarnate", or "practical", and

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[56] Ann-Marie Mol, *The Body Multiple: Ontology in Medical Practice*. Duke University Press, 2007.

[57] Bourdieu, Pierre. *The Logic of Practice*. Stanford University Press, 1980. English trans: by Richard Nice. Blackwell Publishing, Oxford, 1990. p.53

opposed to "thetic", "representation-bound" or "act intentionality").[58] In Merleau-Ponty's view, people inhabit a lived embodiment, and thereby create a transcendental subject. For him, the *lived* human body operates in a space that is also *lived*, or already incorporated into the world, and the body perceives it pre-reflexively. The body shows a kind of corporeal *knowledge,* giving itself a form of embodied consciousness. Proprioception, or the sensations by which our body knows where it is, such as how to move through one's home in the dark, is an illustration of this corporeal and primal knowledge (Merleau-Ponty 1964).

Bourdieu further articulates the situated body as one unwillfully acted upon and bound to class-upbringing, social and historical forces, with the capacity to constitute social reality. Bourdieu seems to tie habitus inescapably from one's upbringing and leaves little room for the willful self to act unbounded from it. This deterministic view of habitus has been criticised these days (King 2000, Croce 2016), and in my view, we can in fact *change* our habitus; we can choose to willfully and bodily undergo or embark on a situation or journey which we know will disrupt our habitus *for* us, in the end, though we cannot foresee how that will come about.[59] Residencies operate on this kind of "speculative pragmatism", to borrow from Erin Manning, as she elucidates how bodies move in affective space through small accumulated gestures, using the minor to work the major from within.[60]

Let us note that disposition is in fact a *position*, which also means that, while it rests in the present moment, it is mobile and can be relocated through forces of affect and accumulated experience in place. 'It is enduring but *not static or eternal*: dispositions are socially mounted and can be eroded, countered or even dismantled by exposure to novel external forces, as demonstrated by situations of migration and specialised training' (Locquant 2016). I've seen this shift in habitus occur in my residency event 10XARTRES: Scotland, wherein resident Luke Burton, being displaced from London to Edinburgh for several weeks on residency, over time began to inculcate into his paintings the patterns he'd been seeing repeatedly in floor tiles whilst walking the city (Figs. 2,3). This shows the pre-cognitive "seeping in" of his newly acquired habitus as it manifests in his practice; whether willful or not, is unknown.

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[58] Bech, Joseph. *Merleau-Ponty's Many-Layered Presence in Bourdieu's Thought*, 2017 p.8

[59] This willful imagination is similar to a concept that artist Dan Shipsides is developing called 'pata-perception' that, as he explains, 'explores the role of wilfully and witfully disturbing normal modes and habits of perception. This involves embodied practices, such as climbing, camping, swimming, dancing, eating, talking, singing which allows a different form of perception to develop. This *embodiment* is a process where the landscape might be understood to *seep into one's experience through the body* as much as the eyes and mind.' (emphasis mine) by Dan Shipsides, From: "PATA-perception - a creative approach to landscape. Including examples from the Cove" as part of The Biennial Conference of the Association for the Study of Literature and Environment, U.K. and Ireland in association with LAND2. September 2017. Visited 01 April 2022 https://pure.ulster.ac.uk/en/publications/pata-perception-a-creative-approach-to-landscape-including-exampl

[60] Erin Manning, *The Minor Gesture,* 2016, p.15
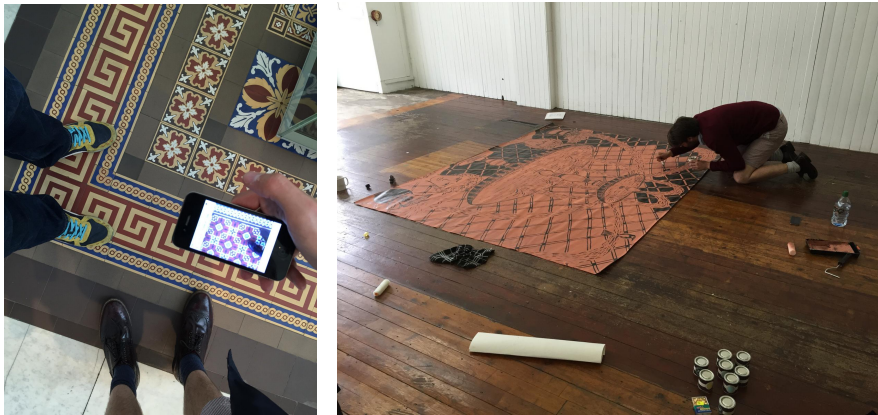
Fig. 2 and Fig. 3: 10X Scotland residency, Luke Burton transforms mosaic pattern to his painting.
Shared permissions Patty McMeans and Andy Ducett.

The habitus is part of a larger field in which artists operate. Bourdieu's theory rests on the idea of the Field, which he describes as a region of ecology, similar to Sloterdijk's spheres; this might be a field of Art, or commerce or medicine, each having its own rules and desires which bring its constituents to bear. Habitus operate in relation to the field, or fields, which might overlap. I explore this through the AR; how does the expansion of this Field, due to the altered habitus one experiences in the AR, *change* the field for the artist once and after an AR? Take the prior example of the OSU sculpture studio: my habitus comprised the place, the space, and my mind-body knowledge of it, but also my *milieu*: the glassblowers, my instructors, my artist peers who held individual studios alongside me. This extended outward to other points in the Field, the gallery in the Art Building, the institutional Wexner Arts Centre in downtown Columbus, the artist-led art spaces in the Short North district, the constellation of aspiring contemporary artists in my local scene, and the forces of power held in each. Even further afield, how the Columbus art scene fit into the bigger New York art scene, and connected laterally to other second- and third-tier cities' scenes.

As one stays in place over time for habitus to shift, it continues to form anew. For example, when I lived in Minneapolis before my PhD years (2003-2014), I was an artist and producer acting in that scene or Field, and could "feel the game" there, as Bourdieu would say, just as I had at OSU in 1996. Now that I have been an artist embedded in Edinburgh, I have felt the game there too, and so on arrival *back* to Minneapolis in early 2017, my sense of the Field in which I operate has shifted and morphed, grown larger in parts and has now excluded some bits of each scene. I take Bourdieu's delineation of Field and have seen its ability to shift and morph based on one's accumulated experience of more than one place.

Artists each have a disposition that is particular to the individual, sourced in part on their history and accumulated experience in place. Most share something akin with other artists that have brought them to and keep them in art-making: shared traits, desires and expectations which comprise the scene, this group of peers begin to make up what Bourdieu calls the Field.

Populated by like-artists, residency runners, gallerists, curators, funding bodies and indeed the entire regional economy which supports and benefits from the Field itself. It exerts pressure on the resident, but through the agency to shift one's habitus or position, the individual resident also in turn re-forms and subverts the Field itself.

Art residencies work, in part, through forcing a shift in an artist's habitus. This research explores how ARs not only *disrupt* habitus, but also uniquely *form* it anew. By exerting pressure on the habitus through this shift in time and space, we can perceive a fracture of the habitus and, by extension, practice. The AR forces this shift, as it disrupts and displaces artists, not only one's home location but also their everyday lives and habitual paths, both in and out of the studio. While habitus is constantly evolving and shifting, ARs set about to detour the habitus of all who choose to enter, especially in SSAR, where we are detoured *together*. Here, artists in the social studio can be changed after the experience of residency.

SSARs in the Thirdspace

In my observation, these key aspects are disrupted for artists once in AR: habitus, practice, the everyday, and the studio. This action creates a fracture or schism, which also then creates a third place, neither public nor private. This will be developed further in Chapter 4. The SSAR is a place of liminality, of *in-between-ness*, neither home nor work. It is not a quiet or contemplative space, and is comprised of both large and small gestures of and between multiple bodies that move through time in a syncopated rhythm, much like jazz. As Soja explains, "thirding... is radically open to additional otherness, to a continuing expansion of spatial knowledge.[61] Thirdspace is a transcendent concept that is constantly expanding to include "an Other," thus enabling the contestation and re-negotiation of boundaries and cultural identity. Other third space theorists such as Bhabha continue 'all forms of culture are continually in a process of hybridity' that 'displaces the histories that constitute it, and sets up new structures of authority, new political initiatives' (Bhabha 1994) It refers to the interstices between colliding cultures, a liminal space "which gives rise to something different, something new and unrecognisable, a new area of negotiation of meaning and representation." In this "in-between" space, new cultural identities are formed, reformed, and constantly in a state of becoming. Artists at work in "the third space" speak of a creative edge that derives from the condition of being in a place that simultaneously is and is not one's home.[62]

[61] Soja, Edward W. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Blackwell, 1999. p. 61
[62] The exhibition 'Third Space: Cultural Identity Today' was on view at the Mead gallery for Amherst college, February 28 - June 8, 2008. https://www.amherst.edu/museums/mead/exhibitions/2008/thirdspace

Geographers Van Mannen and Smit describe thirdspace succinctly, as it can only be understood through first and second space. Firstspace is 'space seen from the top of a skyscraper', the mapping and compartmentalization of space in a wide, rational perspective. Secondspace is the conceptualization of Firstspace. For example, 'a map of Nijmegen is Firstspace, and we might describe it as the oldest city of the Netherlands as well as a student town, in Secondplace.' In Thirdspace, we say how the labourers in the poor neighbourhoods actually experience living and give meaning to their city (Van Mannen and Smit 2012). Thirdspace also encompasses first and second space; here, all spaces come together. This is similar to Lefebvre's conception of 'lived space', and is rapidly, continually changing space in which we live.

Exploring these concepts has brought me to ask: How can habitus, a disposition formed by place, upbringing, and social conditions, and thirdspace, a breaking open of structure and rules, intersect in the social studio artists residency? Through my investigation, I conceive of them conjointly, that the embodiment of SSAR is in the thirdspace *because* they are formed in place(s) where a fracture of habitus and traditional practice occurs. It's a place where the radical openness to the other is demanded, where boundaries are drawn and re-drawn and constantly negotiated.

SSARs as Assemblages

Whilst habitus pertains mainly to the individual artist-resident, artist residencies, in their expanded view, form as malleable, flexible, and fluid assemblages. An important view to looking at the AR is how learning takes places within an assemblage, in the way that geographer Colin McFarlane describes as "the interactions between components, [which] cannot be reduced to individual properties alone...It is attentive to both the individual elements and the agency of the interactive whole, which is changeable."[63] They are unruly, often reflexive of their temporary situation in "a world that is itself in motion,"[64] and tend to unravel to some messiness over time and iteration; they require *work*, labour to keep them going. Post-structuralists Deleuze and Guattari theorise assemblage slightly differently, that "transpire as a set of forces coalesce together, the concept of assemblages applies to all structures, from the behaviour patterns of an individual, the organisation of institutions, an arrangement of spaces, to the functioning of ecologies."[65] They are complex constellations of objects, bodies, expressions, qualities, and territories that come together for varying periods of time to create new ways of functioning. Assemblages 'operate through desire as arrangements that are productive and have function;

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[63] MacFarlane, *Learning the City: Knowledge and Translocal Assemblage*, 2011 p.25
[64] *Ibid*.
[65] Deleuze and Guattari, *A Thousand Plateaus*, 1987 p. 126

desire is the circulating energy that produces connections.'[66] In social studio ARs the driving force of connectivity is desire or affect, as described in this report and portfolio. For example, in 10XARTRES, the residents are driven by desire and anticipation of the unknown experience to come, showing excitement as Day 1 unfolds, and then direction of their desire changes over time, but it's always the affective force driving it. It is the vibrating, circulating energy.

Most importantly, the assemblage is a constellation which is constantly in flux and is constituted by interactivity between parts, not just the existence of the parts themselves, and crucially, they are interchangeable. In the instance of the AR, this is seen as each resident comes in and out of the territory which AR sets, as well as various and differentiated hosts, objects, animals, landscapes, et cetera; these are all components which can be taken out and replaced, and the assemblage endures, for a time. This occurrence happens over and over again, as many residencies operate through iteration and itinerancy, meaning one artist or several artists come together for a set length of time, and are then replaced. Lucy Byatt clearly states this as a repeated occurrence at Hospitalfield, as she observes 'the resident comes in with such grand intentions and has this contested, remarkable experience, and then leaves, to be replaced by another artist. And so on. Each of them can't imagine someone could have as remarkable an experience as they have just had.'[67] Deleuze and Guattari's rendering of the assemblage, later reiterated by Macfarlane, can be seen in the AR; as it is difficult to consider any one component of the 10XARTRES assemblage could be extracted and the residency event itself would still exist in that form. It would not, it would then be a different constellation, but still remain: residency.

The interactivity of assemblage also makes room to include parts in the assemblage that are other than human, i.e. objects, animals, trees, rocks, lochs, landscapes, buildings, and in this way is underpinned by a flat ontology. We can see this SSAR in the specific elements of environment and materiality coming together with artists to create the particular residency event. For example, in MFBothy residency, the bothy structure itself, taking up mass and volume, and made of OSB wood panels, planks, and hardware, is just as contingent to the *coming-together* of event as those of us humans –the residents, hosts and publics, when present– who are also plugged into that assemblage.

An assemblage also territorialises itself for a specific time and a specific place (Deleuze and Guattari 1990). Seen in this way, if an AR also territorialises itself, then what is it that organises it? To name three top-level organisers of the SSAR; First, I, the artist-administrator, who call the territory into being. Second, we have a physical social studio, or HQ, that operates like a base camp and offers support, money, and advice, collectively made and run by all the residents together, which serves to organise. Thirdly, at Cove Park, the Office Pod is the organiser, and after hours, entrance is gained by the hidden Key, which is under a plastic food

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[66] *Ibid*, p. 127
[67] Interview with Lucy Byatt, April 2015

container under a brick. As we look at ARs as assemblages, we can begin to understand how they work, and work towards learning.

Conclusion

The formation of an AR gathers from the middle. It is formed and executed by rhythm, enacting pre-event, live residency, and then post-event stages, and forms a plurality of improvisational participation. It is formed relationally, amongst contested friendships and with trusted sojourners, and sometimes from a desperate desire to experience something unknown, *together* amongst strangers. The crux of this unknown sits in the willful disruption of one's habitus, or disposition, in the choosing to undergo.

ARs operate as an assemblage as they are the outcome of its interactions of its parts, it is *not* the sum. To be more precise, assemblages are composed of heterogeneous elements that may be human and non-human, organic and inorganic, technical and natural. In broad terms, assemblage is, then, part of a more general reconstitution of the social that seeks to blur divisions of social–material, near–far and structure–agency (DeLanda 2006).[68] As we further examine how residential learning is manifested, we will return to the assemblage. The SSAR assemblage highlights how learning is constituted more through socio-spatial interactions, and these spatialities of learning are relational compositions. Indeed, as MacFarlane claims, the assemblage signals how learning is produced through *doing*, performance, and events.

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[68] DeLanda, Manuel. *A Philosophy of Society: Assemblage Theory and Social Complexity*. Continuum, 2006.

Chapter 1b. Towards a New Methodology

Introduction

In my research journey to understand the kind of processual and experiential learning artists engage in whilst on residency, I've crafted a unique methodology in order to best study social studio art residencies. I've grafted together theories and methods of Artistic Research, namely practice-as-research, with General Qualitative strategies such as observational participation[69] and semi-structured interviews of past residents and administrators whilst witnessing interactivities of two SSAR case studies in Scotland, Cove Park and Hospitalfield. Moreover, I've adopted a Non-Representational methodology that emphasises the embodied, material, fleeting, lively, and precognitive occurrences of spatially and temporally complex AR assemblages. These methods are experimental writing, binaural sound recordings, and tracings and drawings that attempt to render the viscous liminality and *in-between-ness* engendered by everyday living and creative practice in one place *together*.

These non-representational methods capture and animate the polytemporality of the social studio artists' residency, or the speeding and slowing of interactivity between artists and each part of the assemblage. The accumulation of this polytemporal interactivity over time makes up the immersive residency event, through a long 24/7 duration of weeks or sometimes months. Thus, it takes place in the 'hard rock' of the accumulated and often slow moments and emotions of the everyday, one that resists assimilation.[70] At the same time, the residency is also a special, heightened time for intensive practice which has a faster temporality. It's been my observation from prior study and running of SSARs (2012-14) that these temporal shifts happen, sometimes simultaneously, and when I began this PhD research, I sought out how best to render this and other similar qualities.

In order to study SSARs properly, I felt a general investigative study was first required to prepare a foundation for my practice-as-research, for example, identifying and typifying ARs which already exist in Scotland and within that collection, which are social studio residencies? Further, I ask, what is their relation to place and how can I assess the arts ecology that they each vibrate within? This resulted in creating the Scottish Art Residencies Map and Database, which charts the 47 active residencies found today in Scotland and, firstly, organises them according to where they are geographically located: Western Islands and Highlands: (13); Edinburgh Area: (9); The Bothy Project (3); Eastern Highlands (7); Glasgow Area (10); West and Southwest: (2); and Open Residency Networks: (2). Then, it sorts them for whether the artist receives a stipend for their work or if they have to pay to be a resident, sometimes referred in the field as a "pay to

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[69] Thrift, "Afterwords, Environment Planning D", *Society and Space,* 18, 2000, p. 252
[70] DeCerteau, *The Practice of Everyday Life*, 1984. p. 60

play" condition, results are: artists receive stipend: 53%; unpaid but offers free accommodation and other services: 17%; requires artists to pay in: 23%, at a monthly average of £1,179 per month. Additionally, it filters for whether the residency is solo, i.e. one artist alone in place, or social, i.e. alongside other artist residents. The results are overwhelmingly solo; Solo: 75%; Social: 19%; and a blended model or something between social and solo: 6% (see Appendix: 9).

Additionally, of the 75% solo residencies, there is an overwhelming requirement for residents to interact with the community in which the residency resides. These solo residencies frequently interact with the community, council, and local residents. Many solo residencies, especially in the Western Highlands and Islands, are advertised as topical or subject-based unique to the site, community, landscape and ecology. After exhaustive studies of the four main global AR databases: transartist, resartis, Residency Unlimited, and AAC, to find out what kinds of categorisation they follow and which Scottish residencies are listed in their ranks, I determined that there was so little on record that a new database for Scottish ARs and an flexible open-access map that sorted for what artists need to know was necessary.

https://thesocialstudioresearch.wordpress.com/category/scottish-residency-database/
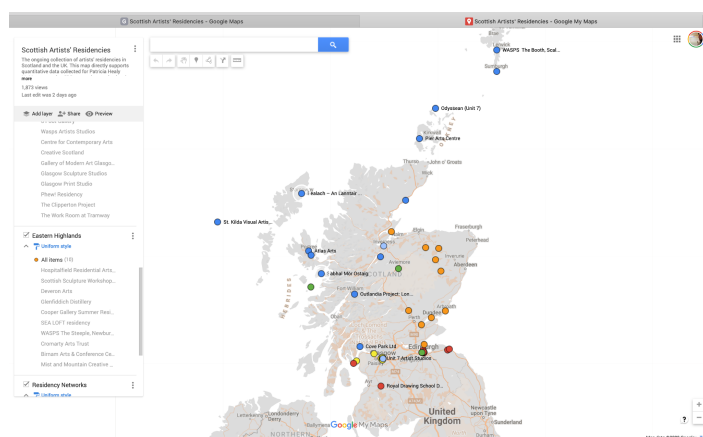
Figure 4: Interactive Scottish AR map.

From this qualitative map, I was able to assess the social studio residencies creating the constellation of the Scottish arts ecology, and from them narrow down several as potential case studies. After investigative preliminary visits to several residencies, e.g. Scottish Sculpture Workshop (Lumsden), Edinburgh Sculpture Workshop (Newhaven), and Deveron Projects (Huntly), I chose the social studio models of Cove Park on Rosneath Peninsula (Argyll and Bute) and Hospitalfield in Arbroath (Angus) as case studies because they're robust examples of independently funded social studio residencies that do not operate under the umbrella of another institution. The former is located on a forested peninsula in a base camp cluster of ecological "pods" and "cubes", miles from the nearest village, and the latter a trust-held stonewalled campus in a seaside town housing the centuries-old art collection of its benefactor Patrick Fraser, and was once an art school with monastic roots, a significant reference in the

history of residency, as studied in Chapter 3. Importantly, each holds the artist and their 'urgent idea' at the centre of their mission.[71] They do not churn artists through their doors. They each have a combination of competitive "blocks" of time in which open call is answered and chosen from a jury, and also self-funded residency spots which are less competitive and fill in around the main RFP blocks, and sometimes these overlap. They each also solicit or commission several primary resident artists each year, which is a curatorial choice and not through RFP. From repeated site visits at Hospitalfield and Cove Park, I've gained new situated knowledges of these para-institutions and was able to capture a feel for their individual experiences and spheres. I do not claim to have represented these spaces and their activities in full, but I do believe the combination of these methodologies and methods within them come close to capturing the quality of their particular AR assemblage.

Practice-as-research: In my own social sculpture art work and practice, which often takes the form of artist residencies, I've developed an understanding of each piece; each time I come out of a residency, I have a new understanding of the sharing of situated knowledges, peer-to-peer learning, the social contract, and how place affects practice and imagination. These understandings then inform the next residency design. Through this iterative methodology, I can better come to know and understand the formal qualities of residency. I use this word 'formal' in the art sense, as if it were a sculpture, each art form having its own vernacular for evaluation, discussion, and dialogue.[72] As the burgeoning AR field is still *becoming*, we are beginning to understand its formal language. The field has been talking about providing space and time for the artist to retreat since 1990; I am eager to add *new* formal properties to this vernacular. For example, how do we render its polytemporality? If we no longer think of place as a fixed location, since Doreen Massey shifted that paradigm in the early 2000s by describing space as relational, not fixed, and constituted through a set of relations,[73] how do we then talk more precisely about what the artist experiences in place on AR today? What service do they provide to the artist now? What is actually occurring when artists are disrupted and displaced, both in their lives and in their practice, and why are they seeking this fracture or schism at continually high rates?

For me, arriving at this new vocabulary is closer to being achieved through the iterative process of making social sculpture residencies. I use this art practice-as-research method as the primary keystone in my unique methodology; the practice of creating and conducting residency events *as a method in itself*. In this way, I study SSARs through a focused and iterative practicing of them, a form of meta-research unlike that I've found in the field to date.

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[71] Lucy Byatt, Interview, April 2015, see Appendix 4
[72] If this were a sculptural Donald Judd cube, for example, I would consider and evaluate its mass and volume, and its materiality, colour, surface tension and reflective properties, as well as where it is placed in context as I experience it and the context in which it was made.
[73] Doreen Massey, *For Space,* 2005

A Live Residency Methodology: Qualitative, Live-Artistic, Non-Representational

The journey of my changing methodologies has de-mystified many of my early assumptions regarding methods, as I learned which methods work when, and why. [74] I wanted to really *get inside* residencies and see what they are about, firsthand; I settled only on those methods which would let me do that work.

Within this unique live residential methodology, which I've grafted together from several, I employ three strategies: Practice, Observational Participation, and Secondary Data gathering. Within Observational Participation, I've used fieldnotes and drawing, supportive photography and snapshots, videography, binaural audio recording, semi-structured interviews of past residents and administrators, and experimental site-writing methods. In this chapter, I discuss their strengths and weaknesses, and ultimately, why it is the best method for the task at hand. I've arrived at a triangulated methodology for this research: combining Qualitative, live-artistic, and non-representational. Moreover, the multi-methods approach engendered a more comprehensive account of findings for analysis. Through future iterations of residency-making, I plan to use this choice again so that I may eventually arrive at a tested Live Residential Methodology, though the fluid nature of residency may mean this methodology is always in flux, a living thing, malleable to accommodate the current and specific residency situation.

Artistic methods start by asking a researched question, and then open up inquiry through experimenting with materials and context, work that sometimes looks like tinkering, and is often dialogical. I use Artistic methods which rely on a "bringing forth" of the new art event. Mika Hannula identifies this, with an aim to 'also analyse the practical background suppositions and action context. In this way (one) ends up with results which redirect the practice.[75] Artistic research uses practical methods and means of expression in the "bringing forth", which sometimes treat, encounter, or deny one another. [76] As my art practice is also a live art event, I additionally borrow from live methods involving immersion, time and 'unpredictable attentiveness', allowing for a 'transformation of perspectives that moves slowly over time' (Live Methods, 2012).

Non-representational methods (Vannini et al 2011) that measure vitality, performativity, corporeality, sensuality, and mobility were also used. To capture conditions, atmospheres, convivialities, and things said or gestured quickly and in the moment, methods such as

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[74] For example, three months before my first site visit to Cove Park in early April 2016, I'd planned to use Probes as a research method there, i.e. I'd mail a box of items like a camera or audio recorder, and prompts for staff and residents to document the site themselves. The probe would provoke action and reaction from residents without my being present, an idea I found compelling as it removes the subjectivity of me, the researcher. However, I realised that it required at least one month of preparation and then implementation at Cove Park at least one week *before* my visit, and I did not have sufficient time to do so.

[75] Hannula, *Artistic Methods and Theories*, 2007, p. 104

[76] *Ibid*, p. 109

smartphone videography, snapshot, live audio recording on site, storytelling, and quick drawings render the AR in its essential state. In an effort to render the emotion that drives experiential learning, I feel these non-representational methods are the best fit; it attempts to capture aesthetic experience, or an experience that John Dewey describes as 'individual and singular; each has its own beginning and end, its own plot, and its own singular quality that pervades the entire experience.' [77] The final import is intellectual, but the occurrence is *emotional* as well. 'Aesthetic experience cannot be sharply marked off from other experiences, but in an aesthetic experience...there is completeness and unity and necessarily emotion. *Emotion* is the moving and cementing force' (Dewey, 1934, my emphasis).

Strategy and Methods Breakdown

1. **Live Residency Method, or Practice-Research:** This method involved my designing and co-creating four international SSAR residency events of various duration, places, and number of residents:

   Moveable Feast Bothy, five residents, Itinerantly moving through Greater Edinburgh, 29 days, June 2015
   10XARTRES:Scotland, seven residents, Gifford and Edinburgh, 17 days, July-Aug 2015
   10XARTRES:Minneapolis, six residents, North Branch and Minneapolis (USA), 23 days, September 2015
   AAA:CovePark, three residents, Cove Park micro-residency, 2 days, April 2016
   After two participant observation site visits, I then designed and conducted a short micro-residency on-site at Cove Park responding to information already gleaned from prior visits, inviting three other artists who run residencies, Abbe Webster, Ali Grant, and Alex Stevenson. Here, I scripted and conducted a social studio micro-residency *for the Cove Park site itself.*

   The micro-residency, here occurring at Cove Park, is an evolving hybridisation, as each unique case study offers its own particular conditions which then script the blueprint for future micro-residencies. It brings forth new insights into situated practice through residency that is difficult to acquire through other methods, observation or otherwise. Due to the iterative nature of the micro-residency method and time constraint of my three PhD years, I was only able to execute this method once at the Cove Park case study.

   My original live residencies and the above described micro-residency that are practised in this research became sites of praxis, wherein fieldwork from case studies and also interview information I'd previously gathered and reflected on have then come fluently into creation of new live residency work. This site of praxis, the live residency, then sparks new questions in its outcome, consequently shedding new light onto the design of future residency events. Crucially, this generative loop has created a feedback cycle which informs the new live residency,

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[77] Dewey, *Art As Experience*, 1934

providing a deeper, more holistic and considered knowledge base than any one of these methods standing alone. In this way, the original live residency practice is a method in itself. My residency events explored experiential learning, itinerancy, and knowledge production amongst resident artists over time. They are rendered in the folio through narrative stories, photography, videography, and fieldnotes.[78]

My own personal practice for artist selection in residency begins by having conversations with potential artist residents that are recommended to me from canvassing my peers and knowledgeable trusted people around me who know the art scene in the locality. I almost always begin with choosing the first local resident, as my structure is to gather 50% local residents and 50% out-of-town residents. However, in this particular 10X, I tried something new; one Edinburgh and one Minneapolis artist would participate in both Scotland and Minneapolis events, so that they could both be reciprocal host *and* guest, and also act as a control group for continuity and contrast. After solicitations, I chose the first residents. Edinburgh artist Stephanie Mann and Minneapolis artist Andy DuCett, and eventually Collette Rayner, would be constant across both localities, whereas the other three slots would replace artists in Scotland and Minnesota (See Fig. 5). This movement is illustrated here to show James, Drew and Derek staying in their original localities only (X), Anne-Laure and Luke coming from England and Europe to Edi only (<->), Andy going back and forth, and Stephen taking Luke's position to go across to MN only.
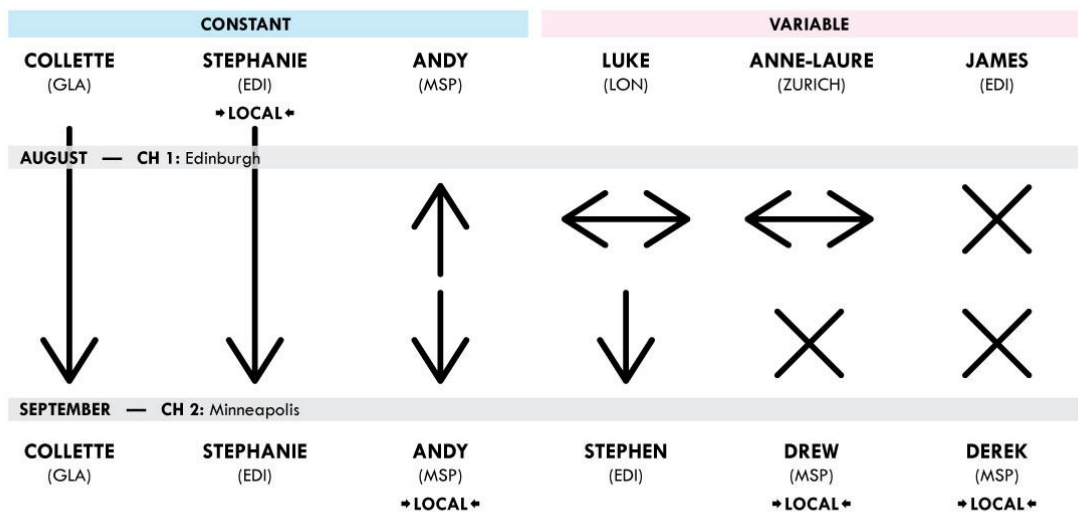
Fig. 05: Residents' Movement and Location over time

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[78] In my discussion, all of the participating residents' names are used with permission, as opposed to abbreviating them or anonymising them. This is because they were selected so particularly, and once inside the residency, their presence and "bringing forth" of their attention, personality, histories, energy, and critical practice into the residency group is crucial.

Once Steph agreed to join the experiment with me, then together, we canvassed and chose the next resident, a peer of hers she'd always wanted to work with called Luke Burton from London, and so on, until the full resident group is intact, and we have all collectively chosen each other. One other aspect I designed was to collaborate with a co-runner, artist-friend James Currie. James helped produce the Scottish 10X, especially coordinating the first rural locale in the village of Gifford where he was an embedded host. This design aspect was informed by my study of Scottish residency ecology which consists largely of rural and remote localities, something I hadn't tried before.

The next stage of my method was to begin location scouting. I seek out liminal spaces in which we could occupy or squat for several weeks that might instigate or spark inspiration or imagination for the artists group, keeping them in mind. [79] Often, our locations are simply empty storefronts that we occupy for a short while, paying minimal to no rent, and sealing the deal with a handshake. In these four residency events of 2015-2016, we occupied a country house, a former Bargain Spot storefront in Edinburgh, a farm in Northern Minnesota, a city carriage house in Minneapolis, a "pod" in Cove Park, and lastly, for Moveable Feast Bothy, we designed and built our own itinerant structure in which we then held our residency.

SSAR work entails much administrative planning and continual networking with landlords, owners, hosts, and publics, even once the residency has begun. I break down these multi-week events into pre-event, live residency, and post-event stages; once I find a rhythm with them, as in Minneapolis in the summers of 2012-2014, they have an even flow and pacing. I begin to canvas the first resident in late February and we slowly build up the resident group together over time. The whole group is settled by April, and we have another 1-2 months to have Skype gatherings, get to know each other's work, and send each other readings and references we've been thinking about. Once everyone has arrived at the location, and we all meet for the first time in person, we have already begun the open pathway to sparking social studio activity.

Pre-event residency work in 2015-16 was truncated, largely due to the pace of postgraduate research school, and also extracurricular symposia and projects I was spear-heading or participating in. For example, I was well on the other side of a symposium I'd instigated with my colleague Jake Watts called *Time Without Time*, which ended in late March, before I'd begun to canvas around for recommendations of a suitable first summer resident. By the time Steph, James, and I had begun to put together the remaining residents, I was already into the pre-planning for the MFBothy event. Whilst I was in the midst of the Bothy event in June, I was securing plane tickets for the international travellers on the forthcoming 10X event in July. Things came together quickly and we moved pragmatically and made concessions when

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[79] This can take three or four weeks, and I am usually surprised at how long it takes, each time. I keep my eyes wide open and consider options that at first glance seem wild, i.e., in an icehouse on a frozen lake, in a bothy in the middle of a roundabout, a donut shop that is closed for maintenance, or a former post office. In this way, I have chosen an ex-Vietnamese Deli (2012) with built-in wall ovens that were used for sculpture making, "speed racks" used for drying screenprints and the Gents room turned into a darkroom. One year we built a schoolhouse out on a frozen lake (2011).

needed. This meant the artists had very little pre-event interactions and when we arrived at the Fruitmarket Gallery, our meet point on the first rainy morning, to carpool to Gifford, it was the first time some of us, including me, had met each other.

Once we'd shifted into Live Residency, the interactivity of the artists to each other and the site, the building, materials, and aspects of place began to take on their own agency, and didn't require as much direction from me. This is the time when I transition to participating more fully as a resident myself, and then for the duration of the project. It's been my experience that this has been received well by the residents, through post-residency reflection and interview; they tend to fully accept me into the assemblage as a peer resident at this time, perhaps because they are all also simultaneously disrupting their habitus' and experiencing that schism as well. This method of recruiting artists provides agency for the artists themselves to act on their own imaginations of which artists they'd like to undergo residency with, as opposed to being thrust into a situation blindly, surrendering this decision to a directorate. Whilst there is a potential of selection bias and creating an echo chamber, this method of agency is reportedly positive for the residents. This selection process doesn't solve the problem of inaccessibility for many artists to undergo AR, but I stand behind the agency it provides.

2. Observational Participation [80]

This strategy was used to conduct fieldwork at two SSAR Case Studies;
Cove Park, located in Argyll and Bute, a rural site atop Rosneath Peninsula at the intersection of Loch Long and the Firth of Clyde, one hour from Glasgow on Scotland's diverse west coast; and **Hospitalfield** House, located in Angus on the east coast and situated on the outskirts of the city of Arbroath, once a family estate and art school with monastic roots.

In November 2015, I was awarded a four-day funded residency for the following spring at Cove Park. I designed this in two parts; first, in April '16, I went alone, conducting an administrator interview with Alexia Holt, the visual art curator. I also recorded my experience of the site with photography, videography, fieldnotes, and binaural audio recording methods. I stayed in one of the "cubes", meant for one person to dwell in a divided converted storage container. This afforded privacy, but other residents, mostly writers, neighboured me; we didn't encounter each other at all during the day but after 5pm, when the staff had gone home, we'd all spontaneously gravitate to the darkened office pod for socialising and to use the internet. Only by staying overnight on site could I experience the night sky under the stars whilst trying to find the camp truck , available for residents' use, for a sojourn to the pub four miles away. Observational Participation requires immersion into a culture or situation in order to get *inside*

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[80] I adopt the term from geographer Nigel Thrift who rightly flip-dropped the traditional Participant Observation term to reflect the emphasis on participation, as one who *witnesses* through being in the act of an event, rather than watches at any sort of distance. Thrift, "Afterwords", *Environmental Planning D: Society and Space*, 18, 2000, p. 252

of it, to understand its rules and language. My case study strategy prefers depth and detail, as my desire to work with smaller and more focused cases allows me to dig deeply and contextualise a more exact living-working situation within these two SSARs.

Secondly, I then returned in early June '16 with three Scottish artists to run a live micro-residency project (see AAA:CovePark portfolio piece) engaging the specific site of Cove Park, and responding to data I'd initially collected in April. In this way, the actual design of the micro-residency reflects the data I'd previously gathered from the immersiveness and reflection specific to that site. My case study fieldwork is an open-ended emergent learning process that moves through iterations of various learning episodes (Whitehead 2005). This defining factor is also mimetic of residencies themselves; each AR project runs a new cycle of residency with new artists, for example, every three or six or twelve months.

In *Anthropology And/as Education* (2017), Tim Ingold, drawing from Dewey (1935) and Erin Manning (2015), frames fieldwork as a *being-together* with others. Rather than peering into a tribe or culture, he sees participant observation as a generous, open-ended inquiry, because it 'pays attention, and responds to what other people do and say.' We 'receive with good grace what is given rather than seek by subterfuge to extract what is not.. and this is only achieved through dialogue.'[81]

> "If ever there was a practice of exposure and attention, of waiting on others, that leads us out into a world where we can share their company, that brings them into presence but at the same time unravels, then it is surely.. participant observation. To observe means to watch what is going on around and about, and of course to listen and feel as you carry on a life alongside and together with the persons and things that capture your attention."

> Ingold, Anthropology And/As Education, 2017, p.48

To observe *with* or *from* is not to objectify; it is to *attend* to persons and things, to learn from them, and to follow in precept and practice. *With*-ness is attentional (Ingold, 2015: p 61). Indeed, to practise participant observation is to 'join in correspondence with those among whom we study'.[82] At Cove Park and Hospitalfield, I also have been implicated in the method itself. It is intended to be inter-subjective and indeed a constructivist product between myself and the participants at Cove Park and Hospitalfield, respectively.

3. Fieldnotes, including Drawing

My fieldnotes method tries to record thick descriptions, which attempt to be less subjective and more focused on detail and vivid descriptions. I take guidance from George

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[81] Ingold, *Anthropology And/As Education,* 2017, p. 48
[82] *Ibid*, p. 63

Perec's *An Attempt At Exhausting an Intersection in Paris* and Michael Taussig's *I Swear I saw This*, which have shown me how to observe and record in such a way that I can render the scene or situation without being overly subjective but honest in my detailed observations, through words and drawing. Through this attempt, I try to perceive the situation more comprehensively, and to give myself and the reader descriptions about 'the various angles of the research which are as exact and vivid as possible.' (Huuliki, 2005) By focusing on smaller details, I can render a more direct experience of the residency experience.

In going back to reflectively look over my field notes, certain things stand out to me that didn't seem to matter in the immediate present of the moment. For example, as I look over my notations from when we first moved into Gifford in the 10X:Scotland event, my depictions revealed that it wasn't all as rosy as the resident time ended. For example:

> *Braewell, 20 July: On arrival, James gave us a tour of the empty house, and people puttered in the kitchen. Someone made tea. James' mom left us 2 stale biscuits. We have 3 bowls, 2 plates, and 6 sets of silver, all for 8 people.*
>
> *(author's own)*

This is a small detail, but it reoccurs repeatedly in my notes throughout the days in Gifford, and by the last (fourth) day, I note that we *still* only have these utensils to our access, but by that time, we have accommodated in cheery fashion with making do. I note that by Day Four, *some of us are eating pizza with a spoon*. These types of entries effectively deliver to me, years later, a more exacting account of the changing tone and circumstance of our experience together.

4. Photography

I've employed photography as a means to capture visual and, through snapshot, affective sensibilities, those that are fleeting, convivial encounters, whilst doing my live residencies and also doing fieldwork at my case studies. Taking photos as a record of events and situations has been used within artistic research to record process of an artwork, and also as documentation for many social and situational works, and has also been in the tool kit for generations of human geographers and anthropologists (Pink 2007: 65 and Rose 2007, 2017).

Here, I'm taking photos to generate visual data in itself. One of the advantages of the photograph is that it records in excess of what is required; there is typically more in a photo than is intended. It's through reflexive observation and analysis of the photos, both in-the-moment and after the site visit or residency event, that I can discover new findings and further tailor and direct my research question. Incidental visual information can stimulate new ideas and research questions. Through photography, a trusted visual method for me, I let the findings my photos uncover without preconception then further inform my research.

I reflexively understand that the visual data I've generated is inherently shaped by my subjectivity and past experience of being on and also running ARs, and also my long 30-year background in constructing photographs as well as video. While I am a proficient recordist in the field, these subjective influences cannot be stripped away.

Gillian Rose (2007, 2017) differentiates between 'supportive' and 'supplemental' uses of photography. Supportive research occurs when photos are 'worked over for what they offer in the way of evidence to answer a research question'.[83] Photo-elicitation and documentary photographic projects are typically supportive. In contrast, supplemental research occurs when photos are simply presented; they are given space 'to have their own, perhaps rather unpredictable effects in the research process'.[84] Supplementary photos can capture what is difficult to convey in words, particularly the atmosphere and feel of places. My photographs are supplemental, in part, as they are used to record information that affect feelings or create *mis-en-scene*, those that I cannot notice in the moment, and afterward then stand on their own, generating questions which affect the further research process.

The photographs also tell me something later. For example, there are very few photos of John putting up the MFBothy in Mortonhall because he did it all himself in two hours, while I was away; I couldn't record it in time. It was during my going over the photos after the event that I pointed out *their absence*. It showed me, in a way I otherwise wouldn't have noted, that an action that previously had taken 4-8 hours had in fact been performed in a quarter of the time, by rote. This has been important to my understanding of tacit, embodied knowledges, further discussed in Chapter 2: Residential Learning.

5. Videography

I've employed various strategies with videography; first, a cinema verite approach, or fly-on-the-wall, where I try to remain as invisible as possible, captures what is candidly happening around me at the moment. Sometimes I choose a documentary mode, which is very quick and like a moving snapshot. This is effective whenever something arises from the improvisation of the group and I just need to quickly record something of it, not quite knowing what I'll get or how things are framed. Another way I use videography is to purposefully try to record social activity through my framing of the site itself, e.g. the building or gardens or rooms.

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[83] Gillian Rose, *Visual Methodologies*, 2007, 2017, p. 239
[84] *Ibid,* 2007, 2017, p. 246

Fig. 6: Video Still – residents casual kitchen discussion just beyond the threshold, Braewell House, Gifford 2015

For example, in recording video at Gifford, I took time to myself in the back garden to frame a shot which could encompass and depict the stone walls in the forefront which held background conviviality and dialogue within it.

6. Binaural Audio Recording
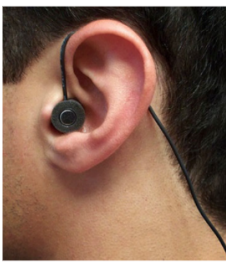
Fig. 7: Binaural microphone on earbuds.

Binaural audio recording creates an immersive playback experience that truly feels as though the listener is situated *exactly* in the setting and scene of an event. A binaural recording is accomplished through a set of earbuds that I wore whilst recording, which have small round microphones attached to the outside of the earbud speaker (see: Figure 7).

This generates a recording that is made *from the site of the eardrum*. The end result creates an immersive spatial soundscape with extreme foreground, distant background and full 360 degree spatial replication, so future playback for a listener will generate the same effect. The immersiveness, however, is only re-created by wearing headphones.
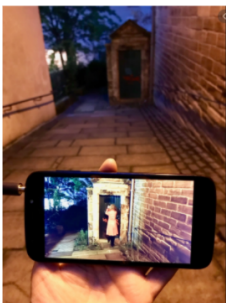
Fig. 8: Experiencing binaural recording of Cardiff and Miller's *Night Walk for Edinburgh*, 2019

I've used this type of recording for past sound art works, however, not for my own applied research. Binaural recording methods have pioneered strategies in sound art as well as psycho-geography research in the last 15 years, through art websites such as Sound Transit based out of the Netherlands[85], and the "audio walks" work of Janet Cardiff and George Bures Miller. In 2019, I was invited to assist in creating Cardiff and Miller's night-time binaural

video, *Night Walk for Edinburgh*,[86] commissioned by the Fruitmarket Gallery where I'd been

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[85] www.soundtransit.nl
[86] https://youtu.be/s5aVHwdfiEU

employed since 2015; this further solidified my knowledge of this unique method (see: Figure 8). Binaural sounds layer a dynamic psychogeographical soundscape.[87]

The strength of this method is essential immersion in one specific site and place, providing richness of detail and thick description. The weaknesses of this method are 1) it's limited to played back over headphones, or potentially a parabolic speaker in an open setting such as a gallery or museum, and 2) subtle fine-tuning of microphones the size of a pencil eraser can get out of synch, and its effect will not be known until playback occurs over headphones later. For example, I used this recording method at one Hospitalfield site visit, and didn't know until after the fieldwork was completed that the left microphone hadn't been recording at the proper level and therefore the immersive 360 degree effect did not work.

Please listen here as an example source.

[Please note: listen only with headphones for full effect]

Fig. 9: Case Study and Portfolio Binaural Audio Recordings icon

The audio methods I employ generate media that can live on after the research is completed, as an art piece in itself, or as the seed of something to come; it is more than just documentation. The binaural microphone is a tool, generating an artefact holding research value in Anthropology and Human Geography; likewise, some of these pieces can and should stand as Art Practice, as exemplified by Janet Cardiff. Binaural audio recordings in the portfolio and appendices located by this image (Fig. 9).

7. Narrative Writing and Experimental Site-writing

DWELLING IN RELATION TO PLACE

The processual and improvisational nature of the MFBothy event engendered an intense social experience of people being thrown in together in a hothouse. Us six main residents were engaged in various modes and speeds of relational context and knowledge sharing throughout, i.e.

camaraderie, hanging out, conversation, shoes off, taaps off, guards down, listening up, making do, showing how, figuring out, drawing the board, drawing on the board, trusting his math, handing tools, measuring twice, cutting once, cutting again, taking shifts, covering for each other, taking up the slack, on the clock, off the clock, having a cuppa, house cocktailing, kitchen-towel snapping, napping, sleeping, shitting, shimming, walking off, walking off in a huff, waiting on Donald to get home from work, dinner making, bed making, neighbor greeting, movie watching, wee hour secret sharing.

In each live residency and case study visit, I've also engaged with the site and situation to produce written creative texts, which take the form of narrative texts and also experimental Site Writing. I present these in the form of multiple "stories" that tell the tale of the multiplicities of each residency event, in an effort to capture the dimensions which the other qualitative and visual methods cannot. These methods are encompassed under non-representational methodologies, and render the fleeting and ephemeral, the convivial and affective dimension of the residency experience, in order to better understand how learning occurs within the assemblage.[88]

To the left is an example of a narrative text from the

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[87] I used this tool in my research as a spatial method, to render connections made through the happening of the residency. In a move away from a notion of Euclidean space, this resembles folds in a scrumpled up handkerchief where the folds move points together. These points and folds are stitched together with layers of stories, reflections, and ambient atmospheric renderings.

[88] Vannini, *Non-Representational Research Methodologies*, 2011. p. 11

MFBothy portfolio, a Bothy Story called *Dwelling in Relation to Place.* It attempts to depict how we dwelled in each site and location where we placed our moveable structure. It operates conjointly with three other stories: *Building*, *Construction of the Public Sphere*, and *My Artist-Administrator Story*. Like a kaleidoscope, these stories each tell the tale of the Bothy from a different angle, synching up main key junctures at various times. They are colour coded with slightly different font treatments.

       One of the crucial aspects in the MFBothy event was its polytemporality; how we, the seven residents, came to know the Bothy itself over time, which had a constant upward movement, and then how we came to know the *places* we occupied, spending four days at each stop: ECA backyard, The Depot on Gayfield Square, The Number Shop on Pleasance, Mortonhall Caravan Park, the Canal Festival on quayhead at Fountainbridge, and then finally at Foxfield House in the Borders (Fig, 10).
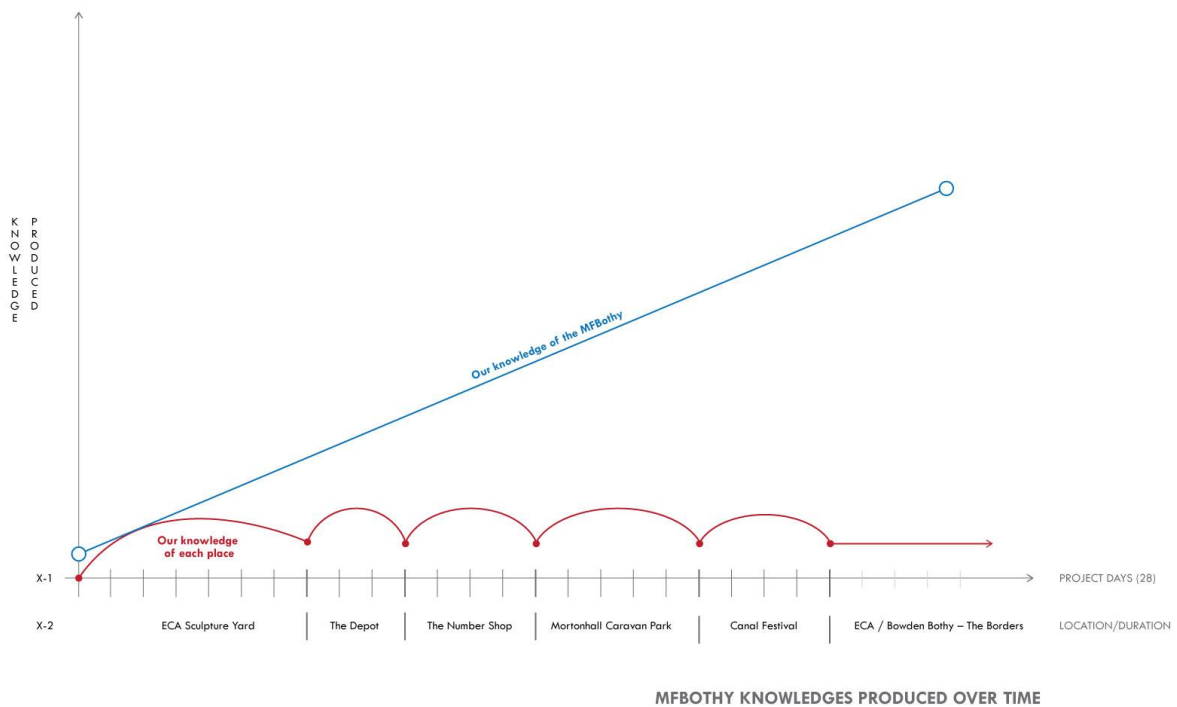
Fig. 10: *MFBOTHY Knowledges Produced in Place(s) Over Time*, chart

This had a four-day rhythm, a kind of traditional narrative arc, which crescendoed and then fell by the fourth day, just to start all over again in the next location. In this way, we made place anew, every four days. The Bothy stories render and animate this syncopated rhythm.

       In this way, I also crafted an experimental site-writing, a kind of fiction scripted in the voice of the *site itself.* I executed this at Hospitalfield, but I wasn't able to try it again *in situ* before I fell ill in January 2017. This activity remains experimental and exciting to me, a path for

exercising a haptic inner voice that seeks to get inside of how the social residency functions through the materiality of the building or bounded site itself. (see: appendix iv: Case Studies)

8. Semi-structured Interview: For Past Residents, and Residency Administers

A thread winding through this study are my interviews of residency administrators at Cove Park and Hospitalfield, Residency Unlimited (NYC), and Snehta Residency (Athens). I have also interviewed past residents from my residency projects and others (both live and on Skype). Importantly, they gather first-hand accounts of reflections directly from artist residents.

After rigourous drafts of interview questions, vetted by my supervisors, I settled on a final 19 question semi-structured interview (see: appendix ii). It has open-ended questions, with four probes scattered throughout. I then hired and coached an honours psychology student named Vessela Ivkanova to conduct the interviews over Skype with past residents who'd participated in my live residency projects. In this way, they could feel free to answer more openly, as they wouldn't be hurting my feelings, and we could ensure the interview results would be less unbiased. I struggled with this, ethically, as the immersive nature of the work points toward it being me to lead the interview, but I came to a compromise. Due to the highly charged emotional nature of the residency events, it seemed paramount that the residents felt at ease to be as honest as possible in their feelings and reflection of the experiences; I settled on having a trusted and coached research assistant administer the interviews. These garnered honest and open voices, directly from the artists' themselves, and are a primary source for discovering how artists experience residency firsthand.

Research Design and Timeline: Toward a New Method

Timeline:
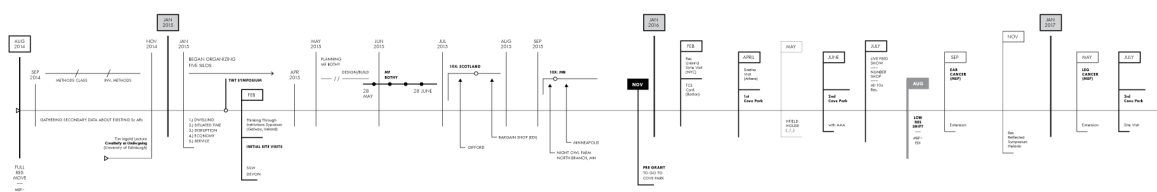
Fig. 11: PhD Timeline, August 2014-July 2017

[For full view timeline, see Appendix viii]

My Research Timeline graphic (Fig. 11) shows the recursive nature of my research design; I tried to arrange the timing of various stages of my research strategy to edify the next. This created a feedback loop, in which each stage of the research was reinforced by the previous one or several, and thus, each stage was informed anew by previous discoveries. You can see in Figure 12 below that my first several months of secondary research gathering and intensive methods query was punctuated by a minor lecture by Tim Ingold at the University of Edinburgh entitled "Creativity as Undergoing" in November 2014.[89] The approaches and ways of thinking that I was exposed to in that lecture led through the new year, and began then to soon percolate into the design and research problem I'd be investigating in my first Live Residency project, Moveable Feast Bothy, just four months later. My secondary research during those fall months was also bringing forth questions about itinerancy in ARs, as I began unearthing nomadic residencies and discovered the stereotype of an itinerant resident. These discoveries led to the design for my first project, the itinerant bothy residency, as I began to question what it meant to move through localities with various stops over time.
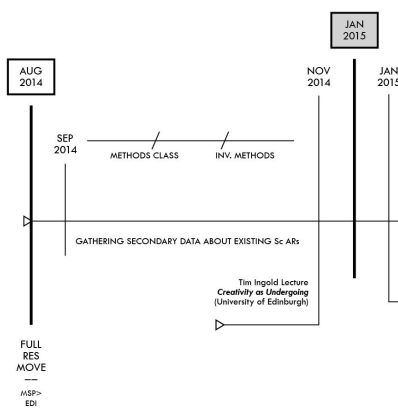
Fig. 12: Timeline detail, August 2014-January 2015

Conclusion

Through these methods, I investigate place-based sharing of habitus and the *being-togetherness* of actors within ARs. Borrowing methods from the fields of Education, Anthropology, and Human Geography, and Non-Representational methodologies, I further inform artistic research into contemporary art practice. My use of multiple voices in this dissertation tells the tale from various perspectives, including the site itself. As my practice research does not have many immediate outcomes, but rather delayed understandings, another set of things needed to be articulated from the research process. This fragmented, iterative

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[89] Ingold, lecture "The Creativity of Undergoing", University of Edinburgh, October 2015.

narrative becomes a tool to assess the experiential learning engaged on AR and gathered by these non-representational methods; in this way, the text *performs* the analysis.

Like many other contemporary researchers, I am an itinerant researcher, in large part because my subject so clearly calls for it. In doing so, I am looking for 'chains, paths, threads, conjunctions, or juxtapositions of locations' where I have posited logic of association or connection among sites that in fact defines the argument.[90] Importantly, Marcus's seminal formulation placed greater emphasis on the processual connections between sites than the plurality of them.[91] These processual connections were my rubric.

I collected approximately 30 hours of video and binaural audio recordings, and hundreds of photographs, between Cove Park and Hospitalfield and my own residency events. I was a fly on the wall at times, as in my audio recording of the residents group gathering after hours in the abandoned Office Pod at Cove Park, or completely immersed in these situations, as during my 10XARTRES:Scotland, in which I just whipped out my phone to record video in the moment. From that footage, I sifted through and selected the contributions to my portfolio.
[92]I recognise this meta-reflection, looking back at my own learning, is the kind of "second learning" that Kolb describes in the Experiential Learning cycle.

I've tracked what happens on a residency after it is over by soliciting longer-term reflection through written correspondences between residents 24 months after the MFBothy residency event, and then again three years later. Their reflections and epiphanies arrived at, this far afterward, called delayed understanding, are extremely important to knowledge. However, John gaining the embodied knowledge for pulling the 'hard point' with the pull saw during the MFBothy build was a quicker understanding (see *Building* story for MFBothy portfolio).

Residencies give artists time to catch up with learning; they can make connections to old things, and begin to seed epiphanies for the future. I am also going through this process, reflexively. I continue to have delayed understanding from each of my residency experiences, similar to that illustrated in the opening vignette of Katinka and Me on the hood of a hybrid, upon running headlong into the Pacific Ocean.

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[90] George Marcus, *Annual Review of Anthropology,* Vol. 24, 1995, p. 105
[91] Paolo Boccagni, Sage Research Methods, http://dx.doi.org/10.4135/9781526421036842870; 2019, visited 30/9/2020
[92] For example, at the time, random pompons being secretly placed into nooks and crannies at Braewell House in Gifford seemed innocuous fun, however, on reflection, I've highlighted this now because it really renders emotion, trust, vulnerability and improvisation within the resident group. See 10XScotland portfolio.

Chapter 2. Residential Learning: How Artists Learn through Undergoing, Together

Fig. 13: Found photo, circa 1948; Fig. 14 (image detail)

In this snapshot, a boy in his adolescence is standing on a rock at the edge of a quarry. His stance and positioning, legs tight together from thigh to feet, hands on his knees, arm muscles tense, tell us that he is poised to jump. He has already made the decision to undergo this act, as he has had to go to some lengths to get himself out here just to this point. He is just on the edge, on the precipice, of making his last commitment to the unknown. The angle at which he holds his head, attentive out into the abyss, summoning the courage, or perhaps trying to plan out where he might land or what kind of dive he might make. His posture helps us imagine this future, as if he has already gone over and he's holding *this* pose as he somersaults forward, toes pointed, *tuck your chin*.

If you look closely, you'll see that his dive is much shallower, as he is actually on a rock several feet out from a loch shore; the flashing from a light leak onto the unexposed film has

made the white void appear across the lower third of the photograph, just touching his toes. It feels as though he is floating, poised on something much taller, a stalagmite, or a bluff's edge, and perhaps those are clouds around his feet. On an even closer look, we can see that his gaze is not looking out into the cold water abyss at all, but actually at *us*. He is looking dead into the camera, and thus, at me. Suddenly, *I am implicated*. I have shifted from being a witness to his action, and now *I* am implicated in this decision to undergo. It's as if he is saying to me, with a cheeky grin, shall I? *Shall we?*

The story this photograph tells is a powerful one to me, as it illustrates so succinctly what's going on in the social studio residency. It's lived experience felt in the body, sensorially and sensually. It's a shared commitment of jumping from the safety of shore into dark cold waters, together. It's collective decisions made democratically. It's some cheekiness and a little smoke and mirrors. Learning how to swim, learning how to swim better. There's a risk of possibly sinking, but if you're game, we will all also join.

This photograph is from one of a set of four snapshots attributed to 'Junior Club in Aitkengall in 1948', as the scribbling on the back of one tells us. What's also powerful to me is that we, our six-person residency cohort, found the snapshots hidden in a wall at our residency HQ, in a storefront in the busy Tollcross area of Edinburgh. We were just settling in, and exploring the empty storefront space to listen to it and see what visual stories it had to tell. It was our first clue to how this space had been used over the decades; the whole city block of this building had once been a church. We speculated that the outing depicted here was a Boys Club from that church which had run summer trips out to a rural place called Aikengall. On more investigation, we discovered that Aikengall, now hard to find on a contemporary map, is an area in the countryside where our residency group *had just been*, in Gifford, near Haddington.[93] Our group moved right from *that* place, to *this* place, in 2015, a journey those boys had made, in reverse, 67 years prior. This sense of time-space compression was not lost on me, and, along with its strong rendering of the undergoing moment, is why I have kept this set of photos closeby for five years, even though my peripatetic lifestyle has me packing and unpacking often.

The learning that occurs on residency is an experiential learning, and by necessity comes out of democratic living together combined with disruption of habitus and practice. I posit that the collision of experiential learning in the social site over time, everyday, creates a *fracture* in traditional artistic methods; it creates a kind of learning that I call residential learning. Like the Black Mountain College experiment, the contemporary SSAR encapsulates John Dewey's idea that 'democracy is primarily a mode of associated living, of conjoint communicated experience, the widening of the area of shared concerns, and the liberation of a greater diversity of personal capacities." [94]

The liberation of personal capacities, which includes the capacity to imagine and to make pragmatic actions, is where residential learning abides. This liberation is not always pretty and is often a messy entanglement, as my research shows. Residential learning lies in the power of daily negotiations and accountability, as well as a temporality that provides slowness for reflection. This kind of everyday, accumulative learning takes place in the "minor key", as Erin

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[93] Aikengall is located within the Lammermuir hills in The Southern Uplands, which rise sharply from the narrow flat coastal plain near Dunbar on the East Coast of Scotland. The land rises from sea level up to roughly 1000 feet in a short distance and the area is divided by deep ravines and river beds. Cocklaw Hill (1046 feet), the highest, is separated from the Lammermuir Hills by the Aikengall Valley.

[94] Dewey, *Democracy and Education*, 1916, p. 12

Manning and Tim Ingold describe in their affective accounts of education. Manning observes 'the minor works the major from within', and I observe that within residency events as well.

It is the difference and conflict that occurs on a residency, *between* artists, that makes them transformative, which is a requirement for experiential learning to occur. The parts of the SSAR assemblage are in constant relation to each other, as Ingold describes 'participants in social life are not points, volleying back and forth, but rather *lines*, which are always moving in relation to each other.'[95] This relational moving suggests a non-subjective take on Dewey's democratic pragmatism, rooted in the individual, though an important one. In the SSAR, we are living and working conjointly, always in relation to each other and yet with permission to step back from the collective improvisation at any time, if needed. In the improvisational space of the residency, collective listening occurs, the kind of 'co-respondence' that Dewey and Cage and later Ingold purport. Improvisation requires 'response/ability', or the ability to respond, and accountability for it. This is part of the social contract of the SSAR, and from this call and response and collective listening, a rhythm is set for the duration, which moves by the axiomatic rule of improvisation; one answers the others' call with "yes, and- -".

Current Discourse on ARs as Learning Environments

A small movement is now beginning to align ARs with other experimental learning environments. Angela Serino's essay *Residencies as Learning Environments (2015),* was published after a two-day symposium in June 2015 produced by FARE and AIR: Network of Residencies in Milan, Italy.[96] One of the takeaways she notes from this symposia borrows from Irit Rogoff's idea of a 'free knowledge' and describes the knowledge production in a residency as 'unframed': that is, 'a knowledge that does not follow one specific method or technique; that does not demand specific curricula, nor is it certified or subjected to the common mechanisms of assessment used in art academies and Universities' (Serino 2015). In comparing the learning that takes place in the AR to Copenhagen Free University, begun in 2001 in an apartment, she likens it to 'an art institution dedicated to the production of critical consciousness and poetic language. We work with forms of knowledge that are fleeting, fluid, schizophrenic, uncompromising, subjective, uneconomic, produced in the kitchen, produced when asleep or arisen on a social excursion– collectively."[97]

Likewise, in one of Irmeli Kokko's essays in *Reclaiming Time and Space (2019)* she interviews Jean-Baptiste Joly of Academie Schloss Solitude, the first European artists' residency founded in 1989 and still going strong; they begin to frame residencies as experiential learning spaces. In the field, the commonly accepted origin point of residencies is set in artist colonies of

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[95] Ingold, lecture: "The Creativity of Undergoing", University of Edinburgh, Nov. 2015
[96] This International meeting took place whilst I was in Edinburgh running the Moveable Feast Bothy residency event.
[97] Heise and Jakobsen, Copenhagen Free University, http://www.copenhagenfreeuniversity.dk, visited 25 September 2020.

the 1800s, though Joly, as I do, redraws this history to the early French Art Academie in 1666 Rome[98]. This is one of the first established travelling artist pensions in the Western World, in which French sculptors and painters who'd won the first *Prix de Rome* gathered in Rome to train with other artist scholars. It was initially located in a modest country house closeby a monastery and the Sant'Onofrio church on the side of Janiculum Hill for its first 15 years. A century of shifting palace locales commenced and it finally arrived at Villa Medici in 1803. In its beginnings, however, its modest gathering house for sojourning artists in Trastevere looked out across the Tiber toward the ancient city centre; imagine what Charles La Brun felt, who'd been so instrumental in earlier staking his claim for the Academie in Paris, when crossing the threshold of that house for the first time. This enclave overlooks a viewpoint from Janiculum Hill, as shown in J. M. W. Turner's sketch from 1819 (Fig. 15), is similar to that described from Black Mountain.

Fig. 15: Joseph Mallord William Turner 1775-1851 from St Peter's Sketchbook [Finberg CLXXXVIII], View of Rome from the Janiculum Hill, with the Oak of Torquato Tasso. [used with permission]

Elving and Kokko's essays in *Reclaiming* (2019) also draw a tether to the 'retreat, or place for group study'[99] of the Black Mountain College experiment, as I also fundamentally do in this text, though I emphasise it as a manifestation of Dewey's theories through the intersection of founder John Rice and Dewey.

Following the "Educational Turn" in contemporary art that occurred broadly in the 2000s, I also align residencies with other self-organised art educational forms (SOAE) as discussed by Sam Thorne in *School* (Thorne 2016), such as The Silent University, the Floating University, and Nightwalkers. Their non-hierarchical and experimental ethos is aligned in spirit

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[98] The Art Academy in Rome was created in 1666 and It welcomed French artists who'd won the first Rome Prize and several protégés of powerful lords. Young artists pensioned by the king received broadened training, travelling from France to be in touch with Rome and Italy. At the time, pensioners followed a regime of strict discipline and devoted their stay to the realisation of copies of Antique or Renaissance art. In 1720 architects joined the sculptors and painters as pensioners. It first started in a modest house near Sant'Onofrio, before being moved in 1683 to a series of palaces. A century later, it finally moved to Villa Medici.
https://www.villamedici.it/en/history-and-heritage/history-of-academy visited 28 October 2020.
[99] Elving, *Reclaiming Time and Space*, 2019

and pragmatics to SSAR.[100] Other art project examples of this are: [Bruce High Quality Foundation University](#) or BHQFU,[101] a roving school of artists that travelled the US in 2015, stopping at different cities to hold seminars and open discussions. Another project I was a part of in 2011 in Minneapolis called [One Room Schoolhouse](#) or ORSH.[102] In this project, we built a one-room schoolhouse to scale that held four workshops per day, taught by and from within its own student body, an experiment in dialogism for one cold month of January.

Self-Organised Educational Initiatives and the Protected Space of the Margin

Setting the SSAR within self-organised educational forms, which are and have been frequently nomadic, sheds light on how residencies can function for artists in their respective regional ecologies. If we look at the history of self-organised education in the Western world, the earliest free education *universitas* forms split off from those of the Church in 1088, originating the first *studium* that formed the University of Bologna. Masters of grammar, rhetoric and logic began to apply themselves to law in Bologna. The students paid teachers directly in the form of a "collectio", or gift, in exchange for learning from master scholars; an arrangement *driven by the students themselves*. An edict 70 years later from Frederick I Barbarossa decreed a "constitutio habita," that every school be established as a "societas di socii," or group of students, overseen by a master remunerated by the sums paid to him by the students. Moreover, he declared that anyone travelling for the purpose of study would be granted asylum from the intrusion of all political authorities;[103] this protects nomadic scholars now joining the *studium* from fear or entrapment. After the death of Barbarossa at the turn of the 13th century, the municipality tried to control the *societates*. In opposition, the students, now 2,000 strong, organised themselves according to the regions they were from and fought for its free autonomy.[104]

Essentially, the university was legally declared a place where research could develop independently from any other power. This parallels contemporary artists' residencies in that, as a para-institution, they can offer protection for the artist from encroaching hegemonic and state forces, as happens in Artists at Risk, an organisation that provides protected space in AR for artists from 'difficult' regions where their artistic expression has been threatened, violated, or

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[100] Angela Serino writes, 'Whether it is through research, collaboration or new production, a residency is above all a process with unpredictable results, motivated by the search for unknown paths: results can become visible a long time after a residency period is finished.' *Residencies as Learning Environments,* Milan 2015, p.8.

[101] Operating in Manhattan since 2009, The Bruce High Quality Foundation University (BHQFU) is an unaccredited, free collaborative school founded by the eponymous artist collective and presented by Creative Time. At BHQFU, "students are teachers are administrators are staff." BHQFU responds to what the artists behind it view as the over-commercialization of the current art school system, offering instead what they refer to as, "an education in metaphor manipulation."

[102] "One-Room Schoolhouse Rings Its Bell: We are a One-Room Schoolhouse as part of Art Shanty Projects on Medicine Lake in Plymouth, Minnesota. Currently, a student body is forming. Please stay tuned for our curriculum, by and for the students. Thank you, Management" January 12, 2012, oneroomschoolhouseshanty.wordpress.com

[103] https://www.unibo.it/en/university/who-we-are/our-history/university-from-12th-to-20th-century, visited 15 Oct 2020.

[104] *Ibid.*

censored.[105] Brainstorming ways to offer this kind of protection was a central topic of discussion at the 2016 Residencies Reflected symposium, as Trump-Brexit powers aimed at closing borders and the recent global rise of the far-right had just cusped at that time.

Another parallel is the original aim of the AR to produce a protected space itself for artists to enter relational art practice in place *together*. Joly argues that ARs have a priority to 'maintain a space that allows a detour for nothing', after Deligny's definition of art practice, and in this context artists residencies are 'working in the margin of a marginal segment'. [106] This protected space on the margin is where artists who choose to undergo residency should finally enter, once they have jumped from the rocky shore. Whilst AR administrators cannot mandate edicts like Barbarossa did in Bologna, it is the idealist aim to create a protected space for free and open laboratory, though on the ground, this is not always the case. Chapter 3 will investigate this further, in describing the importance and also the messiness of the social contract in host-guest relations. The overall residency situation, of duration and disruption in place, creates a fracture or schism for the artist. This suggests a suspended, schizoid state which fundamentally dwells in the everyday and, thusly, as Henri Lefebvre asserts, 'may refuse to be commoditised and consumed, a reifying action that can only come from the margin (Lefebvre 2007). This is another kind of protection against commoditisation, that residencies may be able to provide.

Fred Moten and Stefano Harney describe this subversiveness further in *The Undercommons* (2013), 'it cannot be denied that the university is a place of refuge, and it cannot be accepted that the university is a place of enlightenment. In the face of these conditions one can only sneak into the university and steal what one can. To abuse its hospitality, to spite its mission, to join its refugee colony, its gypsy encampment, to be in but not of—this is the path of the subversive intellectual in the modern university." (p.26) The kind of subversive intellectual is the kind that began self-organising schools in modern day, especially 1968, but continuing again since 2000, as witnessed in Sam Thorne's *School* (2016). This kind of logic that Moten describes, of "being of but not in" the university is also the kind of logic artists' residencies have in relation to the machinery of the art world within which they are situated (Elving 2019). Moreover, several of the Self-Organised Art Education (SOAE) projects that Thorne presents also call themselves residencies, such as Asiko Art School, Copenhagen Free University, the Mountain School, and Ryan Gander's speculative Fairfield International.

In Irmeli Kokkos's contribution to *Re-Claiming Time and Space,* she looks at artistic development in the residency, and gives an account of a Swedish study by Ann-Mari Edstrom, who repeatedly interviews art students from 2001-2007; their central conclusion was that the 'most significant experience of learning happened in dialogic studio conversations..with

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[105] Stodolsky & Muukkonen, "Divided We Move Together", *Reclaiming Time and Space* (2019). p.191
[106] Interview with Jean-Baptiste Joly, in *Reclaiming Time and Space* (2019), p. 127

self-directed goals in an individually defined pace.' (Kokko, 2019). The experiential learning she identifies is a 'resting assured in the uncertain' and in the work process. This means the artist 'must be able to let go, and explore the unknown, no matter what.' I concur on this observation; I have found that on SSARs, artists are required to "let go" for residential learning to occur. Moreover, in some cases, the situation of a particular residency, i.e. place, materials, construct, conviviality, can *incite it.* This ability to "let go" relies on a sense of confidence and trust, in oneself and each other, in order for learning to take place, or, as Pascal Gielen describes, to 'build a bottom, a foundation, in an otherwise bottomless situation' (Gielen 2015).

Social studio artists' residencies are a place in which everyone has something to give *precisely because* they have little in common, except the shared desire to undergo the unknown, together. They are a further enactment of Dewey's theory of democracy in education, that we are held to account *because* of our differences. Later, Ingold interpolates this as "account-ability" (Ingold 2017). In other words, this is a collaboration with no general consensus, and which can create a new form of continuity. [107]

John Dewey, ELT and the Social Studio

John Dewey, who put forward Progressive theories on education from 1915-1946, describes experiential learning, or *learning by doing*, as a feedback process in which learning transforms the impulses, feelings, and desires of concrete lived experience into purposeful action. In this learning, the impulses of experience give ideas their moving force, and ideas give direction to impulse. He 'came to the realisation that most experience is culturally mediated by many previous trips around the learning cycle,'[108] and that the traditional flow of experience should be interrupted to initiate reflection.
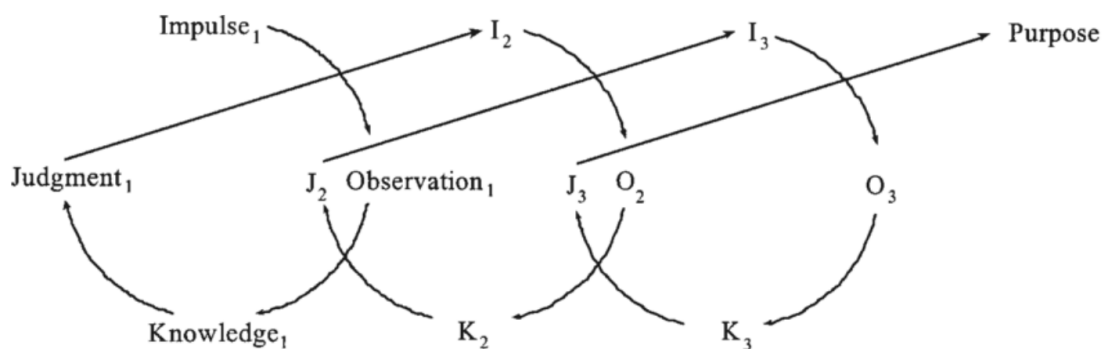
John Dewey' s concept of experiential learning according to Kolb (1984: 23).

Fig. 16: David Kolb's diagram conceptualises Dewey's theory

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[107] Schneider, *Reclaiming Time and Space* (2019) p.74
[108] Kolb, *Experiential Learning*, 1984, 2015, p. xxi

In this diagram (Fig. 16), educational theorist David Kolb conceptualises Dewey's theory. This cycle is an applicable indicator for how my own experiential learning occurs in my residency-as-art practice. Each time I come out of one residency experience, I go through these stages of observation, apprehending new kinds of knowledges, and then judgement, which is sometimes partial. From this first position, I can design and step into the next residency experience (represented here as I_2) and step through the cycle again. I do sense that my purpose is clearer to me with each of these trips around the cycle. (Fig. 17)
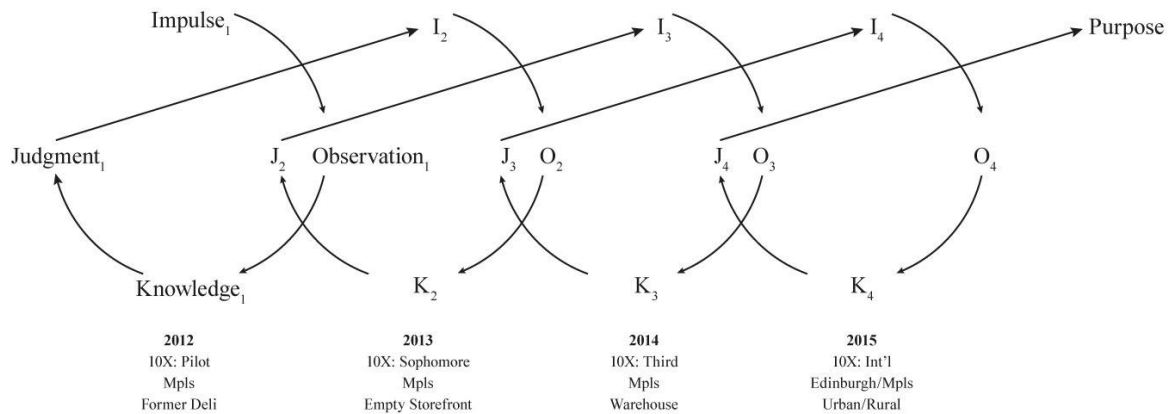
Fig. 17: 10xChances diagram conceptualises Dewey's theory, adding a fourth loop

Experiential Learning is agreed by many to be defined as "the process whereby knowledge is created through the transformation of experience." (Kolb: 2015 1984) I see the key word in that sentence is 'transformation'. This implies that not *all* experiences are transformative, and therefore, also *not* educational. So, what makes an experience transformational? Dewey would say transformation occurs when an experience has conflict that arises between what we know coming into the situation and what we experience *in* the situation that challenges us. It is this conflict, and however we resolve this for ourselves, that creates transformation, and therefore learning.

> "Perception of relationship between what is *done* and what is *undergone* constitutes the work of intelligence... until the artist is satisfied in perception with what they are doing they continue shaping and reshaping. The making comes to an end when its result is experienced as good– an experience comes not by mere intellectual and outside judgment but indirect perception."

> John Dewey, *Art as Experience,* 1934, p.49 (emphasis mine)

Kolb's experiential learning theory (ELT) holds that knowledge results from the combination of grasping (taking in) and transforming (interpret and act on) experience. His seminal book *Experiential Learning* from 1984 was editioned again in 2015 and includes added

reflections on his earlier work, largely in response to his critics. Kolb's ELT has been adopted by business for team-building strategies and also primary schools in both the US and abroad. He identifies stages in the experiential learning cycle, as shown here in (Fig. 18). These are frequently discussed in the psychology and education fields also as learning types (in red). However, I believe the strength of his theory rests in the cyclical nature of the cycle; it's meant to be *moved through*, for one to 'touch all the bases', as Kolb says, and not to rest in any one stage.[109]

It's beneficial to consider this in thinking about the learning that happens on AR.

Fig. 18: Kolb's Learning Cycle
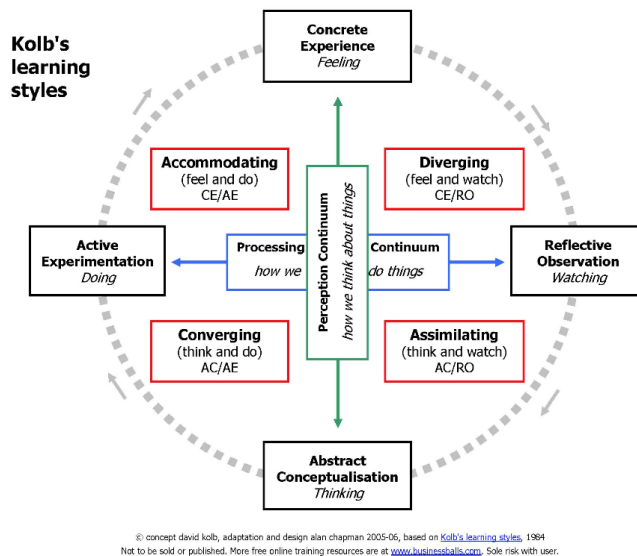
An examination of this diagram[110] begins to show that much of the learning that takes place in the SSAR is in the accommodative quadrant, "Feel and Do" or CE/AE, or perceiving through concrete experience and processing through active experimentation. The abbreviations in red boxes indicate Perception/Processing modes which intersect in that quarter of the circle. Movement between types is intended, as indicated by the grey arrows. Accommodative knowledge is grasped through Apprehension or "how we think about things" (CE, that which is tangible, felt immediate experience) and then transformed by Extension "how we do things" (AE, or active, external manipulation). The greatest strength of this orientation lies in doing things, in carrying out plans and tasks and getting involved in new experiences. The adaptive emphasis is on opportunity seeking, risk-taking, and action. It is best suited for those situations where one must adapt oneself to changing immediate circumstances. In situations where the theory or plans do not fit the facts, accommodative learning will most likely discard the plan or theory. Tends to solve problems in an intuitive trial-and-error manner.[111]

Past creativity research has tended to focus on the more divergent (concrete and reflective) factors in adaptation such as tolerance for ambiguity, metaphorical thinking, and flexibility, whereas research on decision-making has emphasised more convergent (abstract and adaptive) factors, such as the rational evaluation of solution alternatives (Kolb, 1984). This

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[109] Kolb, *Experiential Learning*, 1984, 2015, p. 51
[110] Adapted and designed by Alan Chapman in 2005-06
[111] Kolb, *Experiential Learning*, 1984, 2015, p. 115

seems an outdated supposition, because contemporary creativity, for the artist, is now a hybrid learner, flexing both practical processes *and* abstract decision-making.

Even though Kolb states that, 'Learning arises from the resolution of creative tension among these four learning modes,'[112] I think his process is portrayed as an idealised learning cycle, and though pivotal at one time in the learning canon, is an outdated and reductive way of looking at what happens when we learn from experience. Though he stands by its durability, I join the chorus of critics (Miettinen 2000), in observing that its stages appear more rigid than the vibrating, fleeting, viscous qualities of experience, and doesn't allow for other experiential dimensions that operate outside of the self/environs dialectic, such as post-phenomenology, actor-network theory, or flat ontology. Jean Lave says that 'rather than asking what kind of cognitive processes and conceptual structure are involved, [situated learning experiences] ask what kinds of *social* engagements provide the proper context for learning to take place.' (Lave 1991) For Lave, learning is not seen as the acquisition of knowledge so much as a process of *social* participation. Kolb's theory doesn't leave room for the quality of deep experience and co-creation, as described by Mary Parker Follett, 'through circular response, we are creating each other all the time. Accurately speaking the matter cannot be expressed by the phrase, I-plus-you meeting you-plus-me. It is I plus the-interweaving-between-you-and-me, and vice versa.' (Parker Follett, 1924) This circular response she describes is a kind of co-respondence.

Accommodative learning, that of seeking opportunities, taking risks, and improvisational action, however, does happen for the artist learner in the SSAR; this harkens back to the opening photograph of the boy on the rock. Here, we were about to jump off the cliff's edge. In this kind of learning, full of conflict, we are completely prepared and totally unprepared at the same time.[113] The boy has put on his swim trunks and climbed along the shore's edge, looking for the most secure stone to take his next step. He has slowly picked his way, choosing carefully. Now, he is here, having arrived at the rock, and feels this paradox, of being prepared and not prepared at the same time. He perceives that condition of himself, though he may not prehend, or grasp it, yet.

I follow Dewey's view, that in order for experiences to be transformative they require conflict, and do so by leading out into the real world, as my four practice-as-research SSAR events exemplify. This learning is not a distilling *in* but a "leading out", as Ingold describes in his interpolation of Dewey's theory. During and after a transformative experience, one should pause for reflection, which allows us to make the connection between the actual experience and the *knowledge* produced from it (Dewey, 1935). In the lived residency, we often don't make the connection until further past the experience, or a delayed understanding. I capture this rendering of delayed understanding from my SSAR events through observing and recording

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[112] *Ibid*, p. 51
[113] Tim Ingold, lecture: "The Creativity of Undergoing", University of Edinburgh, Oct 2015

residents' initial responses on-the-ground during residency, reflections immediately after through drawing recalling exercises, then 3-6 months later through semi-structured Skype interview and, finally, 2-3 years later in written reflection (see Portfolio and Appendix 3).

Residential Learning in Practice: Moveable Feast Bothy, 10XARTRES, and AAA:Cove Park

Next, I'll show how residential learning occurs in my SSAR event practice, by elaborating on several of my portfolio pieces. I've applied the theories of Dewey, Ingold, and John Cage in my four practice-as-research residency events and fieldwork from Cove Park and Hospitalfield (see portfolio). Through visual, aural, and reflective storytelling examples of how shared situated knowledge may be produced in the Live Residency, I next investigate thick descriptions in my portfolio work, comprised of my self-designed Moveable Feast Bothy, 10XArtRes: Scotland, 10XArtRes: Minneapolis social studio residency events, and AAA:Cove Park micro-residency. I also include renderings from my two case studies, Cove Park and Hospitalfield.

AAA: Cove Park , and Hospitalfield (synopsis)

In November 2015, I planned my site visit and micro-residency design for Cove Park on Rosneath Peninsula in Argyll on the West Coast of Scotland. First, in April '16, I conducted a four-day site visit alone, interviewing administrators, using photography, videography, fieldnotes, and binaural audio recordings which attempted to capture the essence of this residency. Then, I returned in early June '16 with three Scottish artists, Abbe, Ali, and Alex, to run a two-day micro-residency event engaging the specific site of Cove Park and responding to data I'd initially collected in April. At Hospitalfield in the seaside town of Arbroath, I conducted an initial visit in May 2016 and followed up in September 2016.

Moveable Feast Bothy and 10XArtRes: Scotland and Minneapolis (synopsis)

In my second Year (June-October 2015), I designed and conducted three major social studio artists' residency events: the first was *Moveable Feast Bothy* and then two iterations of the *Ten Chances, No Hustle Art Residency*, or 10XARTRES, as it has come to be called, which I'd been running in Minneapolis for three years prior.

In Moveable Feast, we created an ideation space in which we designed a bothy that could be broken down and put up again in four hours. Through this project, I was investigating questions of itinerancy, mobility, the making of place, and learning through building and dwelling that are essential to the residency experience.

In both 10XArtRes, most importantly, I chose to incorporate a rural aspect into 10X residency designs because investigations in Scotland at that point had led me to ask questions

about the rural social studio residency experience, as they are quite prolific in Scotland – from the Bothy Project on the Isle of Eigg to several projects in the Inner and Outer Hebrides to Cove Park itself (see Scottish residency map, appendix 7).

I asked myself: *How can I engage the rural residency in a meaningful way?* Further, past results from my own projects led me to ask: *What mechanisms can I put in place that will be more immediate and clear pathways to bring residents together as quickly as possible, so they can make the most out of the limited residency time?* (my fieldnotes, January 2015) In this way, I chose to experiment with a hybrid model: beginning the cohort in the country and then moving into the public space of the city. On reflection, this was an incredibly successful model which I will try again in future, as it allowed a 'bedding in' time for the residents.[114]

Moveable Feast Bothy (Full Description)
https://moveablefeastbothy.wordpress.com

The Moveable Feast Bothy was a 23-day residency event that took place 5-28 June in Edinburgh. This comprised a group of six resident artists who came together to collectively ideate, design, and build a modular 8' x 12' structure that could be broken down in one site and put back up again in another site within four hours. Made of OSB panels, Perspex, 2"x3" and 2"x4" pine struts, ribbing and joists, the bothy became a transportable site itself that moved around the city five times– built at Edinburgh College of Art, then first erected inside Whitespace Gallery in Leith, then moved onto the street at The Number Shop in Pleasance, then to Mortonhall Campgrounds near the Pentlands, and landing finally at Fountainbridge Quay. The six artist residents came together at the beginning moment of ideation, through design and building. Each resident was also given the opportunity to solely use the bothy for their own individual practice or hold a public event of their own choosing, which took the form of film screenings, exhibition of works (their own and others), artist talks, and interventions to the bothy structure or site itself. The movement of the bothy could be tracked on its path by a GPS locator and its current blip found on our website using the Bothy Tracker.

The six resident artists were emerging local Edinburgh artists: **Stephen Kavanagh, James Currie, Donald Watson, Matthew Poland** (also LON), **John Corrigan** (also Minneapolis), and **myself** (also Minneapolis).

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[114] This 'bedding in' is a term co-producer and resident James Currie reflected back on three years later.

Figs. 19, 20, 21, 22: *Moveable Feast Bothy*, sited at The Number Shop, 194 Pleasance Ave. in Edinburgh, 17 June 2015.

Through this project, the resident group was co-opting the improvisational camaraderie and conversational tactics of what occurs "down the pub" which remain in constant flux, and are the incubators of networking, assemblage, and resistance. The *moving-through-ness* of the structure's transportability challenges and investigates ways in which knowledge is exchanged in an era of social acceleration: often through a temporary settlement within a like-minded community, both scalable and embedded at the same time.

One important aspect of this social studio piece was the collaborative designing and building of the Bothy structure, as the site in which all the social studio activity would then occur over 17 days. In this way, I interpolated the research I'd done into Black Mountain College. BMC was designed such that the students *themselves* helped choose the faculty, the curriculum, and, crucially, helped build the buildings in which they would learn. My research shows that, in this way, the students exhibited a deeper investment and ownership over the space in which they would learn, and therefore also their learning experience itself. The design of the Moveable Feast Bothy project is also imbued with research I'd done previously on utopias, spearheaded by Buckminster Fuller's ideologies, who also was a guest lecturer and built his first geodesic dome whilst at Black Mountain in 1947.

I deployed non-representational ethnographic methods during all stages of this project,

from ideation through building to moving and working in the Bothy; methods used are field notes photo, video, and binaural audio recording. One field note detail records:

> *MFBothy, Mortonhall, Wed 24 July: J and I noted everyone who came in yesterday took their shoes off. Matthew said right when Donald arrived, at approx 7pm. James took his off immediately on arrival, at 2pm. Stephen also, at approx 3pm. John switched into his sandals at 5pm.*

This notation shows how domestic the bothy became at this stop, and how comfortable everyone had become by this point, 15 days into the event. On the same day, Matthew spoke up to share feelings of welcome, calm, and having built a place for introspection.

> *9:15 .a.m.   breakfast*
> *Chatter about finding the self*
> *14 minute switch to breakfast*
> *Mattress up and out*
> *Table up*
> *Rearrange cords*
> *Matthew: "This sounds cliché, but this is a kind of place one finds Oneself."*
> *Then he told the cheeky fucking fox story.*

This notation indicates the meditative nature of the bothy, the quality of space and time for this particular resident, who had come to know it in a steadily upwards trajectory for two dozen days by this point.

MFBothy has many direct illustrative moments of residential learning over the course of its event, as rendered by the narrative "Bothy Stories" in the portfolio. In the Building Story, particularly, I tell the story of how when we were first assembling all 16 modular pieces that make up the bothy in the ECA backyard, a powerful sharing of knowledge happened between James, Scottish, and John, American. In this exchange, the embodied knowledge of James trusting the "pull saw" to do the required work of making a perfectly straight cut to many pine planks, or studs, as they're called in the US, was taught to John, who over time, also came to embody this knowledge. John, being a veteran builder in the US, knew how to make a pretty straight cut with a hand saw, but this was something that was just not used to build a house in the States. The ease and perfection of an electric or

That whole week in May was forgivingly clear, and we worked under a brilliant blue sky every day until dark. Having built the One Room Schoolhouse four years prior, John and I knew the basics from experience: *start with the floor. Use bolts for easy disassembly and fast and secure re-assembly. Build everything in 4'x8' sections so that it can all be broken down easily, stacked and flatpacked as needed for storage or transport. Procure your actual windows and door first. Measure and build those walls around them, not vice versa.* We perfected a design we'd tried in the ORSH, wherein an offset to the wall clad gives you a ½" overhang, to the right or left, and this lip, once screwed tightly to the open frame of an adjacent wall section, becomes a simple and secure locking mechanism: neither wall will move. Donald, James and Stephen understood this, conceptually, but had yet to see it in practice and so were operating on blind trust.

The first step to building the 4'x4' floor is to make a cut list, beginning with all the 4' lengths of timber. Then, you can easily set up a jig, or guide, for the electric mitre saw and just zip out all 12 perfect lengths at once. This is common practice in the US, and is an elementary Foundations Shop class technique. James took a pencil and tape measure in hand, and began marking out the 4' length on each plank. Meanwhile, I began to set up the mitre saw. My first cut was just a hair off square due to an inaccuracy in the blade guide; a plank now wasted. I looked over, and James had already made his first perfect cut, in the same amount of time, with a simple hand saw. John and I were aghast at using this method for house-building. How could you possibly trust building a house to the likely inaccuracy of a hand cut?

James laughed good-naturedly at our skepticism, "Aye, we're taught how to cut it perfectly straight when we're just a wee bairn," he said. James slowed down to show John how to begin the cut line using the "hard point", with the hand saw, the kind known as a push saw. (Fig. 14) Feel your squareness to the timber and table, line up your blade just right, and then trust your own saw arm and body to perform fluid repeatedly perfect motions. Let the saw do the work *for* you. Don't let the wood bind the blade. And...*voila*. In just a few planks, John had gotten it, repeatedly perfect straight cuts. (Fig. 13) A bit awestruck at this Scottish method, we returned the electric mitre saw and didn't see it again. Quite apprehensive at trusting this method for an entire house build, John and I, laughing, said to each other, "nobody back home is going to believe this!"

As the days went by, residents would naturally show up at 9am and stay until dark, feathering in and out over the day based on work and other obligations. We almost always broke at lunchtime for the £3 meal deal at Sainsbury's just across Lady Lawson and brought Stellas to the backyard in the late afternoon. After the floor was built, everyone pitched in together to build the wall sections, window walls and door section. Matthew, the most inexperienced builder amongst us, and John, a veteran builder, together visualized and laid out the window and door sections (Fig. 11). Through many hand gestures and verbal descriptions from both men, this embodied knowledge was transferred from John to Matthew. While building, John showed Matthew how to use the drill gun, unsure at first and then gaining confidence slowly, and soon they had the window walls built and door attached to its frame.

battery-powered chop saw was the go-to tool, no question. Coming to the work site that first morning, both parties brought their preferred and trusted tools. James showed him how, after some tries with the pull saw, you get a cleaner, straighter cut than most handsaws, John understood and trusted, or 'rest-assured', as Irmeli Kokko's essay describes,[115] that he could rely on this method for house-building.

The sharing of tacit, embodied knowledge, one that is applied and practical, was essential to the residential learning here. On James' part, it was largely subconscious, and is something he was taught as a child, as most children, or perhaps just boys at least, are taught in Scotland. This embodied knowledge is transferred to them from their fathers, uncles, or other trusted family members, thereby making it an embedded knowledge, one used in common practice (in Scotland), and so is relation-specific.[116] This embedded knowledge reflects common shared beliefs or norms, and through the goodwill attitude of residency, was shared fairly easily with John, the outside learner. We were both still amazed that the entire bothy was built essentially with two battery-powered drills and one handsaw, aside from Stephen's wee battery-powered handheld circular saw for detailing.

On a far distant reflection, four years after the residency event, Stephen shares with me over WhatsApp a more considered reflection on this tacit knowledge that has been handed down from his father. This conversation, from May 2020, has been rearranged to correct the time lapse which occurs whilst texting.

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[115] Kokko, *Reclaiming Time and Space*, 2019
[116] This embedded knowledge is exemplified in the WhatsApp conversation with Stephen which follows, as he describes his father and grandfather before him passing down this knowledge when he was a young boy helping his father build the family garage. See Figure 23.

Fig. 23: Text Caption(s); Conversation with Stephen Kavanaugh

Patty Healy McMeans: Hey what do you call a shop class in high school? Like what's the Scots word?

    Stephen Kavanaugh: CDT

    SK: Craft, design and technology

PHM: Oh yeah Ella took that class

PHM: DnT, they called it

PHM: But is it where you learned how to cut a straight line with a hand saw, yeah?

    SK: Pull saw

    SK: A pull saw gets you a better straighter cut

    SK: Nope, learned that from my dad

PHM: Yeah but how'd you learn to do it repeatedly so you can build something square without power tools?

    SK: Can't remember

PHM: Well you think on it

    SK: Just picked it up over the years

PHM: I am curious

....

    SK: Maybe the first time I rebuilt my dad's greenhouse?

PHM: How old were you

    SK: 14? 12?

SK: I remember watching a lot when my dad and his friends build the garage as well

    SK: I was about 4

    SK: Or 6

PHM: Tell me what you remember

    SK: My dad bought a garage from the guy down the road. He carried it up piece by piece and put it all together

    SK: First digging out the foundations

    SK: Cementing in the posts then pouring the concrete floor

PHM: Were you watching from the house or standing by?

    SK: I was right next to it

PHM: Did you help at all?

    SK: As a gopher

    SK: But the attention span of a 6 year old is never great

PHM: Did it take him days and days or was he quick about it

    SK: Days, he fitted it in around his work and the availability of materials

    SK: Wasn't so easy in the early 90s no online ordering

PHM: Hmmm

PHM: Did he do the pull saw thing?

    SK: Nah

    SK: Push saw, no need for fanese

PHM: Did you work together or did you do it on your own?

    SK: The greenhouse, I did more but just followed instructions. All the foundations were there so was just a case of cut and join, cut and join

    SK: It was all just butt-jointed and screwed

    SK: So I assisted mainly for that time

    SK: Plus he knew exactly how to do it from the other times he rebuilt it

PHM: When did you assist in the first greenhouse rebuild – or was this a new build?

    SK: Yeah that was the first rebuild

    SK: He made it himself with me watching. He poured the base concrete at the same time as the garage.

    SK: I want to be more helpful

    SK: So the greenhouse was built just after the garage but before the extension to the garage

PHM: I see. So you were little still?

    SK: My times might be off by a year maybe

    SK: That was the first time I learned about compound joints

PHM: Your dad showed you?

    SK: Yeah

    SK: For the roof and wall panel joints cause its a hexagon

    SK: He drew it all out

PHM: They are complicated

    SK: I didn't fully understand it but I got the jist of the importance

PHM: Yes

    SK: So that's how I started to understand those parts

    SK: Generally we used a chop saw to build it

    SK: Cause it was in the back garden

    SK: Plus kept my dad busy on those summer days

PHM: What do you mean by "we used a chop saw because it was in the back garden"?

    SK: The hard point would only be used for cuts in situ or for what the chop saw couldn't do

PHM: What's "the hard point"?

    SK: That's what I call a push saw

PHM: This is great, bc my diss has become somehow about how we come to know things, understand them.

    SK: It's a big part of residencies

PHM: And then, how do we transfer that knowledge to others in a social studio res, yes

    SK: I didn't know how to use rubber until your residency

PHM: It's so fucking fascinating to me, and I love this part of the examination of this project after all these years

    SK: I didn't know how to do compression molds till Japan

10XARTRES:SCOTLAND residency event (Full Description)

Fig. 24: 10XARTRES:SCOTLAND residents: Steph Mann, Luke Burton, Anne-Laure Franchette (front row);
Collette Rayner, Patricia Healy McMeans, Andy DuCett, James Currie (back row);
at Braewell House, The Avenue, in Gifford, Midlothian, 20-24 July, 2015.

The full 10XARTRES event was designed to run over three months, in two parts; the first occurred in July in and around Edinburgh, the second followed later in September in and around Minneapolis, USA.

10XARTRES:SCOTLAND took place on 20 July–2 August, first sited in a small village

called Gifford, just outside Edinburgh, for five days and then moved into the city centre for 10 remaining days, occupying an empty storefront in the Tollcross neighbourhood. The Scotland international cohort consisted of five emergent trans-disciplinary resident artists: **Luke Burton** (LON), **Andy DuCett** (MPLS), **Anne-Laure Franchette** (ZURICH), **Stephanie Mann** (EDI), and **Collette Rayner** (GLA), all solicited on recommendation (see Fig. 24).

In this experiment, two new and essential variables were essential to the design: 1) my working with an embedded partner, co-producer **James Currie**, recent MFA graduate from ECA. James was the main host in Gifford, an 18th-century estate house kept in his family called *Braewell*; 2) this rural component comprised both *living and working* in the sited studio, creating a framework of labour, recuperation, and camaraderie in one Place over time. Over the previous four years of running residency experiments, my projects had always been strictly urban, and the sited studio has been for working only, not a live|work site. Out-of-town residents have always been housed elsewhere in the City, and almost always with the local residents acting as hosts in their own homes.

Initially, living together in the close quarters of a rural house proved an effective method; siting the group together in a live|work environment with very little internet for several days, though resisted in the moment, proved a successful way to open pathways to camaraderie and intimacy in a quick manner.

The same Gifford residency cohort then moved into Edinburgh City Centre on 24 July, to occupy storefront Headquarters on Lothian Road, with 24-hour studio access but no sleeping facilities or furniture. Here, in the urban location, the residents stayed across the local residents' two flats. Even though the actual *sleeping* occurs in a different physical site, the residents included this 'leisure' as part of the residency frame of mind, even though it occurred in hospitality other than the HQ. Collette Rayner, Edinburgh resident, reflects in her interview three months after that 'the difference between collective live|work (as in Gifford) and just work (as in Edinburgh City) studio sites wasn't either better or worse, but definitely different, and encouraged different behaviours and thinking."

One feature of my residency designs is to include the everyday lives of local residents; at least 50% of the total number of residents reside in the host city at the time of the project. I aim to test the limits of how flexible a residency can be to facilitate different thinking for the local artists' natural everyday. The events are flexible to function around work schedules, job, and family obligations, by leaving the specific structure of the days and weeks up to the residency core itself. For example, in the pilot *10 Chances (2012),* the residents *together* coordinated the requisite three days per week they would all meet in the HQ studio, and in this way, absorbed local artists' everyday obligations. In 2012, the '3 days per week' requirement was a mechanism placed by me, and left to the cohort organism to form for themselves.

For most local residents, this kind of wrapping of the residency occurrence *around* their

established lives and needs has been positive, and for many, if it could not accommodate them in this way, they simply could not have participated. Steph reflects in her interview:

> "One thing I didn't anticipate is that– once we left Gifford and came back to Edinburgh, I had to go back to work 8am-4pm most days while we were in Tollcross– how hard it would be! After staying up late working with everybody at the space, I would sleep for a few hours and then go to my job, and spend my whole time thinking about what everyone was doing while I wasn't there."

> — Steph M, resident interview, Appendix: 4

The aspect of being 'in residence' in one's own town is a different way of perceiving one's time, everyday world, and *habitus*. Once experienced, this new thinking is reported to have an energising and iterative effect.[117] These ideas suggest that engaging a residency is essentially a mind-body experience, one which can be implemented by choice, at any time and place.

> My Notes, 27 July 2015
> Andy, with Dylan playing in the background, at Bargain Spot: 'interstitial space is celebrated [here]. We are locked into our practices, but every day was like: I can play here, and then hit on all cylinders. It's like there are two wires sitting millimeters apart, and realizing, Oh, I should touch these together."

Andy's observation, in the moment on site, articulates how being in the presence of the other residents in the space inspires new insights and learning into one's own work. Specifically, his metaphor: *It's like there are two wires sitting millimetres apart, and realising, Oh, I should touch these together.* This is a keen observation into the kind of revelation in one's own practice that can be arrived at while on social studio residency.

The commitment to undergo, to make oneself vulnerable to the social studio residency assemblage, often generates improvisational encounters. The video still in Fig. 25 below shows the residents, on first arrival from the rurality of Gifford village into the striated city of Edinburgh, spontaneously engaging in several collective standing broad jumps. This was initially begun by Luke, who's filming here, and James, jumping. Then, the others joined in, and Luke set the camera on a ladder on self-timer. These broad jumps effectively crossed the divide of the natural sunlight which hit the floor flooding in from the storefront windows, on the righthand side of the frame, to the green light of the inner room fluorescents which hit the room on the lefthand side (please see 10X:Scotland portfolio for full video).

Alongside this embodied animation of the boundaries in the space, the improvisational encounter, or happening, also animates the vitality with which the residents are ready to just *jump in*. In part, this level of trust is due to the four-day ice-breaker time spent in Gifford just

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[117] For example, artist Sarah Petersen, based in Los Angeles and Minneapolis, self-declared January 2014 to be her time 'in residence,' right there in her own home within her own daily life, as determined for herself. *Time Without Time* symposium, Edinburgh, 2015.

prior to this happening.

Figs. 25, 26, 27: *Technique experiment (video stills), 10X participants: Luke Burton, Collette Rayner, Stephanie Mann, James Currie*; sited at Bargain Spot, 12 Earl Grey Street, Edinburgh, 26 July 2015.

The last example of residential learning I want to emphasise in this section is something I employed immediately post-residency. In an attempt to track the immersive experience we'd just encountered, two days after we had split and begun to re-frame our own everyday pathways back into each our own lives and sites (London, Glasgow, Minneapolis, and Zurich, respectively), I challenged everyone to draw each other's face from memory, without using photographs for reference, and electronically send the drawings to me within another 2 days. This quick action, four days after the residency time, was an immediate snapshot of what was going on inside each of us internally, a re-drawing of our residency experience, and each other's faces, in the immediate space-time before deeper reflection and understanding could begin.
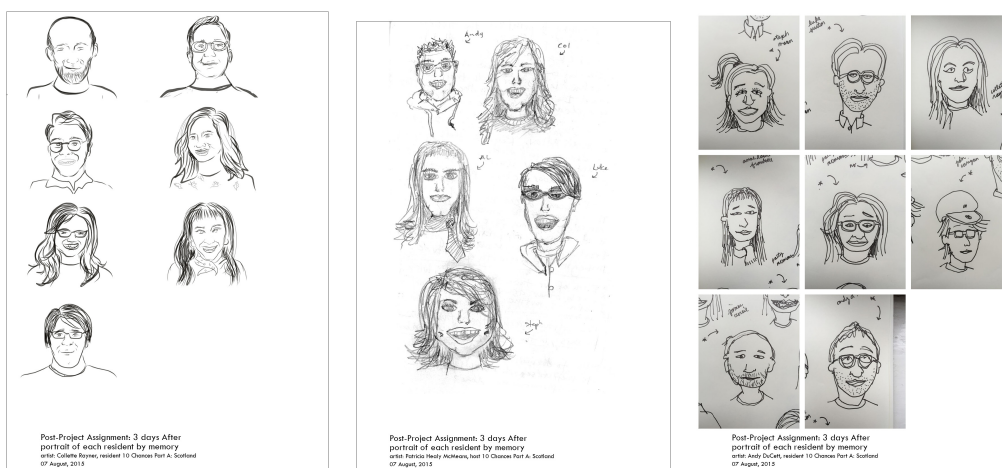
Figs, 28, 29, 30: Results from post-residency recalling exercise. Prompt: Draw Each Others' Faces from Memory. From L to R: Collette's recall, Patty's recall, Andy's recall. 4-6 August, 2015.

Fig. 31: 10XARTRES:Minneapolis residents: Steph Mann, Stephen Kavanagh, Collette Rayner, Derek Ernster, Patricia Healy McMeans; (middle row) Drew Peterson (back row); embedded host Rosie Kimball (front row); Andy DuCett (missing) at Night Owl Farm, North Branch, Minnesota, 7-10 September, 2015.

10X:Mpls, North Branch | Minneapolis, Sept 2015 (Full Description)

From 7-20 September, the 10XARTRES:Minneapolis residency event commenced, bringing two of the veteran Edinburgh cohort, **Stephanie Mann** (EDI) and **Collette Rayner** (GLA), across the Atlantic to join veteran **Andy DuCett** (MPLS). They were joined by three new residents: **Stephen Kavanagh** (EDI), **Derek Ernster** and **Drew Peterson**, both emergent trans-disciplinary Minneapolis artists. Figure 32 below shows how I designed the residents to move, from Edinburgh in July to Minneapolis in September; Steph, Andy, and Collette created the constant across both localities (encircled in yellow), and of the original Edinburgh cohort, Luke, Anne-Laure and James were replaced by Stephen, Drew, and Derek. This effectively kept the 50% local/out-of-town resident ratio (3/6) that I was trying to maintain in Minneapolis.

Fig. 32: 10X residents' movements: Edinburgh in July to Minneapolis in September, 2015.

Each resident was paid a $200 USD stipend, and my original Scottish trans-Atlantic resident, Stephanie Mann, was given full airfare stipend ($800 USD), whilst the others, Collette

Rayner and Stephen Kavanagh, received partial travel stipends. When I first designed the project, I determined only two residents would be consistent across both locales, and their airfares were completely provided by myself in our social contract. However, during July's 10X residency in Scotland, Collette became such an integral part of the social studio with Steph and Andy that we extended a last-minute invitation to her to join the Minneapolis cohort, already formed.

Following the recent Gifford>Edinburgh model of starting in a rural place and then moving to an urban location, we began in the live|work site of [Night Owl Farm](#), in rural Minnesota, near a small town called North Branch, 45 minutes outside the City (see Fig. 31). This is a very rough-and-ready site, i.e. no working toilets, pitching tents, and firing up one propane-fueled hob, though it *did* have cell signal capabilities (and thus the Internet, for some), a water pump, and electricity. Here, our embedded host was Minneapolis artist Rosemary Kimball, who co-runs the working farm. At this initial site, the residency group met as veritable strangers, with the exception of Andy, Collette, Steph and I, and spent our time in conversation, looking at each other's work, tending the crops by day, and getting to know each other through communal work and campfire conversation.

 After four days at Night Owl Farm, we then occupied a carriage house as studio HQ in the Minneapolis city centre, but intended as a work site only, similar to our previous Edinburgh arrangement. However, once in the city, the three guest residents were variously housed; Steph stayed at Andy's house, and Collette and Stephen actually slept in the city work studio HQ. This came about by sheer pragmatism, as I was no longer an embedded host in Minneapolis, having transitioned to Edinburgh, and so could not effectively secure a dwelling place for the guests. I was administering without my legs under me, quite unmoored, and I simply couldn't open up the necessary and crucial pathways for the residents to engage learning easily. Having *some* but not all residents *dwelling in the work space* changed all the dynamics entirely.

It also split up the designated spaces within the Studio HQ, a small carriage house behind Cameron Gainer and Olga Viso's home.[118] Two rooms that would've been for general studio and social use to the entire 6-resident cohort were now cut off as bedrooms, one for Stephen and one for Colette. This resulted in only the small kitchen and living room being usable as studio spaces. The kind September weather allowed for common use of the side yard and gardens, however, and residents also went out of HQ bounds to engage the City of Minneapolis much more than they did in Edinburgh; Collette was interviewing local micro-nationalists for her work and Stephen made moulds of various imprints in the sidewalks to take back to Scotland for casting. This experiential learning activity is further examined in Chapter 4.

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[118] Cameron and Olga had been patrons of my residency work since it began in 2012, and had offered their carriage house *pro bono*. As Olga was the Director of the Walker Art Centre at the time, they kept up this little house for visiting artists at the Walker, and generously offered it as a site for our Studio HQ.

Conclusion

The learning that occurs on residency is an experiential learning, and by necessity comes out of democratic living together combined with disruption of habitus and practice. The collision of experiential learning in the social site over time, everyday, creates a *fracture* in traditional artistic methods; it creates a kind of learning that I call 'residential learning', which comes about through democratic associated living and conjoint communicated experience, through minor implications of accumulated moments. Importantly, these conditions *liberate personal capacities,* which includes the capacity to imagine and to make pragmatic actions; this is where residential learning abides. This liberation is not always pretty and is often a messy entanglement, as my research shows in Chapter 3. Residential learning lies in the power of daily negotiations and accountability, as well as a slow temporality that provides space for reflection.

It is the difference and conflict that occurs on a residency, including *between* artists, that makes them transformative, which is a requirement for experiential learning to occur, as Dewey and others have shown. The parts of the SSAR assemblage are *lines*, which are always moving in constant relation to each other' (Ingold 2015). In the SSAR, we are living and working conjointly, always in relation to each other and yet with permission to step back from the collective improvisation at any time, if needed. In the improvisational space of the residency, a collective listening occurs, the kind of 'co-respondence' that Dewey and Cage and later Ingold purport.

Through examining various aspects of my social studio residency design in these practice projects, we can see how they are designed to create polytemporality in the residency event. The crucial aspect of engaging local residents as well as guest or out-of-town residents creates at least two temporalities going at once, over the course of days. Rendered by the local residents' comments on-site and also after the event during interview, we can see how their time is affected by remaining in their everyday worlds, i.e. jobs, flats, routines, partners. Simultaneously, another temporality is occurring in which the entire residency group comes to know one another and the place they are sited. Andy's observation, in the moment on site, articulates how the design of the residency inspires new insights and learning into one's own work. *'interstitial space is celebrated [here]. We are locked into our practices, but every day was like: I can play here, and then hit on all cylinders.'* The joint commitment to undergo, to make oneself vulnerable to the social studio residency assemblage, often generates improvisational encounters.

Social studio artists' residencies are a place in which everyone has something to give *precisely because* they have little in common, except the shared desire to undergo the unknown, together. They are a further enactment of Dewey's theory of democracy in education, that we are

held to account *because* of our differences. In other words, this is a collaboration with no general consensus, and which can create a new form of continuity.[119]

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[119] Schneider, *Reclaiming Time and Space* (2019) p.74

Chapter 3. The Social Contract, the Gift, and Ethics in ARs

Fig. 33: illustration by Andy Sturdevant, for pilot 10XARTRES 2012 book.

Intimate art encounters are hard to come by. It is the more intimate encounters with other artists that really make us feel seen and heard, encounters that allow us to freely divulge our thoughts and feelings about what we make, what we aspire to. Artists may be driven to make art, but expressing ourselves materially can feel incredibly risky and a bit strange. Residencies like 10XARTRES offer such a place. Intimacy doesn't just automatically happen, but the right environment helps us create relationships in which there's enough trust and respect among members to be vulnerable with one another and courageously explore the edges of what we believe and know. The best environments also help us weather the ensuing tensions that arise whenever humans interact in close quarters: the disagreements, hurt feelings, and inevitable misunderstandings, the jealousy, insecurities, and competitive comparisons. *Such friendships enhance our practice.*

Jan Estep, Guest Lecturer, *10XARTRES Pilot*, 2012 p.48-49

This excerpt is from an essay in the book which chronicles the first social studio residency project I ever instigated in 2012. That spring, I'd designed into the three-week residency a discursive element in which we were joined by a different Guest Lecturer for dinner and a conversation every Wednesday evening, punctuating the weeks. Jan had come to several of our intersectional events with the art-going public, six casual Happy Hours (4-6pm twice a week) and our hot summer's night Open House garden party (the last Saturday night), to co-mingle with the artists and see how this group had formed and gelled. By the time she came

to help us wrap things up as Guest Lecturer on the very last evening before our residency ended, she'd had a fairly comprehensive view of what had just occurred over our intensive three weeks in residence. Her insights in the above essay reflect the intimacy and cultivated friendships that occurred in our yeasty little residency and their importance to an artist's sustained and *changed* practice. In order for this intimacy to form on SSAR, an environment of mutual respect and trust must flourish, and this is largely based on social agreements.

Residencies engender a type of social contract each and every time they are made; no matter how transparent or opaque, or what kind of written agreement or simple handshake is involved. By their essence, a multiplicity of tacit and explicit social contracts come to bear which embed and embolden all parts of the residency assemblage. The most obvious and essential social contract is the one from the administrators (who often also select residents) to the chosen artist. This can be a written contract but is just as often something verbally agreed on or worked out over email, and it contains the agreed upon time, dates and locations, travel arrangements, remuneration (if there is any), and also other points about what is expected from the artist: will they have a show at the end, or are they expected to donate a piece to the para-institution on leaving, or are they in charge of cooking a meal for the group? Vice versa, this contract would also state what is expected from the administrators: is there a studio in which the artist can work? Is it shared or is it private, or both? Is there internet? How often will the administrators be accessible to the artists after arrival? Will the artist be paid? These types of things make up the social contract. Along with this, also, are the "softer" points, which sometimes tacitly accompany the hard points. How will the artist get to know the other residents? What's the atmosphere like? Does one have a "safe word" when needing to tap out from the group, and will the others recognise it? How much does one work on their own urgent agenda versus the collective and fluid agenda of the group, which is often *becoming*? These are the harder parts of the social contract to negotiate as they inevitably evolve from moment to moment.

A tacit social contract forms from artist-to-artist in an SSAR, and this is equally important. If everyone is *all in,* by consent, then how is that agreed upon? Sometimes it's a conversation or a handshake, or it just begins to form rhizomatically. The territories that residents make for themselves over time on SSAR are usually explicit, moveable, and constantly in flux, settling for a moment and then moving on. These changes require new tacit agreements and acknowledgements to the original, and often occur on the fly. Another kind of social contract is made between the residents and administrators to the local host(s), a crucial agreement, and also further afield, e.g. to the shopkeeper next door or to the conservation wildlife area a half mile away.

The Social Contract and the Gift in Context

The historical context of the term 'social contract' stretches back to antiquity in Plato's *Republic* and Epicurus (4th c BCE) and Indian Buddhist parables (2nd c BCE), and determines the way in which people agree to form a state, or society, in order to maintain social order. In the mid-late 17th c, Thomas Hobbes and then John Locke espoused differing views on the surrender of individual rights and freedoms to the state in exchange for security and protection, with two essential differences: Hobbes believed that true human nature is essentially destructive if left to its own devices,[120] and thus a complete surrender to authorities is necessary for humans to behave properly or chaos will ensue, whereas Locke believes that humans by nature are social animals, usually true to their word, and will fulfil their obligations but need a representative government to protect property. [121]

However, the Enlightenment French political theorist and novelist Jean-Jaques Rousseau frames this another way, which I see as a direct corollary to what occurs in an SSAR. In his treatise, *The Social Contract (1762)*, Rousseau posits that pre-societal human nature is moral, curious, lives in nature and holds empathy for others, and it's law and government that lead to corruption.[122] Importantly, he asserts that social rules should be determined by and for the 'general will', not a small directorate who determines the scale of justice for all. He established socialist and anarchist tenets, by claiming property should be spread equally amongst everyone and champions essential collectivist structures of decision making. People will form civil associations and municipalities that only come about if the people who make a community *agree to form a body politic.* Social contracts are completely driven by the individual and collective, wherein every person has an equal say..

In trying to better understand this 'balance of justice' within residency, I draw a line from Rousseau's idea of collective 'general will' through Lewis Hyde's 1979 quasi-manifesto *The Gift: Imagination and the Erotic Life of Property*, erotic or *eros* meaning the principle of attraction, union, or involvement which binds a society together.[123] Hyde describes these connections, or contracts, established by the circulation of gifts come from the ties that bind in groups organised through decentralised power. The social contract among artists and other creatives whose ethics are predicated on the gifting of talents and attention exchange anarchist

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[120] For Hobbes, humans are inclined to a life that is 'solitary, poor, nasty, brutish and short'.

[121] Locke put forward the first ideas of representative government in the Western world, adhering that an elected government must protect people's life, liberty and property; this was the foundation for the American Constitution. He purports that a social contract must be consensual, and that representative power can be overthrown by revolution or elections.

[122] For Rousseau, it's actually one's immersion into society and government (monarchist, feudalist or representational) that only leads to corruption and absorbed *amour-propre*, or narcissistic self-love. He believed that municipal society leads to equanimity and maintained ethics. For Rousseau, until the institution of civil society, the only interests that can possibly exist are private or individual interests. After his death in 1778, Rousseau's ideas became foundational for European and particularly the French Revolution.

[123] Hyde, *The Gift: Imagination and the Erotic Life of Property*, 1979, p.iv

property moving in an anarchist geography (Hyde 1979). Like Rousseau's 'general will', anarchist geography establishes a society which organises itself without authority, assumes that goodwill underlies social life, and that law itself is a cause of corruption. Russian anthropologist Peter Kropotkin (1902) brought forward tenets of cooperation and "mutual aid" based on observations of primitive tribes.[124] Rooted in the experience of everyday life, anarchist geography shows that, 'given a common need, a collection of people will, by trial and error, by improvisation and experiment, evolve order out of the situation—this order being durable and closely related to their needs' (Ward: 1973). It flatly refutes the principles of Hobbes, on every level.

> It is this double conceit– first that passion will undo social life and second that coercion will preserve it– that anarchist theory and the traditions of gift exchange [amongst creatives] call into question. They imagine and stand witness to a social life motivated by feeling and nonetheless marked by structure, durability, and cohesion. There are many connections between anarchist history and gift exchange as an economy, both assume that (humans) are generous, shun centralised power, are best fitted to small groups and loose federations, both rely on contracts of the heart over codified contract, and so on. But above all, (they) share the assumption that ..when a part of the self is given away, community appears.
>
> (Hyde 1979, p.92)

Hyde's concepts in *The Gift* underpin much of this chapter and I will pull from it frequently.

Arriving thus at giving and anarchism, the ethics embedded in this type of social contract are also essential to residential learning in the SSAR. As described in Chapter 2, we are either *all in* or we are not. One can still go on residency and have an experience, but to have the transformational learning experience Dewey describes requires *account-ability to the Other*, the expectations for which are set-up in the social contract. From the initial invitation extended to the artist and their acceptance, a wide range of expectations can come into play; the social contract should make clear these expectations. The movements and rhythm of pre-event>event>post-event, unique to any particular residency, comprise the social contract agreed upon at initial artist selection and acceptance. Walead Beshty in his editor's essay of *Ethics* describes artistic practices that are concerned with 'learning to inhabit the world in a better way', a notion which encapsulates in lay terms what the discourse of Ethics is chiefly designed to discern, i.e. a description of a mode of inhabiting the world (Beshty 2015).

If artists' residencies are at the 'very Borderlands of unresolved contradictions' as Elving describes, then transparent social contracts are vital for opening pathways to trust and intimacy, resting assured, and setting the scene for the capacity of a full residential learning experience (Elving 2019). The kind of radical hospitality encountered in an SSAR is not commonly found

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[124] The provision of social welfare did not originate with the state; it 'evolved from the vast network of friendly societies and mutual aid organisations that had sprung up through working-class self-help in the 19th century' (Ward, 2004: 27). Thus, mutual aid is not a hypothetical model for how society might be shaped; it is already happening, providing ongoing opportunities of togetherness and emancipation.

elsewhere, and its intent is to immediately transcend what is normal or expected. By radical hospitality, I mean sharing without reservation of one's time, attention, home, property, money, position and habitus to a determined Other artist. This term 'radical' is different from Derrida's 'unconditional' hospitality in key aspects; it stems from the church, and is *not* limitless. Radical Hospitality has undergone new interpretations: it is intimate and private. Indeed, contemporary usage of the word 'radical' comes from the Middle English sense of 'forming the root' and earlier still from the Latin radix meaning quite literally 'root' (Springer 2014). It asks one to open up to the Unconditional other, and asks, what is expected to return, or come back, if anything? Hospitality itself is highly contextual, and lives at the intersection of politics and ethics.

SSARs are a 'radical form of hospitality that punctures everyday experience', as a means to shift perceptions and trigger encounters that aren't always possible in a fast-moving and segmented society, as described in the FEAST/Occupy Your Home project (2013-15) by Sam Gould of the art collective Red76.[125] Similar experimentation with radical hospitality in art practice was explored in Gordon Matta-Clark's FOOD project (1971-74) wherein he and a small band of like-minded artists bought and renovated 127 Prince Street in SoHo, Manhattan, and began cooking and serving meals, alongside weekly guest chefs, for themselves and their surrounding neighbours, a social sculpture that harnessed the exchanges, conversations, and fleeting convivialities that made up the three year experience.[126]

On a micro-level, once inside the AR assemblage, the terms of social exchange and hospitality should be clear amongst actors through contract. Essentially, it's my experience that when these terms are *not* transparent, the entanglement will begin to unravel, sometimes to a very messy degree, as occurred in my 10XARTRES:Minneapolis (see accompanying portfolio). Here, we had a difficult and unpredictable crossroads of one or two artists' unspoken and unmet expectations combined with my inability to be completely transparent about what I could provide them in Minneapolis in terms of support. Often, feedback loops of generosity also develop over the duration of the residency time, tacitly and unexpectedly, but this was not the case. Usually, a transparent beginning contract at the start helps aid a sense of generosity when new facets to the agreement arise as the event unfolds.

On a macro-level, artists today often find themselves shuttled into a labour class of precarious work along with other types of affective and service workers e.g., zero-hour contracts, freelancers, Uber drivers, Airbnb hosts, bar and restaurant servers, part-time teachers, and adjunct faculty, sometimes coined the Precariat (Standing 2011). The state of precarity has arisen from a global stage of Late Capitalism, wherein the traditional paradigm rhythm of labour and rest in the 9-5 lifestyle of the Ford era has now shifted to a 24/7 lifestyle (Crary 2013). Since wide-spread internet use began in the late 1990's, along with avatars and

[125] FEAST: Radical Hospitality, exhibition at Weisman Art Museum, Mpls and Smart Museum in Chicago 2015 https://www.researchcatalogue.net/view/154398/154399, visited on 15 November 2020
[126] https://www.tate.org.uk/research/publications/in-focus/walls-paper/eat-live-work, visited on 15 November 2020

bots, our time is now co-opted and we feel pushed to become round the clock entrepreneurs of the fractured self. In other words, as the poignant work of artist Piotr Syhalski's collective Labor Camp sloganises, *we are working all the time.*[127] We find ourselves in a living condition now where most artists are constantly "on the Hustle", and often without a safety net.

In this chapter, I consider how ARs serve artists in a precarious gig economy, as they paradoxically are both a gear *within* the gig economy of the contemporary art world (Elving 2019), and also act as a levee or embankment *against* the growing tide of economic pressures of everyday life and survival tactics by providing time and space for research, development and "hanging out", all crucial aspects to the artistic process. I consider the ethics of ARs that provide enough remuneration to artists to mitigate economic hardship brought on just by taking the time out of their lives for residency, as well as appropriate fees for intellectual and artistic labour, as Nina Montmann and W.A.G.E. have summated. In my artist-led residency events 10XARTRES, all artists and hosts are compensated, for both artistic labour and travel stipends. Much current discourse in the field debates the role of ARs in these neo-liberal times and climates, and I will park a comprehensive discussion of it here, only to make my contribution focused on how artists are directly affected by the social contract once *inside* the AR event, which is not a closed contained place but open to a variety of flows and continuums.

Residencies function as para-institutions within our arts and socio-political ecologies. Begun by means of grassroots movements, not governments, they themselves are accommodative and malleable and that is part of their value. Acting as a para-institution gives them a stealth power, to be able to move inbetween situations and hegemonic structures, answering the call of what artists need, what local communities need, and serving with some institutional knowledge within the machinery of the contemporary art world. This self-institutionalising impulse is a 'way of claiming legitimacy and, by extension, calling into question that of existing institutions.' as Sam Thorne, co-founder of Open School East in Hackney professes. As para-institutions, ARs can live on in perpetuity, creating a legacy or lineage to follow on after it is gone, or to create future networks for its alumni, as Academie Schloss Solitude has done in a fixed way for decades. Even in smaller, more temporary residencies, those that centre the work of process, not product, a delicate legacy is built up from intimate friendships and networks that leave lasting patterns and traces.

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[127] https://brooklynrail.org/2020/07/field-notes/Elise-Armani-with-Piotr-Szyhalski, visited 15 November 2020

1.0 Trust and Radical Hospitality

I come from a family of 13 children. This is complicated. At first it was just my brother and me, and my parents separated when I was very young, in 1974. Their divorce was an anomaly at that time in our little world, and in the U.S. at large, and nobody quite knew what to do or how to handle it. Within two years, my mom remarried, to an amiable man called John Healy who was fun-loving and seemed to me quite cosmopolitan. My brother, Joe, and I and she moved into his little cedar cabin on a lake in a left-leaning progressive enclave of intellectuals and Lutherans, about 15 miles from the Minnesota-Wisconsin border. Steeped in Irish Catholic ethics, he also came with 11 children from a previous marriage. Nick, a year below me, and Linda, a year ahead of me, and then Joe; it was us four kids, coming together on the weekends and summer like interlocked fingers, air-guitaring on beds and knocking about in the back of the station wagon. Then teenagers Patty ("other" Patty), Susie, Sandi, Peter (with Down's syndrome), and the older ones, Steve, Johnny, Molly, Kate, and Ann.
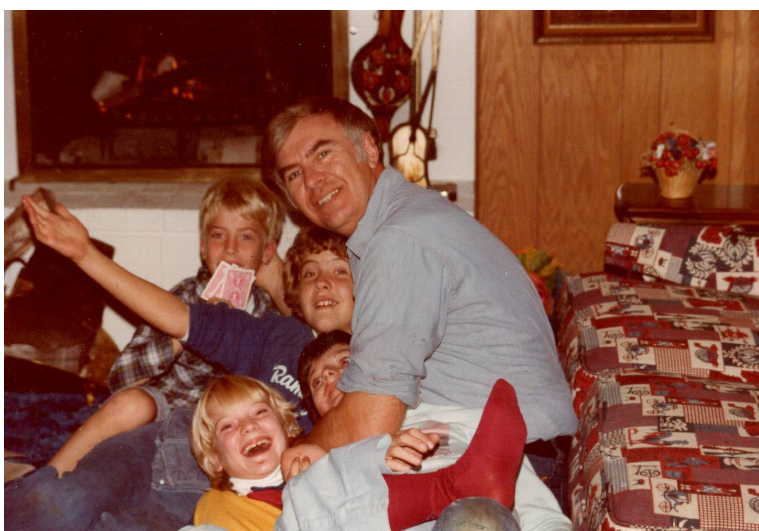
Fig. 34: (bottom to top): me, Joe, Linda, Nick, and John Healy, our lake cabin home, 1977.

They were "townies," living in the City with their mother, except for the older ones that were already themselves grown-up and some married. The teenagers listened to punk rock, told dirty jokes, and 'laid out' in their string bikinis on our floating raft blasting Neil Young and Styx, smoking cigarettes and sneaking beer. Those weekends, as the teenage boys came to look, our dock saw an increased level of drive-by boat traffic. They were kind to me, and taught me a thing or two about the ways of the world beyond my provincial lakefront bubble.

This is important because from the time I was eight, my lived world was constructed by a radical understanding of the host and guest. *They* were John's *actual* kids, but *this* place was *my* home. The rules of ownership were instantly conflated. While this might have been problematic, it never was, for us. It meant the normal rules just didn't apply at all; *everyone* was host and *everyone* was guest, at the same time.
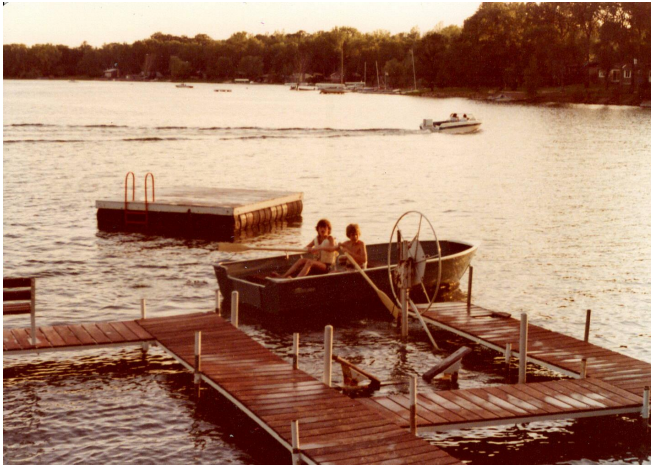
Fig. 35: Joe and Nick, late afternoon rowing, summer 1979.

Fig. 36: Nick, Linda, me, John Healy, part of Christmas celebration, 1977.

On the weekend when Nick and Linda came out, everything was shared and theirs, too, as much as mine, and when the larger clan came out, once every few months and more often in the summer, the time spent was populated by camaraderie, story-telling, and accumulated moments of daily life. Everyone drove the boats, and cars, and built fires in the firepit at sunset. Everyone pitched in and repaired what needed repairing, put the dock in and out of the freezing water every March and October, and our Christmas celebrations were mammoth. I also witnessed how these times allowed them to bond with each other, away from their everyday lives in the City. Separately these gatherings were a rare gift for the older ones in their late-twenties to bond with the younger ones (7 and 9), as they didn't live in the same house at all anymore, or ever. The conversation at the dinner table each night centered on politics, the state of the world, and culture, no matter who or how many were around it.

Fig. 37: Pastor Tom "P.T." Nyman, blessing the village animals, Marine-on-the-St.Croix, MN, St. Francis Day, 1979.

As I grew up, the little cedar cabin and our life in it was a place for other types of radical hospitality. The pastor of our church, Tom Nyman, or P.T. as he was affectionately called., wore a burlap tunic and rode his horse bareback around our nearby town, Marine-on-the-St.Croix, and blessed all the animals and family pets, St. Francis style. Families in the congregation traded off making bread to be shared at Communion every Sunday, and our marigold-coloured kitchen was frequently the floury site of that creation. We sometimes had nomadic refugees staying with us for days, weeks or a month; I recall sitting my 11-year-old self down to dinner across from a red-haired young man in his 20s with an accent so thick I could hardly understand him, Sean, an IRA exile. We welcomed Korean families and Hmong refugees, unexpected guests in transit to someplace else. Whether meant for this purpose or not, these intimate domestic events were an experiential way to open my young mind to different points of view.

Two things stand out to me most when I think of that time, one is a month when a family friend called Tom came to stay. About 40, he brought with him a lovely wheat-colored labrador, Durham, and would sit for hours on our wood-slatted deck in the sun, so pensively, completely silent, dog curled at his feet. I was only about 13, but I recognised that he was going through something, a trauma, and our little house was a safe place of care and empathy. No questions asked or answered, just space and room to be. He would move on when he was ready, and he did. The second thing is my sophomore year of high school. My brother, who was quite popular, had a nerdy friend called John Elowson, who had dark cork-screw hair and spectacles. He came to stay one night and never left. A few days after his arrival, I rode with my parents to his family's homestead about 10 miles down a country road to retrieve more of his things; they wouldn't let John Elowson go back there. I still don't know the situation fully, but I recall the look on my step-father's face as he came out of that house with a box of his possessions.

Figure 38: Family Ski trip, (l to r) Joe, Terri, me, John Elowson, John, mom, Aspen, 1986.

After that, "Elowson" (we called him, to separate the Johns) lived with us his entire senior year, joined our massive Christmas event and family ski trips, and we held his high school graduation party alongside my brother's own; he flew the nest from our little house, then, and went on with his adult life. He joined the Marines and I'd heard he settled down years later in Las Vegas to become a teacher.

This personal story from my October 2020 journal describes how I have come to the term radical hospitality, and what I mean when I talk about its importance in residency formation. For me, it is 'that I give place to them, that I let them come, that I let them arrive, and take place in the place I offer them, without asking of them..reciprocity' (Derrida 2009). Radical Hospitality has become a buzzword in the past decade in regard to AR, used by some artists and writers, though it has not been formally theorised. Contextually, the term comes from and is used currently in the Ethics of the Church, Judaism, and Buddhist teachings. For me, Pastor Tom Nyman showed us how the parable of the Good Samaritan tells us to give whatever we have to others, without question or conditions; if, indeed, our gifts come to us from God, or the Universe, or other power greater than us, then whatever property you have *is not yours to begin with*. Money, food, and possessions should be circulated as gifts, given freely. In this view, the "place that I give" which Derrida describes, isn't mine to begin with; I am not entitled to it, rather, I am merely a steward of its care. Similarly, Native Americans hold these same beliefs, and have engendered full gift exchange ethics which rely on movement and reciprocity. For example, a dowry given to a daughter's family is shared amongst the entire tribe, and gifts of honour are meant to stay with a person until it is fully appreciated and then expected to be passed on (Mauss 1925, Hyde 1972). Holding to these ethical principles of radical hospitality inside intimate domestic places of contemporary society is rarely seen, in actuality, as democratic governments, derived from Locke's social contract, are *predicated* on protecting private property. Citizens these days are generally working for years to gain an entitlement to property,

land and possessions for themselves and their children and not to share it with unknown others.

Unconditional hospitality holds inherent dichotomies; if one gives until they have nothing left, surely they will become antagonistic and agonistic. Can one give without getting back in return? Can there be an altruistic act? Derrida articulates the problematic nature of unconditional versus conditional hospitality, and the conflation of the host and guest. One cannot be a guest for too long, or a host for too long, either, he points out, inventing the term 'hostipitality' to describe the hostility that comes with hosting and guesting (Derrida 2009). In my view, the hospitality which occurs in my SSAR residency projects is not unconditional, as both residency runners and artists enter into a consensual agreement with a partially *known* Other that *has* limits, though it's radical in that it is 1) outside the normative or common ways of giving and hosting in residency, and 2) it's ethos is embedded in the root of its structure.

In the context of residencies, radical hospitality has been much discussed. When Kari Conte, former director of International Studio and Curatorial Program for ten years, used it in her essay *Saying Yes to Who or What Turns Up (2020),* she meant 'to offer, as an institution, your full resources, all you have got.'[128] Melbourne-based curator and doctoral researcher Miriam La Rosa proposes a different understanding that is more about the assessment of the self in relation to the other, as she develops her thinking around roles of hosts and guests. For her, what the Church acknowledges as Radical Hospitality is more an unconditional complete giving, without questioning. However, the term 'radical' for her is all about questioning. Why am I giving? What am I prepared to give up? For her full interrogation of this polemic, I point you toward her PhD project forthcoming in 2022.[129]

Giving in the Host-Guest Resident Relationship on my SSARs

It's important to note that the gift shared in residency is not necessarily object-based, as opposed to both Mauss and Hyde's propositions. The thing shared is instead a gift of time, attention, creativity, and care that is given from one artist to the other. In SSAR, it is also sharing of home, family life, food, and habitus. Still, like the Native American societies described in Mauss and Hyde's accounts, it is 1) in motion, and 2) is exchanged, though not always directly reciprocal (1-1) and it sometimes moves around the group (from 1>1>1>1).

Recent literature in the AR field rightly asks, in our contemporary moment, how can residencies nurture and protect the intimacy amongst artists that creates a space for experimentation and reflection? Or what kind of models of non-hierarchical decision-making can be experimented with? What does radical hospitality imply in practice today? (Kokko, Elving 2019) I answer with some scripts I have put in place in my own residency events, which

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[128] Kari Conte, *Curatorial Residencies: Saying yes to who or what turns up*, Goethe-Institut, 2020
[129] https://www.miriamlarosa.com/

constantly navigate the essential and mostly good-natured conflict inherent in SSAR of host and guest. In most normative residencies, every resident is a guest and the residency administrators are the hosts. Sometimes, an embedded "local" host is employed, one who lives nearby and acts as a kind of concierge. In my residency designs, I first determine that half of the resident core will be native or local artists who are already based in the locality of residency, e.g. Edinburgh. I ask the local residents, on initial offer, if they will host one of the international guest residents in their own homes as part of the special contract. In this way, the four residents not based in Edinburgh, become a guest resident, and *live with* a local or host resident. My study shows that this 1-1 situation of radical hospitality forms an extraordinary bond.

Whilst my SSARs aim to clearly articulate what kind of artist and whom the guest will be for the local resident, the mere forthcoming occupation can test and extend the notion of hospitality e.g. one does not normally allow an invited but unfamiliar guest into their home for ten days. The word 'guest' represents the unexpected or unthinkable and a spatial politics can immediately come into play (Tallant 2017). This aspect of my residency designs have been the cause of the kind of 'friendships among artists' that Jan Estep spoke of at the start of this chapter, and last until this day, such as the friendship between Steph Mann, Luke Burton, and Andy Ducett from these 10XArtRes projects of five years ago. Equally long-lasting are the friendships begun between Donald Watson, Stephen Kavanagh, John Corrigan and myself from the Moveable Feast Bothy event, built from the reliance on each other and time spent *in situ*, or 'at the coalface' as James would say.

This excerpt from the narrative story about Dwelling in our 10X:Scotland event (see portfolio for full story) tells this tale:

> This residency scripts in the condition of "embedded host residents", which means the half local residents, in this case, myself, Steph, and James, act as hosts for the out-of-town or international "guest" residents. As James' flat is small and they have a toddler plus his wife Silke was 9 months pregnant, we easily took on one extra guest resident. In this way, Luke stayed with Steph, and Andy and Anne-Laure stayed with us for the week we were based in the City. Colette came through from Glasgow, where she was still working two days at the Train Museum; she'd stay with her sister in Edinburgh, and on the last night of the whole residency, she stayed with us (and Andy and Anne-Laure), too. The embedded host residents work to not only give the guests a place to stay for the night and bed in, but crucially, an intimate bond begins to form between the one host and their one (or two) guest(s) that is *different* than the dynamic of the fold as a whole.

These one-on-one transferences of trust and vulnerability also inform and build up the foundation of the trust of the group. Steph and her partner, Rich, made special breakfast for Luke, and in our flat, we played a game invented by an old friend back home called Monster Cards, and over beers, shared our views of the differences between the EDI and Mpls art scenes with Andy, amongst a million other small things gifted, given, shared, and negotiated in the other twelve hours each day we were not at studio HQ. As much as our time spent *in* HQ, this shared home downtime was equally a part of the "warm room" learning environment Ryan Gander and Claus Oldenburg were on about. The shared home is a place for hospitality, but it also holds space for a kind of trans-locality to occur, where Luke can really *feel* from Steph what it's like to be an artist in Edinburgh, what the scene is like, how she operates within and negotiates it, through observing her, but also doing it *with* her at times, almost as if he were a ride along. She can bring him along to openings or meetings and introduce him to people as well, her peer artists and friends, but also the baker on her street or her favourite barista.

Another result of this intimate host-guest resident relationship is when Andy Ducett, sleeping in our daughter's bedroom for eight days, was awoken by our 14-year-old house cat, named Kitten (Fig 34). This seems like an innocuous event, but in reality it shows an extensive level of trust and comfortability; this cat has been waking up trusted family members for years in this way, a soft paw to one's closed eye and repeatedly over and over until it finally opens. It was a stunning sign of Andy's becoming inducted, to be trusted thus by a non-human part of the assemblage.

Fig. 39: (video still) Guest Resident Andy DuCett being awoken by our house cat "Kitten"

Examples from Case Studies

Other examples of the host-guest relationship in SSAR come from my case studies, in my correspondence and interviews with administrators at Cove Park and Hospitalfield. In our interview, Lucy Byatt at Hospitalfield describes how a kind of "soft pressure" on the residents occurs around mealtime. Hospitalfield itself is a conflict; both welcoming and intimidating at once, as it's sited at a beautiful red stone campus near the North Sea coast, which was once a residential art school with one benefactor, Patrick Fraser, who left a trust in place for it.

Hospitalfield also houses his collection of treasured art and artefacts, many of which are behind glass or requiring white gloves to handle. Its history as a school with monastic roots has meant a kitchen and dining hall has been on grounds for centuries, and still a cook makes three meals a day for all guests. This element is a keystone to the SSAR at Hospitalfield, as Lucy describes, the resident group begins to ask each other in conversation at mealtimes "Oh, what progress have you made?" or "Oh, how is *that* going?" If residents don't have much to report, then that social 'soft pressure' gives them a healthy constructive push to get going in their practice. She also described how residents' sense of keeping time begins to shift; it adjusts around the body clock.[130] The kitchen's three mealtimes become the points of how artists' track their days, once inside the residency event, creating a shared habitus amongst them.

At Cove Park, a different kind of timeclock is set. Here, we are stationed in a cluster of pods and cubes that feel more like a M*A*S*H* unit in the middle of a forested hill encroached by a sea loch. Up until 2016-17, Cove Park operated in this cluster, with the office sited in one of the pods.[131] This situation, of the administrators being sited right in the grounds amongst all the residents, created a non-hierarchical feeling from the start. After they'd all left for home at 5pm, the Office Pod would go dormant, and one by one each of us residents would spontaneously leave our studios or cube apartments, and make our way towards the dark Office pod. This is where we would gather, socialise, and also use the only wi-fi, sometimes talking about our work of the day but often just getting to know each other and share a glass of wine. This is a good instance of a tacit, unexpected social agreement that arose *in situ;* we all just began doing this, and then it was expected every day. Here is a snippet of binaural audio recording, taken fly-on-the-wall by myself, of an after-hours session (full documentation at App. 3: Case Studies).

Field Recordings

> ▶ 0:00 / 52:53 ────────────────────── 🔊 ⋮
>
> Field Recording – **After Hours**

https://thesocialstudioresearch.wordpress.com/portfolio/cove-park/
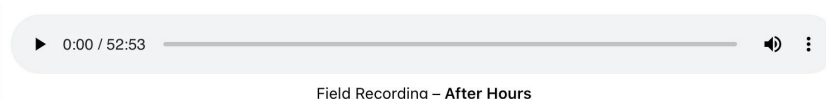
Access to the Office Pod after hours was granted by knowledge of the spare key's hidden location, under an overturned plastic food dish which was itself under a rock (Fig. 40).

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[130] Lucy spoke about this body clock at *Time Without Time* symposium at University of Edinburgh in Spring 2015.
[131] In 2017, Cove Park opened a new "Artists' Centre" further up the hill, which then moved the entire administrative team, central gathering space, performance and social group practice room, library, and kitchen facilities to a separate location. On my first two visits, this was not the case, and much of the social activity after hours centred around the Office Pod, which was located right in the cluster nearby our accommodations. See Cove Park case studies in this portfolio/appendices for further evidence through video, sound, fieldnote and stories.

Fig. 40: Cove Park office pod and key

My initial email exchanges with staff members Dawn and Catrin reveal such pragmatic thinking. These four exchanges took place on separate occasions from April to June 2016.

OK Patty,
I will likely be in a meeting then showing a visitor around the new centre so make yourselves at home. I will leave out a key for Taransay in the oak pod. No power tomorrow so bring warm clothes as it's gone chilly again up here!

Hi Patty,
Please note there will be artists from our programme in the other studios so please be aware of noise levels.
See you Tuesday. It is all a bit busy here with site visits etc. so whoever is in the Oak Pod will give you the keys to Taransay and you can crack on.

Hi Patty,
It's just me in on Monday and I'll be picking another resident up from the ferry at Kilcreggan on Monday at 13.09, if you get off the bus slightly further along from the bottom of the hill at a place called Clynder I'll meet you there, there is a bus shelter there so just in case it's raining and I'm held up at all.

Hi Patty,
That's no problem, if you're getting in at 3 I can meet you at the bottom of the hill Catrin mentioned to you. You need to get a 316, let the driver know you need to get off at the bottom of Peaton Rd between Garelochhead and Clynder. Some of those buses only go as far as Garelochhead but don't worry I could also pick you up from there as it's not too far.
My number is …. Just ring /text me when you are on the bus.

From the start, these exchanges told me I was in a "roll-your-sleeves-up and muck in" arrangement from staff at Cove Park. This set up a tacit social agreement of how relations are formed there, and how I would then engage the site, environs, other residents, and administrators, such as I saw them, which wasn't much at all. Because of my purpose and interest in observing, witnessing, and interviewing the staff, I saw them more often. However, once checked in, most residents were left their own devices, and seemingly quite blissfully.

This sense of trust in us felt very democratic, in the John Dewey view, and this was expressed as such from the other residents. They even left the truck key afterhours, so if we wanted to go out for dinner, to the pub, or anything, we could do, without question or tracking of us whatsoever.[132] This is a micro example of how, in general, Cove Park held a DIT sensibility that is endearing and purposeful for a residency of its renown.

Examples From My Practice SSAR Events: 10X

Back in my own residency practice events in 10X Edinburgh and Minneapolis, most of the embedded host situations worked, though some did not. The main difference between the two were because of this issue of the embedded host. In Gifford, the introductory and rural aspect to the Edinburgh event, James was the embedded host, and he was *all in*; this was *his* hometown and arranged for us to stay in an empty family house. From his Mom, Pearl, who was the town's bartender at the village pub, to his collecting all the bedding we'd need for six people, to his planning a half-day hike, James fulfilled the essential embedded host role. In Edinburgh City, this role fell to Steph Mann and I, as we hosted the guest residents. This also was effective, as I hosted Andy, who was also from Minneapolis, and Anne-Laure, and Steph hosted Luke, who was the resident she had brought into the group in the first place. Many sutures of accumulated moments of trust and intimacy abound from this arrangement (see Appendix 4, and 10XScotland portfolio).

However, in Minneapolis, it was a different story and not so effective. 'With all relation-making, there is a risk of failure', as Elving surmises, and 10XMinneapolis was a good example of that (Elving 2019). This was a unique event in that I was planning the entire thing from Edinburgh, and was no longer embedded in Minneapolis myself. Since I'd only just been a year away, however, I didn't realise this was the case, nor the affect it would have, on me and the project as well. I had arranged to begin our residency time in the rurality of North Branch, 45 minutes out of the city, at Night Owl Farm, run by a peer artist and friend of mine called Rosie Kimball. After three days on the Farm, we moved into the city, setting up studio HQ in a carriage house behind the home of our friend and residency patron Cameron for ten days. I'd arranged for us to intersect with various events and happenings I knew going on in town, to tepid results.[133]

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[132] This felt very American to me, in that, especially as it comes to communal auto use, British insurance companies don't usually cover another driver than the owner, to the extent that our Scottish friends have never to this day allowed us to use their cars. In America, however, insurance follows the car, and so anyone who drives it is covered. Oddly, this had weighed on us over the years, and felt very freeing and also a sense of being trusted here at Cove Park.

[133] This includes Common Field summit, a national gathering of alternative artist-led spaces and programmes that happened to be having its convening in Minneapolis that year. From crashing a birthday party at a supper club in West 7th neighbourhood in St. Paul, to meeting alumni ex-residents from summers past for burgers at Matt's Bar, we tried to intersect with many parts of the Twin Cities' art scene. I tried as hard as possible to get us into the Common Field convening without paying a fairly steep fee, and it turned out that Andy, one of our Minneapolis residents, just hooked everyone up through those in charge there that he knew, and so the Scottish residents *did get* to experience that.

As it went, all these intersections didn't really *work*. At Night Owl Farm, it rained for three days straight which flooded our tents, and there was only a port-a-potty, otherwise, Rosie handed you a shovel and you took your toilette in the woods. This kind of rough-and-ready condition didn't bother me, as I was used to the farm from years past, but it was a bit too much for the female Edinburgh residents. We stopped for a night at my sister's lake house on our way into the city, and everyone was so grateful to take a hot shower and a boat ride! These are amenities I didn't think were an issue so as to even mention them, because that is just the way of life in Minnesota. However, this sustained opacity of the social contract proved problematic by the time we reached the City.

One unique reciprocity occurred in Minneapolis, when Andy (MSP) hosted Steph (EDI) at his house, in return for her having just hosted him at her flat in Edinburgh two months before. This was in fact *the only time* in all my residency projects where this intimate bond was reciprocated 1-1, and not simply paid forward 1>1>1>1. They both reported that this aspect really worked to cultivate a strong bond between them, as their reciprocal hosting lasted over four months (see Appendix 4).

Contrastingly, the living situation was difficult for the other two guest residents, Stephen and Collette. Two local (Mpls) artists, Derek and Drew, had living situations such that they couldn't host someone and *I* couldn't host anyone since I no longer resided in Minneapolis, and was couch crashing myself. Therefore, Stephen and Collette slept at our studio HQ Carriage House, and this caused conflict. During the day, other residents had to move around their everyday living things, especially in the bathroom and kitchen, and as production in the little carriage house ramped up, the tables we had set up as workspaces were getting crowded and overflowed into each other. In the end, on the last two days after several complaints of residents' work being moved, I had to tape off borders on the worktable so every resident had their cubby to work in, and asked them not to cross into other people's spaces.

Derek and Drew, serious artists of rigour, were generous with time and attention. They each hosted a half-day tour of their studios which served as bonding moments for the entire group and also residential learning experiences for guest residents to really get a *feel* for what it's like to be an artist in this particular milieu.

On reflection from this position years hence, I was at fault for not being transparent about what social expectations were in store for the group. This part of the social contract was extremely opaque. At the same time, it seemed also the Scotland residents, being from a different arts ecosystem, held expectations to have their pathways groomed for them here more than I'd intended. It's my observation that UK residencies are more smoothly paved than artist-led initiatives in the US. Furthermore, Steph and Collette, the two Scots having just come from the 10X:Scotland residency experience, so tight and intimate, may have expected Minneapolis to be quite similar, and that my attentiveness and hand-holding would also be the

same. In Minneapolis, however, the ethos was a bit more self-sufficient. For example, the three guest residents from Edinburgh, and *myself* at times, didn't have cars provided in a city that is structured as a car and bicycling culture. Minneapolis has little infrastructure for convenient bus systems, unlike in Edinburgh, and no subway. We *did* provide bicycles for free use at the carriage house HQ, but this was only useful to those who were already there. This was less of an issue for Stephen and Collette, who were staying in HQ, but for Steph staying 15 miles away, it was problematic. On distant reflection, I've learned that in the instance where the locality doesn't have proper transportation infrastructure to be certain to provide means for all residents to move freely on their own.

      The larger lesson for me is the importance of having an embedded host, a separate person who can provide the local connections and open pathways, bring residents to and fro as needed, and generally *attend* to the resident group for the entire time. Aside from Steph staying with Andy, there was also no local resident hosting in MN, as we had done previously in Scotland. This crucial bond of 1-1 intimacy was missing from the Minneapolis group, and was evident in the navigations they were making with each other. This residency event had such entanglements and opacity that it's difficult to unravel how and why it saw more failures in its relation-making than the other events, but I have done so here and in chapters to come.

      In the end, we had our moments where we were all in stride as one, and many other moments where we all got so far off the syncopated rhythm of our free-jazz-esque collective that it fell apart. At one point, I'd let Cameron know things were getting rowdy in the little house as all residents were staying late into the night together. He invited us to do as we liked in and to the house, because they planned to demolish and rebuild it soon after. During the post-event stage, Cam told me that one precious thing of his had been damaged, and consequently it has been something we haven't been able to completely rectify between us. The snowballing effect of what began as too opaque communication of expectations on my part, the artist-administrator, and the residents, was real and *mattered*. It left traces and patterns on relations that were otherwise made in good faith. We still held our Open House near the end of our week in the city, with many friends we'd made in town and 10X alumni attending, and the mild weather allowed us to open up into the front yard and sidewalk.

Examples From My Practice SSAR Events: MFBothy

      The social contract worked differently in Moveable Feast Bothy; it began with Stephen and I brainstorming in the studio one day, and then came up in conversation again at the pub, and soon we had a small group of like-minded artists wanting to undergo this event together. Donald and John came into it as they had embodied prior knowledges to offer that would help the design, and James joined as an extra mind and set of hands. Matthew joined last, wanting to

be part of the club, and, as always, he was keen to try something new. This project was ideated as part of Embassy Annuale, a bigger assemblage of its own, and we entered into that constellation knowingly and collectively wrote our own rules. We were also *all local residents*, not needing to house any out-of-town guest residents; our social contract *between each other* was clear and transparent from the start. Our social contracts with local community hosts became a central element to this work, as we had five sites planned, and thus, five negotiations. These were negotiated in person, in conversation, with transparent explanations of what our project entailed, and sealed with a handshake.

The understanding of the contract, from the host's end, was perhaps most clear with John Ennis at the Depot and Ali Grant at The Number Shop, as they usually operate with artists and art projects. However, the others were different; Pat at Union Canal could see that we wanted to install a kiosk for the Canal Festival that weekend.[134] My social contract with her came right on the week of our movement to the Quay, and felt good-naturedly clearcut; there was no time to be ambiguous. We solved problems that arose pragmatically as the festival went on, for example, how to run power to us through a dormant nearby architecture firm. At Mortonhall, I'd only just reserved our plot in the caravan park on-line. It wasn't until we arrived that they had any indication what we were on about, and it caused some stir. We checked in, drove on through to plot 326 and began laying out all our wooden bothy sections for assembly. Andy was the park manager on the day, and he did come over several hours into our build to say that, technically, in order to stay in the caravan park we needed to be on wheels. After some debates, conversations, and broad grins, we negotiated that we could stay as is, based on our short three-day stay and also his own piqued curiosity.

2. The Artist Residency, Para-Institutions, and Debt

Late Capitalism and The 24/7 Paradox

I first heard the term "gig economy" in 2013, as the New York Times was reporting about this rising phenomenon. At that time, one in four employable Americans was a freelancer, or contract worker.[135] That statistic has now risen to 40% of the US workforce. In that same year, the Freelancers Union launched its National Benefits Platform, offering insurance to its members, and the advent of co-working spaces was on the rise. Founded in 1995 by Sarah Horowitz in New York City, the Union now has almost a half million members.[136] One outcome of

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[134] My initial negotiations were actually with Akito, a peer artist who was doing some event work in the empty lot near the canal next to the derelict building that would soon become Edinburgh Printmakers. Akito and others were going to be running some events out of that lot for Canal Festival but had to alter course suddenly as asbestos was found on site, and so all their kiosk events had to shift further up towards the quayhead as well; we were just a part of that logistical flow.

[135] https://www.thebalancecareers.com/freelance-worker-statistics-3514732, visited 20 November 2020, pre-pandemic stat

[136] https://www.freelancersunion.org/about/, visited 20 November 2020, pre-pandemic stat

the practical logistics of surviving as a freelancer in today's 'gig economy' is that we have developed a fragmented-Self identity. The singular role of the artist is not only that of a craftsperson, but now also a marketer, a coder, an author, a graphic designer, an administrator, a recruiter, an event planner, a social media junketeer and a money manager, for ourselves.

After my Masters programme in 2006, I entered the addictive and contingent world of adjunct teaching; in Minneapolis, a coveted recurrent position at the local Art School holds amazing opportunities, if you can get them. [137] However, this veil shows itself eventually to reveal what lies at the heart of the adjunct teaching circuit: it's still a gig. We are contracted for one sixteen week term only, we make $33USD an hour for six hours a week and have no benefits or insurance. The very slippery trick of this particular gig is that it *feels* permanent, but without the remuneration or support, and to certain extents depends on your skills and what the college needs that year; in short, we are extremely replaceable.

Residencies, and the artists who make them, are positioned with other affective labourers, i.e.- interns or adjunct faculty, to make up an exploited and precarious class in a time of Late Capitalism. This is the end stage of 20th century capitalism, and is engineered by neo-liberal economics (Gershon 2011). While I won't go into a full interrogation of neoliberalism in this research, I can't talk about the gig economy without discussing it somewhat. Neo-liberalism originated in the U.S. and has spread out across the world in varying degrees of transparency over the last decade. As opposed to the more socialist constructs of the Fordist era, in which lives were lived around the security of a set salary, set workday hours and the rhythm of labour and rest, neo-liberalism is a condition in which the state supplants this rhythm by promoting, supporting and incentivizing private entrepreneurship and social mobility. It affects how lives are lived, and it is ambivalent. Coupled with the social acceleration of our hyper-speed internet world, it has enforced a state of 24/7 commoditization of the worker in which the self is fractured.

The artist residency seems to be inexplicably tolerated within Late Capitalism, perhaps because it is a 'part of the machinery', as Elving claims, but perhaps it may silently escape commoditisation. In this, it may be the best thing to come out of the globalisation of art.[138] The AR appears to serve a civic and cultural good, and in this way a cultural edifice is visible. Residencies may hold a unique agency to exist freely within neoliberalism, as they, like other cultural edifices, are often still revered and upheld. (Steyerl 2009).

Since the 1950s, late Capitalism fundamentally commoditises the totality of its citizens' time. The 9-5 workday of Classic, or Early, Capitalism and its accompanying leisure time for recuperation have been replaced with a constant push for private entrepreneurship and 24/7

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[137] Unlike many universities, MCAD is fair-minded in establishing its adjuncts in a respectable seat, and makes many attempts to extend rights and privileges to us, such as asking for our input whilst writing new curriculum, broad latitude given for experimentation in class, the facility to request ordering books for the School's library catalogue, and adjunct faculty grants for research.

[138] Elving and Kokko, *Reclaiming Time and Space,* 2019.

accountability. Late Capitalism is a time of great precarity combined with immense personal debt for the affective labour class, which includes artists and creative practitioners, a class labelled by several cultural theorists as 'the precariat' (Standing 2011).

Permanent debt has come to shape this era of insecure work. A population submerged in debt 'is relatively easy to manage, as most people cannot muster sufficient resources to maintain any real independence..and also fulfil one's duties of self-selling and [constant] availability' (Southwood 2011). Temporary employment and home displacement become a looming ever-present stress, a feeling of remaining unmoored, or, as Southwood states 'a constant background presence, [wherein] the burden is always on the worker to create the next opportunity and to surf between roles. The individual must exist in a state of constant readiness' (Southwood 2011). Jonathan Crary defines this shift in lived experience in 24/7: *Late Capitalism and the Ends of Sleep.*

> 24/7 announces a time without time, a time extracted from any material or identifiable demarcations, a time without sequence or recurrence. In its peremptory reductiveness, it celebrates a hallucination of presence, of an unalterable permanence composed of incessant, frictionless operations.
>
> Jonathan Crary 2013, p.30

Crary finely illustrates the co-optive nature of the 24/7, one that does not leave room for slow movement. His book doesn't suggest pragmatic ways in which the individual or collective may elbow out this room, though the central thrust of his argument is that sleep, or recuperation, can be a metaphor for the durability and resilience we collectively share in social forms. From this position, the polytemporal nature of the SSAR, one that harnesses both labour and recuperation, *may escape* the violence of Late Capitalism.

The paradox of 24/7 lies in the incompatibility it lays bare, in the discrepancy between a human life-world and the evocation of a switched on universe for which no off-switch exists. Of course, no individual can ever be shopping, gaming, working, blogging, downloading, or texting 24/7. However, since no moment, place, or situation now exists in which one can *not* shop, consume, or exploit networked resources, there is a relentless incursion of the non-time of 24/7 into every aspect of social or personal life (Crary 2013). However, there *are* ways that residencies can act as sites of resistance against the "always on, always working" conditions invoked in the 24/7 era; as previously discussed in this dissertation and recent discourse in the field, one is by providing unfettered time and space for retreat, or group study. Additionally, ARs can push back against hegemonic structures by acting as para-institution, and more extraordinarily, by simply paying artists for their intellectual labour and time spent in residency.

Artists' Residencies as a Para-Institution

Fig. 41: One-Room Schoolhouse, Student ID, Art Shanty Projects, 2011.

Artists residencies act as para-institutions in society, and through doing so they claim an agency and power of autonomy. In discussing self-organised art educational forms (SOAE), Sam Thorne points out that 'this self-institutionalising impulse is a way of claiming legitimacy and, by extension, calling into question that of existing institutions.' Though he writes about SOAEs, or territories that call themselves a school, the intent and purpose driving the act of creating a social space and locality for learning to occur *in situ* is aligned very closely to that formation in the AR. It comes from a grassroots movement that is instigated by artist-learners.

He goes on, 'That is not to say that they are alternatives per se, though they are often claimed as such. Most often they are supplementary, a kind of post post graduate program..the lines are blurry. They provide corrective suggestive possibilities. The recent artistic interests..now look for education *beyond* the art school, by literally re-placing the site of art education in non-institutional settings.'[139] One can simply replace the word 'education' with the word 'experience' in the last sentence, and this would be an accurate and useful analysis of the para-institutional power of ARs.

A para-institution is centred on the social contract, by those who form it and those who participate in it, and many are 'anti-hierarchical' and revolve around everyday exchanges. Jakob Jakobsen, co-founder of the Copenhagen Free University (2001-2007) which was sited in his apartment, describes how 'in this kind of self-institutionalisation, you make an institution, take away the shell, and are left with whatever constellations and social relations that remain.' As a refusal to produce a document of outcomes of his learning event, he instead ran a live video feed with cameras trained on the everyday occurrences inside his apartment. For those watching, it conveyed the rhythms of daily life. This is the same strategy I've used in 10XArtRes 2013, in

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[139] Thorne, *School: A Recent History of Self-Organised Art Education,* 2016. p. 49

which we positioned a camera in our studio HQ, a third floor Minneapolis warehouse space; residents could train it on anything they liked, and a 14-hour live video feed was run to a monitor behind the bar at the corner Dubliner Pub for guests to watch (see App. 10). In this way, the public gave their attention as they liked to our ongoing pursuits in realtime, a more accurate account of our time spent together than contained photos of outcomes.

ARs as para-institutions are malleable and flexible, like SOAEs; for example, the Mountain School in Los Angeles (2010-2017), started by Piero Golia, was initially begun in a backroom of the Mountain Bar in Chinatown. Originally, it met 3 times a week for 3 months, but soon shifted to being stationed in his art studio for 10 consecutive days.

> We became nomadic but that gives the feeling of a tribe moving together. In reality we were visiting rather than moving. We decided to compress the program to 10 days, 24/7. The students live together, eat together, spend time together. Whoever becomes available, we can do it, because they're already in that room. The risk was that 10 days wouldn't be enough to create that bond. It's so important for the class to feel that they went through something together. But instead it works completely differently: they bonded *even more*. You know why? After three hours in the bar you don't want to get a drink together, you want to go home. For the people who live in LA, they don't leave their jobs for a program that's only three months. About 10 days, if you really want to do the Mountain School, you can take that time off, and that helps people get into a living situation, making lunch together or whatever. It was a continuous experience. You don't only go through a series of talks, you go through a *standard of life* together.

Piero Golia in *School* 2016, p. 240

This 'standard of life together' is important to residential learning *in situ*. Contemporary artist Ryan Gander states 'all that is needed is a warm room' for social learning to occur.'[140] In his proposed gathering place for learning, called Fairfield International, he imagines there 'wouldn't be any teaching. There would be visitors because there are always visitors here anyway. With Fairfield, though, it was an open syllabus where people would choose to do whatever they wanted. Whoever would be invited to come would be invited for dinner, rather than to teach. Whatever they decided to do on the day would be whatever naturally happened in the day' (Thorne 2016). This is akin to the resident-driven agenda of the social studio artists' residency, and an accurate description of what occurs in AR.

Peripatetic hosting is part of the social studio artists' residency assemblage. Higher Education Institutions (HEIs) in medieval times were like ARs now; historically, the University of Cambridge began in one-room houses that would host people who were scholaring. These clusters grew, and then connected with other like-organisms. In this way, artists now are akin to scholars then. AR as a para-institution holds the benefits to something being small and rhizomatic. People have invested differently in ARs than the bigger institutions. Travelling

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[140] Interview with Ryan Gander, Thorne's *School: A Recent History of Self-Organised Art Education, 2016.* p. 215

apprentices, like travelling residents, are aligned with the travelling scholar; the mechanisms for hosting and guesting are the same. The destination becomes a territory, rather than a point on a journey.

Artists' residencies that are independent, self-organised, and self-run are connected to the educational turn in contemporary art of the 2000s. Like SOAEs, independent SSARs have emerged around the world, from Scotland to Ramallah to Mexico City. They are formed as sanctioned alternative spaces for art practice, study and critical learning, as Thorne describes para-institutions as 'small scale long-term platforms to explore critical (learning) and community. They are frequently read as reactions to the inflexibility of fixed institutions, but their impulses are actually much more varied. Most projects are small and occasionally nomadic, while emphasising an approach to learning that is collaborative and dispersive. And this sense many are about *change through experience* and about a type of process..organizationally, these projects are self-directed and anti-hierarchical (Thorne 2016).

The Ethics of Paying Artists for Residency Work

Artists' residencies are more commonly paid in the U.K. and Europe than in the U.S., and this is a contingent issue for many artists. It's also an ethical issue, as I've depicted here that artists' lives are caught up in the machinery of Late Capitalism and subject to precarious working conditions already. My claim is echoed by Nina Montmann, who voices 'stipends need to be attached to residencies as a standard, which is, unfortunately, far from the real situation. Without a stipend, artists risk precarity, when leaving their routines, day jobs and so on for residency. Residencies that do not provide funding 'run the risk of becoming just another station in the self-managing and often precarious career of an artist.'[141]

In the research of existing residencies in Scotland, I found that 53% of them pay their artists, and 17% of them are a "break even" arrangement, wherein artists are given accommodation, and studio or other facilities, but they are not given a stipend. While this is often the only type of support independent and artist-led ARs can afford to give, it actually still puts the participating artist in a bind as their other everyday life obligations, such as rent and bills, are still due and they are likely taking time off from their jobs to undergo residency. This situation alone begins, then, to contribute to the machinery of neoliberalism that the ethos of the artist residency purports to act against.

It has also created a revolving actor often referred to as a "residency hopper" who abandons their everyday life obligations to simply stay on temporary residencies back-to-back for six month to a year, or longer, propagating further peripatetic movements of the artist. In interview in Appendix 4, Davy X shares that he finds in this lifestyle, he is often distracted while

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[141] Elving and Kokko, *Reclaiming Time and Space,* 2019 p.107

in the midst of one residency because he has to attend to the administration of lining up the next, i.e., transport and lodging, such that his creative stride is disrupted. Moreover, much like the exhibitionary complex, residencies reportedly often look for and accept artists who have already *done* a residency, seemingly because they can be trusted to perform and behave accordingly, so this sets up more division between artists for who can get on a residency and who cannot (see Appendix 4).

The other type of situation is that artists must "pay to play", meaning, actually *pay to be* a resident. In Scotland, 23% of the available artists' residencies are "pay to play". This is actually a lower percentage than most other countries' arts ecologies, reflecting on the ethos and equitable nature of AR endeavours in Scotland. The "pay to play" is equally a model for fledgling start-up residencies as for established or institutional residencies, and is almost always the case in the U.S. Many argue that it's the artists' payments that keep the residency going, especially in these times and climates where regional and state arts ecologies' funding structures are collapsing due to many factors, amongst them Late Capitalism. I argue that it is the ethical position of artists' residency administrators, even in artist-led models, to break this cycle. One suggestion is that this can be done by shifting monies away from capital projects, such as renovations to studios or branding, and toward artist stipends. Renovations to buildings and other work needs on site can be done together with resident artists, as part of the residency *itself*, as modelled by Black Mountain College.

Several points to note in this discussion are that W.A.G.E. Guidelines [142] articulate a very good argument for why artists should be paid for time on residency. W.A.G.E., or Working Artists in the Greater Economy, has a Certification program that publicly recognizes those nonprofit arts organisations demonstrating a history of, and commitment to, voluntarily paying artist fees. It's the first model of its kind, and established a sector-wide minimum standard for compensation, as well as a clear set of guidelines and standards for the conditions under which artistic labour is contracted in the U.S. Their thoughtful and considered treatise on the ethics of artists' residencies offering services instead of payment is explicit.

> The greatest challenge..lies with those who operate residency programs because it is they who must make the case to funders that artists should be paid for being unproductive. In fact, the idea of getting something for doing nothing is possibly the most radical proposition I can think of, which is why it is so completely necessary to propose it.
>
> (WAGE for work, 2015)

Here, W.A.G.E. is explicit that the entity which breaks this cycle of non-remuneration lies with residency runners themselves.

In the case of my artist-run residency events, I pay all artists and hosts, even if it is a

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[142] https://wageforwork.com/files/3l1CPdSpUmErf4jb.pdf

small stipend, usually $200-500 USD, and additional travel stipends for out-of-town or international residents. When I was a material sculptor, I easily spent $5,000 a year in art supplies, and so I look at this as an investment of equity. We occupy spaces that are temporary, liminal or in transition, and so all our money can go to the artists. I've received several grants through University of Edinburgh, several MCAD adjunct faculty grants, and have raised thousands of dollars on Kickstarter to fund projects.The remaining monies needed to pay artists comes from my and my partner John's own household income. I aim to help other residencies find ways to become more stealthy and tensile so as to make paying artists a first priority.

Another note is that two of the four big on-line platforms, transartist and AAC, do not allow sort filters for 'funding' in their open source databases. Only ResArtis, Residency Unlimited, using its new search platform called Rivet, and separately, a website called Fully-Funded Residencies allow for this kind of primary search filter. The normative opacity is problematic, as artists looking for residency opportunities have to dig through each listing to see if they do pay or not. The scepticism from these residency organisations to be, if there were a funding sort filter, then all artists would just apply for paid opportunities without considering those unpaid. I don't believe this would be the case, however, as some artists do have funding from their own sources to be able to participate in a "pay to play" arrangement, such as from a university or individual state grant, and look for other factors when considering options.

3.0 Conclusion

While the contextual history of the social contract stretches back to Antiquity, the blueprint for the terms agreed upon in residency draw from Rousseau's 18th c views of a grassroots, bottom-up gathering of collective 'general will' which together decide what type of social contract they'd like to engage in. Residency formation is also underpinned by anarchist geography, a 19th century ethos in which a society organises itself without Authority. The direct action, DIY ethics, cooperation, and mutual aid[143] are rooted in notions of affinity, solidarity, and togetherness expressed *here* and *now* through lived everyday experiences. The insurrection of the everyday as expressed by the French Situationists, themselves influenced by Lefebvre's *Critiques of Everyday Life (1947)*, believe that possibilities to break with capitalism occur at the level of daily practice and lived experience. This is evidenced in SSARs, as schisms of everyday life and practice creates new geographies of organisation, cooperation, affinity, and opportunity.

An ethical social contract sets the scene for an intimate place and space of trust, where imagination can flourish and residential learning to occur. Recent literature in the field rightly

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[143] This insight is derived from Kropotkin's (2008 [1902]) observations of the history of human society, where he documented the centrality of cooperation linked to everyday life and described it as 'mutual aid'. Although differentiated across space and time, mutual aid was and still is continuously present in human societies, even if its development is not uniform and the forms it takes are contextually specific. Springer 2014.

asks, in our contemporary moment, how can residencies nurture and protect the intimacy amongst artists that creates a space for experimentation and reflection? What does radical hospitality imply in practice today? (Kokko, Elving 2019) I've answered with some scripts I have put in place in my own residency events, which constantly navigate the essential but mostly good-natured conflict inherent in SSAR of host and guest.

In my SSARs, I determine that half of the resident core will be native or local artists to the locale. I also then ask the local residents to house the out-of-town or international guest residents in their homes, an act of radical hospitality. This aspect of my residency design has tremendous results, however, and has been the cause of years-long friendships that last until this day, such as Steph Mann, Luke Burton, and Andy Ducett from these 10XArtRes projects, built from the reliance on each other and time spent *in situ*, or 'at the coalface' as James would say.

Also, this practice has shown me the importance of having an embedded host, one who can provide the local connections and open pathways, bring residents to and fro as needed, and generally attend to the resident group for the entire time. Ethically, artists should be compensated for time, which should be remuneration, though other types of short-term and long-term investments happen whilst on residency. A "break even" or a "pay to play" arrangement only reinforces the precarity artists already feel in everyday life.

The transparency of the social contract is paramount, and creates trust between residents, administrators, and hosts, and publics. When the social contract is opaque, the assemblage begins to fall apart and everything is affected. Artists' residencies can act as para-institutions, and in doing so claim autonomy to live on as places of resistance for artists against hegemonic forces. Compounding Nina Montmann's claim, at this crucial moment in history, when 'the world system of neoliberal finance capitalism is collapsing and the terms of another are still to be negotiated, it could matter what we do as artists, on equality, well-being, and ethical relations with micro as well as macro systems.' This social studio residency work moves in those micro systems, small scale but long-term, iterative events which carry on in perpetuity, through lasting friendships and alumni networks. They give us a frame to practise more ethical modes of relations, solidarity and respect for others.

Chapter 4: The Affects of Physical Site on Creativity and Imagination

Fig. 42 and Fig. 43: Exterior and Interior shots, ex-Vietnamese Deli, site for 10X2012.

Introduction

Residencies these days are sited either physically or virtually on the internet with no physical location, and more commonly now are a hybrid of the two. Indeed, this is becoming more the case since the global pandemic has arrested most travel from place to place, and definitely country to country. My research, both primary and secondary, focuses only on those that are physically sited, interacting with a built or natural fixed site. Within my own SSAR self-designed residency events, I choose these sites with focused consideration to determine how they might affect and be affected by the residents dwelling there. Do certain architectural particularities exist that I sense might spark imagination? Is there history evidenced in the way the site is built that could send an artist's work in a new direction? For example, when I chose the former Vietnamese Deli in the Whittier neighbourhood of Minneapolis for the pilot 10XArtRes in 2012 (Fig. 37 and 38), I noted its built-in ovens along one tiled wall, its empty glowing display cases, its stainless steel counters, and even the left-behind bakery speedracks. Along with the open tiled floors and mosaic details around the chair rail edging, I made an educated guess that these details and history therein, this genius loci, or spirit of place, could spark something new for an artist, just by the fact of them being present in their lived body in this place over time.

Depending on where the residents are initially located, the residency site may not be proximally far for the incoming resident, and so they may bring with them already a familiarity, as residencies are 'about inhabiting a space, and that space might be around the corner'

(Re-tooling 2011). Indeed, with the local or host residents in my SSARs this knowledge of locality is contingent.

The geological site, purpose-built, or natural environments, that comprise the residency can regulate human interaction and experience to varying degrees. For example, within built architecture, people talk to each other more as they ascend on wider staircases. This shows that certain design choices or triggers in the built environment, modified or found, can encourage or discourage social behaviours. If residents are, having been rendered temporarily nomadic by disruption, experiencing displacement and a sense of schism, then "(built) spaces of trust and intimacy" are necessary for holistic learning. (Re-tooling 2011)

My research questions how the specificities of the physical site where a particular residency takes place affects creativity and imagination among residents. In my SSARs, reflection on my case studies and live residency projects develops this. If the "work" of hanging out sparks imagination, then how does the physical site, locality, and built design affect that work?

In this chapter, I develop Lewis Hyde, Tim Ingold and Ortega y Gasset's definitions of imagination. I take the view that Imagination is 'not a mental capacity that generates ideas, but rather a way of living in the world that is in dialogue with each other and with materials' (Ingold 2017). Imagination aims towards the future and is always in a state of becoming. It is a fundamental part of the human condition, and essential for artists. We are 'not-yet, aspirant beings,' and as a being-that-lives-in-the-world, always in 'that vital horizon,' imagination and perception are key (Ortega y Gasset 1969). Imagination is the beginning of something; it doesn't know where it is going. It is 'right at the point of blowing into the trumpet' (Ingold 2016).

I then consider how the act of residency "thickens" place, a concept first begun by Doreen Massey in 1995 and developed later by Edward Casey in 2001. For Massey, the physical environment is an essential part of place, 'but it is always an *interpreted* element' (Massey 1995). The thickening of place characterises places that have a greater density of meaning, affect, relations, habits, and memories, sometimes referred to by affective geographers as a 'habitudinal density'.[144] Through this lens, I look at how "pop-up" residencies affect and are affected by place, e.g. the Moveable Feast Bothy, which popped up in five different locations across Edinburgh, and as 10X Edinburgh which 'bedded in' to one place over time, remaining statically situated in Bargain Spot storefront for ten days. I look at how this affects residential learning, particularly as thickening allows for "hanging out" to occur. Hanging out is a special form of knowledge production, as it gives us space and time to reflect and contemplate. It is in these spaces with other people that hanging out leads to dropping one's guard and letting oneself be vulnerable, to share opinion, be silly, or do nothing.

These thickening moments and places are where trust and intimacy are built.

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[144] DeBecker and Pavoni, "Through Thick and Thin", *Emotion Space and Society* 27, 2018. P 9-15

This chapter looks at how my practice illustrates these ideas in relation to how residential learning occurs inside the social studio artist residency, as found in reflection of my residency events and case studies.

Imagination and Site in the SSAR

The concept of imagination has been debated contextually for decades. If we look at imagination as relational as opposed to strictly individuated, as a way of living in the world that is in dialogue with each other and with materials, as Ingold and others articulate, suddenly this opens up a whole scape of possibilities for how imagination moves and flows, affects and is affected by. Tim Ingold describes imagination as 'always being on the horizon; it is a skilled perception, versus the already *there* of prehension.' This is a leading out, a kind of education of attention. The paradox, as we are engaging in imagination, or just on the brink, is that we are completely prepared and totally unprepared at the same time. In this state, the mind undergoes and the body does, or follows; out front is aspiration. As the phenomenologist Ortega y Gasset reminds us, humans are not-yet beings; they are aspirant beings, always in the process of becoming (Ortega y Gasset 1969). It follows that imagination is also always emergent. These workings of the imagination occur in place whilst on residency. It is not easily trackable, to an outsider, as often imagination's sparks and transactions are held privately to the person experiencing it. I examine where and when I can observe this taking place on SSAR in evident forms through reflection on my residency projects and case studies.

The act of "hanging out" is key to imagination, as we see in multiple places in my residency portfolio. It leads to sparks and conjectures and postulations, and unspoken haptic movements of thought and body. In a thickened place, just hanging out clears space for enchantment. Hanging out 'often goes without much reflection, but it is deeply affectual, because hanging out is wonderfully purposeless' (Pyyry 2016). In the downtime, and in accompaniment of other residents, through chat and wonder and sketches, imagination begins to spark.

Inside my SSAR events, many works and happenings have developed which illustrate how imagination is influenced by specificities of site and place. For example, in 10X:Scotland, when sited in the small village of Gifford, Steph Mann responded to the landscape and environment by first crafting fantastical fingertip extensions, as new experiment within a larger work, and then filmed her running whilst dragging them along fence, stone wall, bushes, trees, all elements of the landscape that drew her path (Fig. 44).
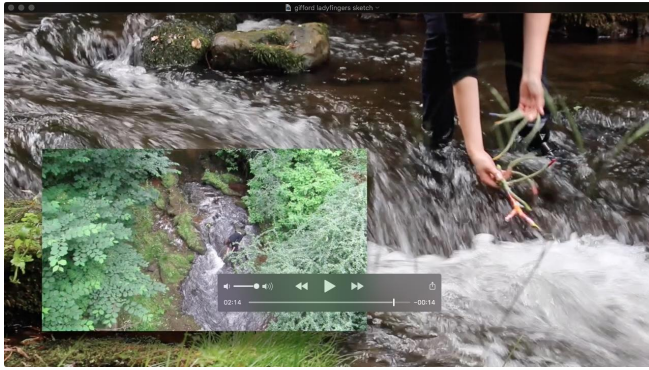
Fig. 44. Steph performs her fingertip experiments in Gifford

https://10xartresphdportfolio.com/portfolio/situated-knowledges-and-shared-practice/

Another example occurred once the residency group moved to Bargain Spot in Edinburgh; Andy's interaction with that specific place sparked his imagination extensively. Several days into our occupation, he began spontaneous experiments responding to a hole in the floor, a physical remnant of this place's history as a shop with poles and shelves, including making a cup of coffee through to the basement (Fig. 45).

Fig. 45. Andy imagines the hole in the floor.

https://10xartresphdportfolio.com/portfolio/situated-knowledges-and-shared-practice/

The Thick Place of SSAR

I set out to ask, does the act of residency "thicken" place? Casey's original claim in 2001 is set in the common spacing of *being-together,* and is presented as binaries, either "thick" or "thin" place. The notion that particular places conjure or evoke distinctive affective responses has a long history (Casey 1993), yet it is only more recently that scholars have attended to the

manner in which affects come to actively constitute or produce place (Duff, 2010). Place always conjures the lived, felt, and relational experience of a thinking feeling body/subject.

Let's first set out to define *place* as opposed to *space*. In his seminal study, Yi-Fu Tuan defines place as created and maintained through 'fields of care' resulting from people's direct or indirect emotional attachments, to each other and to locality (Tuan 1977). Space is abstract, a location without social connections nor substantial meaning ascribed to it. Some refer to it as the all-encompassing void. Rather, 'place' exists *of 'space'*; it has ascribed meanings and affective attachments by humans, or as DeBecker and Pavoni describe, if space is the all-encompassing void, then place is 'the immediate environment of my lived body' (Casey 2001), as if *carved out of space* by my being-there.'[145] This can be equated with Lefebvre's notion of "lived space",[146] and Merleau-Ponty's body perception phenomenology, in which not only the presence of the human body produces place, but also the affective lived qualities which ascribe it meaning.

Casey introduces the notion of thick and thin places in an attempt to capture the varying *degrees of intensity* of these affective and relational forces impact on one another. Thick places invite the individuals "concernful absorption", a deepening and broadening of the individuals lived experience of place, while supporting various practices of personal enrichment (Casey 2001, 684). He describes the *outgoing* and the *incoming* of place as a means of this two-way thickening to occur. Outgoing describes the active practices of engagement and reflection by which the lived body actually "encounters" or experiences place in all of its manifold resonances.[147] Duff illustrates, 'We are forever going out to meet the place-world with each meeting effecting a more refined corporeal orientation to place.' This exploration inevitably involves the *ingression* of the place-world, a coming into the self of the world such that each body invariably "bears the traces of the places that one has known". Thick places support more intensive, or affectively resonant, experiences of this outgoing and incoming (Duff 2010).

Inside the residency, much time is spent in place. Residents are thickening the place of residency, for example, within the bounded walls of Bargain Spot itself, and also relational experience of other humans and animals, as well as the landscape of our location, e.g. the street, the sidewalk, the businesses on either side of us, buildings and people across the street, the busses and cars zipping by; we 'go out into the place-world' and bring it back into us, the place of Bargain Spot, and our work.

This is most evident in several works made during our residency events. The first example is Andy's project wherein he took to walking in the 30-foot long storefront windows at Bargain Spot. He began this by simply hanging out in the display floor area of the storefront windows, which was a common resting spot for everyone until we brought in a couch and a few chairs to form a hang out lounge close to these windows. This was the only area that received

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[145] DeBecker and Pavoni, "Through Thick and Thin", *Emotion Space and Society* 27, 2018. p. 11
[146] Lefebvre, *The Production of Space,* 1991
[147] Casey, *The Fate of Place,* 2001. P. 688

any sun or natural light at all, and so became the instinctive gathering place. Andy was fascinated by his closeness to the street, the enormity of the windows, the folk passing by, and the history of the capitalist notion of "display". He began to interact with those passers-by; at first, intrigued, they would just stop to watch him work or sketch, and then he began miming to them through the glass, and they would mime back. Soon he began to walk *with* them, along the windows, and chat with them through hand motions as he went, as if they were on their way to a movie or to catch the bus. Soon, he began to flatten himself up against the far left window wall, and wait for a walker-by to enter the frame edge of the window. Then, he would take off quickly, springing to life and pace himself to their stride, shoulders parallel to them but head turned toward them, chatting and waving to them (see Fig 46). After several sessions, he recruited other residents to join him, to take off from the other side of the pillar break in the windows.
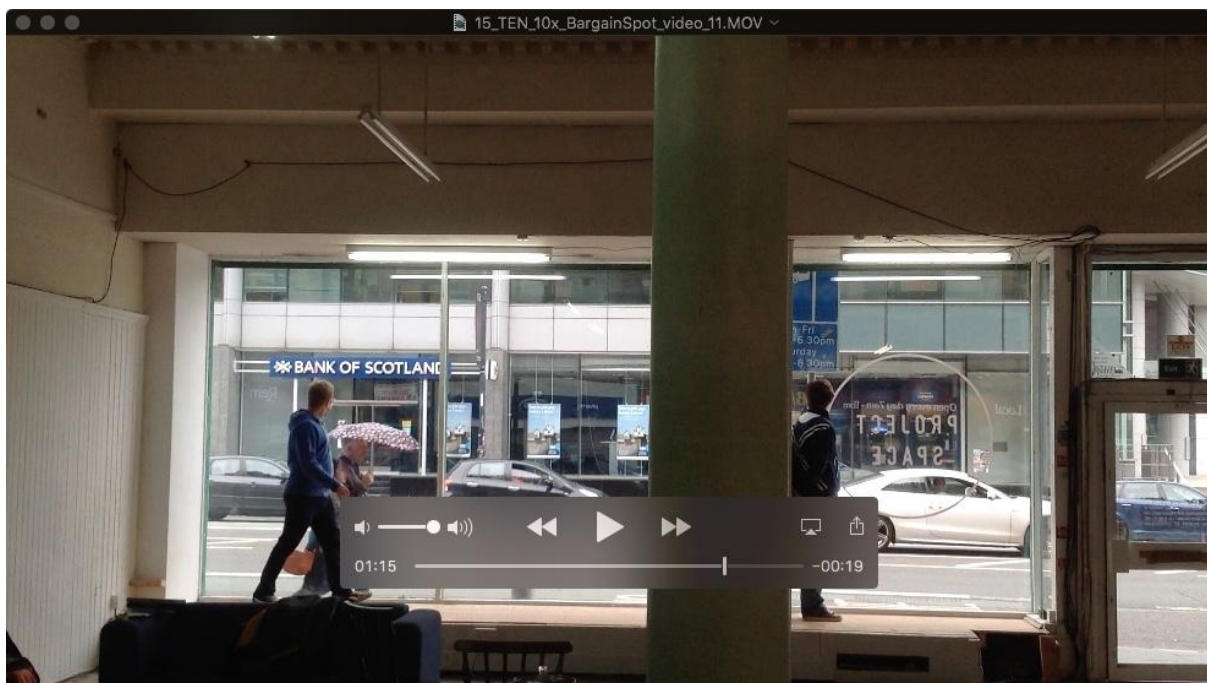
Fig. 46, Andy and John performing Andy's *Window Walk*, interior angle. Full video:
https://10xartresphdportfolio.com/portfolio/situated-knowledges-and-shared-practice/

After a few days' time, neighbours who dwelled on our block, including those whose daily routines brought them across our street, *knew* he would be doing this, and gathered to interact or watch.

Eventually, the bankers across the street who had window offices facing us began watching him on their coffee breaks and many other times during the day, sometimes with other employees gathering in their offices to watch this interaction. One banker even began holding signs written with markers on a notebook up to the window, in an effort to converse with him, back and forth. I distinctly recall Andy running back to the worktable set up in the middle of the big room, asking "Anyone have a marker?!"

Another example is in the 10X:Minneapolis event, resident Stephen Kavanaugh was one of two artists that also stayed in the Carriage House HQ. This meant that every morning, he went out and about, exploring the neighbourhood of N.E. Minneapolis, an ethnic district of Polish, Russian, and Somali, but also combined with contemporary local artists. He'd walk about a mile down 13th Ave towards the Matchbox Cafe, every morning to get a coffee, and back, directing his path repeatedly across the proprietary imprints in the sidewalk from the City. This repetition over time ignited his imagination to capture it, make a rubbing, or mould. He wasn't quite sure he could see yet what he would do with it, but a means to capture it and bring it back to Scotland with him would speculate something on the horizon. After doing some research, he walked the two miles to a local Minneapolis resin company to pick up the rubber, and spent days figuring out how to successfully make a rubber mould so that he could get a clear cast later.
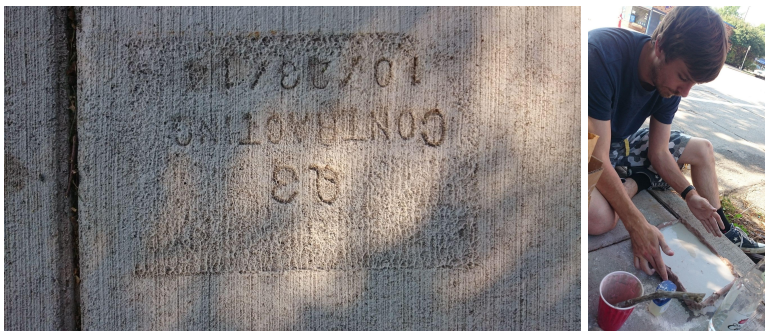
Fig. 47: Stephen taking the imprint in the sidewalk in Minneapolis; and Fig. 48: making a rubber mould of it.
https://10xartresphdportfolio.com/home/10x-minnesota/

At Cove Park, on one of my site visits, I spent three days capturing my experience of being in the rural residency compound. Inside my "cube", walking the grounds, moving in and out between the pods, talking to other residents, office staff, and the office dog as seen here in Figs. 44 and 45. I brought these encounters with the built and natural environs and the totality of context of this place, including how it was built, its history, and its people, back into my small but multi-windowed and open-door cube, interpolating it through my study, and adding back, through me, to the place itself. This is an example of the place-making-me-making-the-place, or the thickening of place that Casey describes.
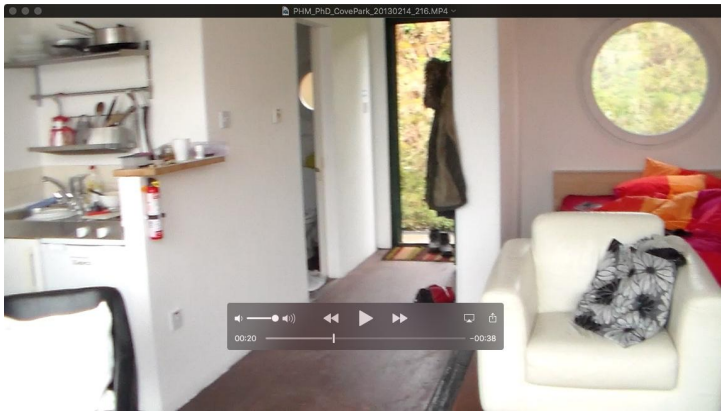
Fig. 49: Cove Park video field recordings
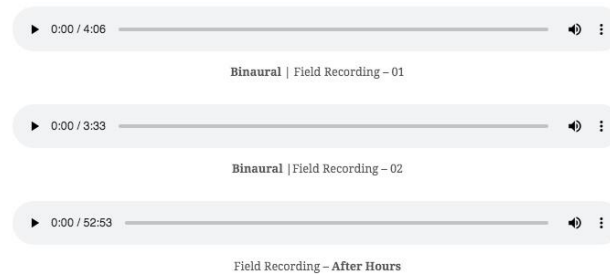
Fig. 50: Cove Park binaural field recordings

I can conclude from these examples that the role of site affects the imagination by embodied perception.

On further research, Casey's notion of thick place is critiqued by DeBecker and Pavoni, who point out that thickness risks becoming part of an unproductive binary model, in which space is assumed as an inert, and passive matter, *heated up* into place by personal experience, involvement and concern. They broaden these conventions of thickness by shedding light on it through Russian philosopher Sloterdijk's contemporary call to imagine our being-in-the-world as being-in-a-*sphere*, a spatiality in which the body/place distinction loses its meaning. They call for a re-examination of thickness to be considered as *atmospheres*, which permits investigation of the simultaneity of, rather than the difference between, emotion and affect. In fact, they argue, thickness has much to do with the capacity to act, affect, or be affected by a body within a given atmosphere. I'm interested in following this, as I can also see that Tuan's definitions of space and place, and Casey's thick and thin places are tethered to the phenomenological subject/place distinction, and find useful theories which make room for all things in consideration, not just human. Doreen Massey reminds us, space is relational, not fixed, constituted through a set of relations (Massey 2005), but those relations do not have to be limited to the human body. This will be a point for further investigation beyond this PhD research.

Place-making, Place-keeping and the MFBothy

The Moveable Feast Bothy investigated the purpose and creation of knowledges through shared authorship of design-to-execution, wherein all aspects of the residency itself are formed by peers over time and place. In other words, how can a group of peer artists author what their own residency looks like, from the ground up? Through collaborative practice, the attention over time to sharing transcultural knowledges, various masteries, curiosities, with haptic jerry-building, and a DIT ethos, the group transformed the quality of their own residency by inclusively making the physical place for their own continued experiential learning to occur.

After much discussion and brainstorming, we designed and built a bespoke 8' x 12' wooden bothy, or wayfarers' hut unique to the Scottish landscape and purpose. Sited at five different locations around Edinburgh and Leith, both inside and outdoors, urban and rural, it moved locations seven times over 17 days and housed various intensities of experience and intersectional programming. The MFBothy is designed to be broken down in two hours with only several pairs of hands and put up again at a different site, all in one day, much like a collapsible tent; it's a social structure built to move.

The MFBothy, in its essence, is an experiment in making place and moving place. Therefore, it is difficult to pull out any one example of how it thickens place, as it is continually thickening place. In this project, tension arises between the fact that regular bothies in the landscape are fixed, but this one *becomes* from the people moving through that space, and also becomes a common space for people that might share it for a moment. A fixed relationship usually exists from a bothy to its site, and is quite established; we frustrated that notion by transporting the whole bothy structure to a new locale every four days.

The liminal situations created by the MFBothy's movements draw upon various communities of practice, i.e.- temporary ice house villages on frozen Northern lakes, which are frequently built by those fishers using them, and journeymen rangers who gather for 2-5 days in one location for experiential and instructional learning and then disperse into the diaspora before re-joining again at another workshop or hearth further afield. It shares the same itinerant labour-of-love ethos as Tilda Swinton and Mark Cousins' 2009 film festival art project called *A Pilgrimage*, in which a disparate community of film lovers and aficionados gathered to drag a 37-tonne lorry, re-fashioned as travelling cinema, intermittently across the Great Glen of the Scottish Highlands. They carefully programmed the films throughout the itinerant festival tour to reflect each locale; screening *Brigadoon (1954)* in the village of Brigadoon, and Kurosawa's *Throne of Blood,* a 1961 Japanese re-make of *Macbeth*, in the Scottish place where *Macbeth* is set. This place-based itinerant interaction in the public sphere was influential to MFBothy ideation.

As a comprehensive example of placemaking and placekeeping in my practice, I highlight the Dwelling in Relation to Place story excerpt from the MF Bothy portfolio, which follows here.

DWELLING
IN RELATION TO PLACE

The processual and improvisational nature of the MFBothy event engendered an intense social experience of people being thrown in together in a hothouse. Us six main residents were engaged in various modes and speeds of relational context and knowledge sharing throughout, i.e.

camaraderie, hanging out, conversation, shoes off, taaps off, guards down, listening up, making do, showing how, figuring out, drawing the board, drawing on the board, trusting his math, handing tools, measuring twice, cutting once, cutting again, taking shifts, covering for each other, taking up the slack, on the clock, off the clock, having a cuppa, house cocktailing, kitchen-towel snapping, napping, sleeping, shitting, shimming, walking off, walking off in a huff, waiting on Donald to get home from work, dinner making, bed making, neighbor greeting, movie watching, wee hour secret sharing.

Dwell, v. To abide or continue for a time, in a place, state, or condition; to pause; to spend time upon or linger over (a thing) in action or thought; to remain with attention fixed on; to treat at length with insistence, in speech or writing; to sustain; to continue in existence, to last, persist; to remain after others are taken or removed;
to have one's abode, to reside,
to lie;
to occupy,
to inhabit (OED)

In this residency event, we dwelled itinerantly, much like nomadic cultures in the world i.e., the Bedouins in North Africa and Native American tribes. Our itinerant dwelling also reflected the nature of residencies themselves; their transient mobility, interchangeability of assemblage parts, and disruption of one's habitus. Here, our habitus was, on the one hand, disrupted time and time again. We moved our built structure from place to place, and so, on the other hand, **we made place anew every time we reassembled it.** In this way, our dwelling was also polytemporal, meaning there was a slow making of place, *for us*, inside over 17 days, whilst, simultaneously, it moved rapidly across the city, occupying each site for only four days. This engendered a unique synch opated rhythm. When we moved it to a new location, once assembled, the interactivity of the assemblage grew in a small crescendo and that swell ended on the fourth day, sometimes like a guillotine drop and sometimes a

slow fade out. This phrase would start and repeat over and again. However, simultaneously, there was *also* the speed at which we, the residents, came to know and dwell in the inside of the bothy, which grew evenly over the total time of the event.

THE DEPOT

When we assembled at the Depot on Gayfield Square, our first Stop, we were inside of this big cavernous space once meant for ambulance horse-and-carriages; it had to not only fit multiple carriages but also have space to move them around. When we arrived, we realized that we didn't actually have to install our own roof because it was already in an enclosed space. Thus, when we began to assemble the structure, the timbre of our dwelling *changed* because this now open-air structure, meant for staying and working in, suddenly felt a bit like an open air barbecue in Texas. It made me think of places that I've been in the desert in the American West where it's common to come upon an open-air oasis that you can stop at for a time; they're quite festive and have strings of colored lights. Often there's a barbecue pit out back that's tended constantly and a counter where you can settle yourself, but none of these things are indoor. Our situation in the cavernous space of the Depot was similar; the Bothy had **the atmosphere of a festive place one could squat for a short time** and move on. It was different from any other stop on our event journey because it was the only one where we were under another roof.

The Depot stop held **the first resident event: Stephen's film screening.** It was advertised beforehand on the Annuale and Bothy websites and also we'd put a sandwich board out on the sidewalk for passers by. The Depot is part of Gayfield Creative Spaces, run by John Ennis, whom I did not know beforehand. This creative complex is situated just off Gayfield Square, a small upscale residential neighbourhood at the top of Leith Walk. We'd chosen this as our first Stop because it was so easily accessible by bus and pedestrian traffic in the City Centre, and its centrality would coincide that night with the Embassy Annuale opener.

On the second night, Stephen held a film screening of his own sculptural video work and a Black Mountain College documentary. It was quite intimate; only about eight people were in situ that night and we sat inside the Bothy with the indoor Depot lights off, watching the videos on Donald's projector. **I loved looking up into the space above us;** it was a very uplifting and warm feeling with lots of laughter and jokes, a felt camaraderie like we had at the pub during our collective ideation stages. We'd brought in some wine and beers for the event, and several tutors and artists in town joined us for the films and discussion about communal learning and the idea of collective ad hoc spaces where artists make things together. Engaging in reflexive discussion, **through the lens of Black Mountain College, about the kind of situated experience** we were all presently having was a pointed way to kick off the whole experience of the bothy in place. Up until that time, we had only just been building it; this was our first assembly.

We experienced the outside of the bothy, as opposed to always dwelling inside, more at that stop than any other because we didn't have to weather the

elements to be outside of it. Once we set foot out the Bothy door we weren't also exposed to the public. The door to the public street was the Depot door, and therefore we could treat the outside of the Bothy similarly to the inside, with an almost equal weight in our regard to each. For example, on the opening night, people clustered and chatted both inside and outside the structure, and took in the art by walking around the structure as well as within.

NUMBER SHOP

Once assembled at the second stop, the Number Shop on Pleasance Road, we had quite a different dwelling experience. The Number Shop was an artist-run initiative with 14 studio holders and a small storefront gallery and shop. **We felt such like we were a part of Number Shop,** because artist Ali Grant, who runs the space, and all the studio-holders were instantly so friendly with us. We were invited to use their bathroom and kitchen, and they shared **their hidden key** with us so we could get in and out as we needed even if they weren't there, a gesture of trust and hospitality. Fraser Salter, who was also on the course at ECA and a TNS studio-holder, came out to the street on the morning we arrived to unload the truck and he and Ali helped us assemble the Bothy. Crucially, once the floor sections were assembled, Fraser helped in the daunting and all-important task of **flipping the floor.** He and Ali really joined in our dwelling at that stop; once the roof was assembled for the first time, they came inside and hung out with us for tea. I'd brought our kettle from home, and **we ran electricity through the mailslot.** John had devised a little hinged flap covering a hole in the back wall of the Bothy from which to run a power cord, providing reading lamps and projector power. They also provided us with these colorful wheeled stools that were made from tree trunks, perfect pub-chair height. We had three of them that they just let us keep in the Bothy during the four days.

We stayed there well into the evening, and **as the Bothy began to glow**, we watched across the street as lights came on in the neighbourhood flats. This reciprocal action became a conversation that we felt like we were having with the neighbors, knowing they were also watching us. I felt a rather empathic bond, as if we were projecting ourselves into their lives and space and could see how they live in their everyday world, and also project them back into our space. This was an especially heightened feeling during the sunset hours which, in the summer in Edinburgh, is a very late and long twilight; this affect lasted most of the night. None of us slept in the Bothy at that stop. we all went back home, often late in the evening or wee hours of the morn.In the Bothy that second night, resident Matthew Poland instigated a public film screening and curated together several artist filmmakers from Edinburgh and Glasgow. Most of them were peers of ours, but one or two were artists Matthew had reached out to, cold, or knew from his time in London years back. This event planning was a first for Matthew, who was **always keen to learn from trying new things.** Several of the filmmakers came through that night, and, on the third day, we had outside guest artist Dave Young come in for a topical discussion with a speaker he'd invited from Privacy Scotland. Dave was the first of two outside guest artists we'd be working with at this stop, an arrangement I'd made in prior weeks.

The second outside guest artist interaction happened the following day, when four of us performed Andrew Gannon's *Chair Piece*. Andrew is an Edinburgh artist who scripts performances that he then invites other people to re-create or enact. One of them is *Chair Piece*, wherein a set number of people stand up on a row of folding chairs for a specific duration of time, straddling a chair on each foot. The caveat to this piece is that in order to get down, you must exchange your spot on the chair with somebody else. I have seen this performance reenacted at a large crowded art event, i.e. Embassy Gallery opening, **but here we were,** on a semi-busy street on a sunny mid-morning. The only way that one of us could get down off of the chairs was to have a passerby come and take our place. Thirty minutes into our hour-long performance duration, I had to use the bathroom and, luckily, I was able to convince one of the passersby to come up and take my place for a moment. Re-enacting this piece was a really lovely way for us to make a suture with the public. Aside from the one person who switched spots with me, several people did stop and talk to us about what we were doing, and most lived close by and were on their way to school or work. In this way, we had a chance to meet and **share our purpose with our neighbors** who were also residing in this Place we'd chosen to abide.

MORTONHALL

At the Mortonhall stop, **we really dwelled the most.** We had no pre-scheduled programmed art event to advertise, and we were ready to sleep overnight. Donald's art intervention here was quiet and private; he made a physical change to the Bothy itself, replacing one of the panels with unexpected materials. We didn't have any passersby as we had in our first two stops; as it was a caravan park at the height of summer, approximately 100 caravans were around us. Generally, our neighbours were either inside their caravan or exploring the City, and the people who surrounded us now were other dwellers who were dwelling in their RVs. We just happened to be dwelling in our wooden Bothy, which we built in our allocated spot.

*"I remember there being a box on the booking form, which enquired as to the type of caravan, and when we were forced to select **other** and then type **wooden hut**, I must admit I had little hope that we would be accepted."*

–James Currie, on reflection, 2018

This was the stop that **Stephen almost fell through the roof** on assembly. This was the first stop that Donald couldn't join us until 6 PM due to work, and then just to install his art. This was the stop that **Matthew slept in his van** so he could stay

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nearby. This was the stop John developed the Bothy "signature cocktail", with a kitchen towel draped over one shoulder.

One by one, at different times over the course of the first couple hours after the build, **we each took our shoes off at the door without really thinking** of it. We stepped inside in our stocking feet and set the tables up in a "dining" arrangement, lower and underneath the windows, as opposed to higher up at the "bar" position along the back wall. We again mounted the projection screen along the back wall, knowing that we would be alone together watching movies later on; we'd have a sleepover, like when we were kids. This was the stop where we also brought an electric hot plate and a radiator. We pounded nails in the wall to hang kitchen towels and coats, and hung framed pictures of Bowie, Burroughs, and Walt Whitman and various other **ephemera we'd been gathering along the way**. We played music, telling stories until dark, and one by one, James, Stephen and Matthew departed. We walked to the nearby Stable Bar, **leaving the Bothy unlocked**, for dinner the first night. It felt like a proper country pub, and we didn't feel like we were wayfarers staying at a caravan park, though it was located right in the center of the base camp. John and I slept in the bothy for two nights, under duvets and watching movies, whilst Matthew slept outside in his van.

In my field notebook at Morton Hall, I recorded that Matthew looked at me that first morning as we were listening to music and having tea, after having spent the night, and said to me

"this is the kind of place that one finds oneself."

I also noted in my notebook here that I felt like *"the whole route and journey of the entire Bothy event should have ended here."* I wrote that *"five stops were just too many, we were happy here, and tired of moving. We were not anticipating the breakdown of the last movement to the canal, back into the city, away from the pace of this quiet place."*

Over the course of three days, we befriended our caravan neighbours. Directly across the lane from us a small family had parked, and in talking with John and Matthew, they had gotten into a repeated philosophical discussion. As it turned out, the man had self-published a book about his own philosophy of life, and after talking at length with us, he gifted John a copy of his book on our last day. I vividly remember him coming over to our door with such gratitude on his face; it felt like we were being gifted something quite precious, and would also serve as a reminder of our time spent in Mortonhall as we went forward into our own post-event lives.

Separately, we were invited to join a Happy Hour with another set of caravans who were one "clus-

ter" over from us. They were an international cluster, mostly from Germany, who have a group that always travel together in the summer. They come over from the continent, and each have their own RV and travel around Scotland all summer long; they just meet up from place to place. We chatted with them one day, and they invited us to come for their group's Happy Hour. It felt congruous, we were intersecting in time and space as our events entangled for this moment, each with its own purpose. It sounded quite romantic, and felt at home for me; where I grew up, in the American Upper Midwest, my aunts and uncles would travel with us around parts of the country together in different cars and we called that a caravan, where people follow each other in their cars to a destination. I was a young teenager, 12 years old or so, and as we were often driving to Colorado this way, my cousins in separate cars would pass each other on the highway, and we would hold scribbled handwritten signs on notebooks up to the window as one car would cruise by the others in the caravan, back-and-forth. We would stop at Dairy Queen and jump out and socialize, and then jump back in our cars and continue on. Now, I had romanticized this notion and description that this German couple gave to us about what it is that they do every summer with their friends. We were so glad to be invited for their Happy Hour; John and I were only there for about 45 minutes and we felt quite included, and also that we were being inclusive in return.

At this stop, Donald performed a sculptural intervention to the Bothy structure itself. His installation-based art practice often involves stretching strips of coloured rubber from one point to another, across open space in buildings and other architectural features. He did this at one of the triangle sections near the roof, just above the front door. He just took the triangle clad section off, and replaced it by screwing an eye hook on the narrow end, at the point of the triangle, tied green rubber strips to it, and stretched them all the way across to the front of the Bothy up by the perspex. He did this over and over again, and it created a radiating effect, apparent from the outside or inside (Fig. 59). Inside, light coming in through the perspex would bounce inside of the shanty and, as it hit that green, a part of the shanty would glow in a warm inviting way. Donald's installation was the only one that did not have an announcement; it was put up quietly, and meant only for us and any of the other neighbors who came by or whom we invited into the shanty.

Likewise, John did an image projection intervention here. He experimented with moving the projector outside and, from ladder-height, he projected some graphic designs he'd made of the MFBothy event onto the outside of the bothy. This projection tagging (Fig, xx) acted like graffiti with light, so that our neighbours could see it from their caravans. In this way, they could gain some knowledge into this new wooden neighbour of theirs without having to brave a cold knock for the curious.

I had also arranged an intersection here with

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outside artist Anthony Schrag, who was in process of a three-month durational artwork in which he was walking from Huntley, up in Aberdeenshire, to Venice, Italy, in conjunction with and refutation of the Venice Biennale. He had started from Huntley two weeks before, and I'd previously been in contact with my peer Rachel Disbury of Deveron Arts to arrange how he might be able to direct his walking path through Mortonhall as he traveled south; we hoped to host him, even for just an hour, on his journey. I anticipated it would be an intersectional learning opportunity for like-minded sojourners. Unfortunately, the timing didn't work out, as he would've had to go quite far west out of his path as he traveled south from Edinburgh to Roslyn that day. Therefore, I instead took one full day off from our activities at Mortonhall so that I could meet him at the Forth Bridge in Queensferry as he crossed into Edinburgh and walked with him for as far as I could. On the next day, after sleeping at his own flat for the first time in weeks, he started his journey on foot again, heading south out of Edinburgh. We met him along his path just a few miles east of our Bothy, and walked with him again for as long as we could. While the intersection didn't have the hosting element I'd hoped for, it was fruitful to be able to learn from his wisdom about wayfaring, durational tactics, reliance on nightly strangers to host him, and his general improvisation thus far.

CANAL FESTIVAL

Conversely, the next stop at the Canal festival in Fountainbridge was **the stop we would dwell the least**. We arrived at the cusp of a huge festival that we weren't anticipating; it was overwhelmingly populated and very busy with the Publics. In this stop, the Bothy transformed into a gallery for the first and only time, as James had created an exhibition of his own work and a peer artist from Zürich called Anne-Laure Franchette. We spent quite a bit of time here before the publics arrived in hanging that show, which consisted of 5' tall photographic collage prints from Anne-Laure, and James' very small sculpture interventions, stapled to the ceiling like paper footballs. The middle of the bothy was oddly empty, and we'd set up one of the tables in a dining situation, as in Mortonhall. Later, this was very helpful, as there were unexpectedly hundreds of people coming through the Bothy to see Anne-Laure's work on the walls, and maybe glancing up to see James' paper footballs.

Most residents couldn't be there the morning we had scheduled assembly due to work and class commitments, and so, John, pushed by this challenge, **assembled the entire Bothy by himself in just two hours**. I was crossing the canalside festival campus repeatedly to get permissions, find a power source, try to run power with daisy-chained extension cords from a partially-closed nearby architecture firm, and witnessed this fast build; suddenly, it seemed, the Bothy was standing in the morning sun from its commanding position at the Quayhead and boardwalk. The days at the Quay were spent in a slow, lazy waiting, hours of hanging around, helping James install, John sitting cross-legged in a wooden chair on our porch and smoking in the sun. It started at a very slow speed. We watched the canal activity grow, up and down the canal, over the course of the morning. Then, quite suddenly,

the public began to arrive. Like a clap of thunder, we found ourselves suddenly in a middle squall of it all, and our Bothy was literally full of public festival goers. We keep chairs free for guests, and always had places for folks to sit down and have tea, for anybody who wanted it. Over the course of the crowded day, the Bothy, and us, acted as a sort of oasis for beleaguered festival goers who needed a respite from the pace outside.

One stand-out interaction was a repeated guest to our Bothy, an older gentleman who never gave us his name, but who would sit and knit and drink tea with us. He had a medical condition that affects his memory, and, through knitting, he could stay focused on what we were talking about in informal conversations. James recalls that he "thrice" came into the bothy. He had great humour and affected us all, including other public festival goers who were just coming through for a moment. **The pace of the Quay was constant and relentless,** with hundreds of people moving through and around our space; it felt at times like we were a kiosk at a tradeshow. We were caught up in the spectacle of the Canalfest, rife with canal raft races, balloon animal hats, and bunting strung in football field lengths as far as the eye could see. This Saturday was **a very long public day**, and starkly contrasted our much more quiet and private time just prior at Mortonhall Caravan Park.

Sunday, following festival day, we had scheduled outside artist Rachel Disbury, our peer from ECA, to give an artist's talk about walking a great distance in the countryside of Aberdeenshire, where she then resided, to find a "good coffee". Her talk also demonstrated various maps, both real and imagined, of her journeys in pursuit of this desire, and was attended by walk-through canal goers as well as other peer artists.

Our final breakdown as the weekend drew to a close felt like a slow fade-out to the event, like an inordinately long fade-to-black at the end of a heart-wrenching film. We had already gone back to our workaday lives by the time we finally moved and re-stacked it in the sculpture cubbies, awaiting its next and final move, over a month later, to permanent stasis as an artist's studio for Donald's mother-in-law down by the Borders.

Conclusion

While it's difficult to measure how one particular site affects imagination through participant observation, as it's often an internal process, my research shows that certain specificities within the SSAR site *does* affect imagination. Andy's imagination being sparked by the hole in the floor at Bargain Spot is a direct illustration of this. Steph's impulse to run her fake fingertips along the stone wall, bush, tree, and river in Gifford is another. Through analysing parts of my 10XArtRes and considering the entirety of the Moveable Feast Bothy event, which was in its essence an exploration into creating and keeping and moving place, we can observe how place is thickened, made and kept. One way that site affects imagination is through embodied perception; one's body moving through landscape and site, as in Steph's fingertip experiment, *perceives for* her. Stephen imagines, over time, to take the imprint of the sidewalks of Minneapolis and archive a rubber mould of them for transport back to Scotland shows how this embodied repetition, his walk every day, absorbed his terrain; it *seeped in*.

The days I spent in Cove Park were set in my reaching out to the place-world and taking it back into my Self and reciprocating this again and again. Attempting to capture the dining room in Hospitalfield using an experimental site-writing, in which I wrote from the voice of the site itself, uses a non-representational method to render and animate the essence of the place. Hospitalfield is structured by its dining room and kitchen, as Lucy Byatt describes, setting up time-keeping with the body clock and determined by the three catered mealtimes (site-writing, Appendix 5).

In analysing the narratives from my Moveable Feast Bothy event for renderings that point to how moving the *same* structure itinerantly *to five different sites* across the city affected residents' imaginations, we can see evidence of this, specifically in the *Dwelling in Relation to Place* story. Here, James installed prints and subtle sculptures on the Bothy walls and ceiling in relation to the landscape and the Bothy's orientation to the canal, and John's embodied perception of the geography of Mortonhall led him to produce soft projections on the Bothy itself at night. At Mortonhall, we were all individually compelled to take our shoes off at the door, and Matthew's soft-spoken epiphany "This is the kind of place one finds Oneself," are both further evidence of this affective force. This shows, too, how the artist, though actively engaged in the practice, is nevertheless inside it. Or in Dewey's terms, the doing is also an undergoing; what we do is also *done in us*; imagination and experience come together as one (Ingold 2016).

Conclusion

Fig. 51. "I believe in the balance between dreaming and building"
Neri Oxman, New York Times 15 Sept 2019

The artefacts that surround me in my studio speak to me and I listen to them at different times of the day or week or month. This one, particularly, speaks loudly right now. It is a newer acquisition, an innocuous broadsheet from the New York Times. I tacked it to the wall on instinct with some Sellotape weeks ago now. It occurs to me, at the end of this long research journey, how important this artefact is. Its selection, sometimes made through a ruthless logic, and then its heightening, to be placed amongst equals on the wall, are actions countless artists take every day in their studio, and one that needs space and time, to be and to breathe– a time without quality. A detour for nothing. The 'downlow lowdown maroon', as Moten poeticises.[148] In essence, this place and time are what my research, and artists' residencies, are aiming to protect and provide.

By situating artists residencies in the context of self-organised art educational and DIT forms, I've investigated, mapped, and assessed how SSARs today are and potentially can be ethically structured, speculated and tactically strategized in order to best serve the artist. I've articulated ways in which I believe it can sustain and subvert its position as a para-institution in the contemporary art world. Conducting this research has allowed me to arrive at new knowledges of how artists experience residential learning within the peer-led social studio in three key ways. First, witnessing how the disruption of habitus works to fracture one's sense of being in the world and one's artistic methods, happening at the same time to all residents,

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[148] Moten and Harney, *The Undercommons: Fugitive Planning and Black Study*, Minor Compositions, 2013

thereby leaving them open to new things and each other. Secondly, a democracy of differences in the social studio is effective for it to function well, thereby making space for learning to occur. The liberation of capacities that occurs in this democratic pragmatism can sometimes be messy. Thirdly, both this fracture of habitus and the specificities of site can affect imagination, which is relational and aspirant, always on the horizon.

Through a better understanding of how the purposeful disruption of an artist's habitus, or unique and moveable disposition, sometimes described as habit-in-place, creates a fracture upon entering the SSAR helps me to better understand what is occurring when the residency event happens over time. It's through this disruption of habitus, sometimes sought out by artists, that the ground is ready for change and their practice can spring into new growth. Moreover, in the social studio residency, each artist is going through this disruption *at the same* time, and so this lays a foundation for the residency group to fully form into an improvisational space of response-ability.

In SSARs, it is essential that participants undergo the commitment of residency, to the unknown and to each other, in order for residential learning to happen. Otherwise, without this account-ability, it's just another kind of experience. It is this full commitment to each other and the collective experience to hand that makes this kind of experience transformative, as Dewey proclaims, and therefore learning. For in Dewey, we can see the blueprint for residential learning, in the dialectic between rational controlled *doing* and receptive *undergoing.* Ultimately, the AR best serves the resident artist who can feel unencumbered; who is positioned to accommodate new experience whilst letting go of complete prehension and allow themselves to momentarily step off the precipice of undergoing.

By positioning SSARs in the constructivist framework of Paolo Freire, Mary Parker Follett and John Dewey, we can see that space of intimacy, crucial to the artist-learner, is developed through small accumulations of experience over time. This is the essence of social studio artist residencies, which are not by nature a quiet contemplative space. Additionally, they provide intense direct experience which facilitates deep learning. From this direct experience, we may come to understand it in part or whole at various times after the residency. Mary Parker Follett's ideas of "co-creationism," or how through circular response transactions, similar to Dewey and Ingold's co-respondence, 'we are creating each other all the time.. Accurately speaking the matter cannot be expressed by the phrase, I-plus-you meeting you-plus-me. It is I plus the-interweaving-between-you-and-me, and vice versa' (Parker Follett 1925). These transformational experiences come together inside of spaces of intimacy to the artist-learner on residency.

We can better understand the importance of how ethics and the social contract function in artists' residencies because they help establish the space of trust in which residential learning can take place. Residencies are all of these things wrapped together, contingent parts of the

assemblage that makes them hold together. They are flexible and tensile, and can remain so with clear social agreements. When the social contract between residents, or administrator to resident, or to local hosts becomes opaque, the entire residency assemblage can begin to fall apart. Like all assemblages, they require work to keep going and hold in place.

One key aspect of the social contract in my practice projects is the component of an embedded local host, which we have seen very different results of in my two 10XArtRes events; it was successful in Scotland with James serving as an embedded host there, but a disaster in Minneapolis which didn't have one. The embedded host can provide the local connections and open pathways, bring residents to and fro as needed, and generally attend to the resident group for the entire time. As I wrote in reflection in fieldnotes from November 2015, '*stepping back across the mental and physical border to a place where I was* once *an embedded host without employing a* currently *embedded host was deeply problematic. This aspect made it so that it was as if the organising element of the assemblage, the thing that holds it together, had disappeared.'*

Another key aspect of my residency designs determine that half of the resident core serve as local or "host" residents, consensually agreeing to house the out-of-town or international guest residents in their own homes for the 10 (usually nighttime) hours they are not gathered in studio HQ. Whilst my SSARs aim to clearly articulate what kind of artist and whom the incoming guest will be for the local resident, the mere occupation can test and extend the notion of radical hospitality. However, my results have shown that this creates a strong 1-1 bond between the host and guest resident that is *outside* of the group as a whole. These domestic one-to-one bonds are crucial to the overall trust of the whole cohort, as these focused bonds also strengthen the core resident group. Again, this essentiality was evidenced in my two 10XArtRes projects, as it was successful in Scotland where this was in place and unsuccessful in Minneapolis, where we didn't have full Local resident hosting.

This aspect of my residency design has tremendous results, however, and has been the cause of friendships that last until this day, such as Donald Watson, Stephen Kavanagh, John Corrigan and myself from the MFBothy event of five years ago, built from the reliance on each other and time spent *in situ*, or 'at the coalface' as James would say.

Ethically, artists should have compensation for time, which should be remuneration, though other types of short-term and long-term investments are traded whilst on residency. This is not always the case, and a "break even" or a "pay to play" arrangement only reinforces the precarity artists already feel in everyday life. The transparency of the social contract is paramount, and creates trust between residents, administrators, and hosts, and publics. When the social contract is opaque, the assemblage begins to fall apart and everything is affected. Artists' residencies act as para-institutions, and in doing so claim autonomy to live on as places of resistance for artists against hegemonic forces. Compounding Nina Montmann's claim, at this crucial moment in history, when 'the world system of neoliberal Finance capitalism is collapsing

and the terms of another are still to be negotiated, it could matter what we do as artists, on equality, well-being, and ethical relations with micro as well as macro systems' (Montmann 2019). This social studio residency work *moves* in those micro systems, small scale but long-term, iterative events which carry on in perpetuity. They give us a frame to practise more ethical modes of relations, solidarity and respect for others.[149]

While the aspects of how specificities of one particular site affects imagination are more difficult to measure, my research shows that within the SSAR, site *does* affect creativity. Andy's imagination being sparked by the hole in the floor at Bargain Spot and Steph's impulse to run her fake fingertips along the stone wall, bush, tree, and river in Gifford are both direct illustrations of this embodied perception. Through analysing parts of my 10XArtRes and considering the entirety of the Moveable Feast Bothy event, which was in its essence an exploration into creating and keeping and moving place, we observe how place is thickened, made and kept. Andy's *Window Walk* performance in Bargain Spot display windows, slowly developed over several sessions and many days, directly illustrates the lived experience of place to imagination. Here, we can see how the artist, though actively engaged in practice, is nevertheless inside it. Or in Dewey's terms, the doing is also an undergoing; what we do is also *done in us*; imagination and experience come together as one (Ingold 2016).

I've captured the fleeting, viscous, and atmospheric resonances of the SSAR with narrative texts, telling stories about and from the residency events in an effort to render minor gestures. Using an experimental site-writing for parts of the assemblage, I animate the dining room/kitchen at Hospitalfield, an embodiment of the non-human heart that keeps the clock ticking. My binaural audio recordings at Cove Park, using an 360 degree method that upon playback makes the listener feel as though they are immersed *in situ,* exactly as I'd been, works towards a possible evolution of thickening place, extending it further into the future, recreating it again. The days I've lived in Cove Park were spent reaching out to the place-world and taking it back into the self and reciprocating again and again.

Artists' residencies stem from the situational turn in art (Doherty 2007), as well as other simultaneous 'turns' happening in art in 2000. In this regard, they are in constant flux and form an assemblage, rooted in place for a temporary time. Their assemblage making both territorialises and de-territorialises. 'In residencies, as on an island, the relations within and beyond intensify, demanding heightened awareness of what is brought, left behind, and taken away' (Elving, 2019). They squat, occupy, and sometimes pirate unused or abandoned places, and can reclaim them for another use altogether.

The questions around thickness that I've investigated here develop Casey's conceptions of 'thick' and 'thin' place. The next questions in my research call to further investigate ways of thinking about space beyond the subject/place dialectic, and re-envision space to include the

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149 Montmann, *Reclaiming Time and Space*, 2019.

non-human by imagining places as atmospheres. Sloterdijk's notions of spheres creates a more post-human relational ontology of affect and atmosphere. A further understanding of these theories in future will allow me to explore what useful results, if any, come from looking at SSARs through this lens.

Achievements of the Dissertation in Relation to Portfolio

In my overall PhD project, the relationship of this dissertation to the portfolio of practice is a separate but equal piece; the former deeply articulating the plaited theories which underpin and inform my design and practice, and have determined the research questions which my practice asks and then answers. It also conveys pivotal moments of my lived experience which have engendered the point of my arrival to the PhD project itself (e.g. the epiphany on the Prius, the importance of friendships of difference, my past work, my large and radical family), charting that life path and describing its importance to the essential project at hand. The dissertation critically analyses certain aspect of residency, e.g. their ethical and other formation, their disruptive and other processes, their capacities as learning environments, and ways they have been used and misused by society at large. Moreover, it synthesises the accounts of practice in the folio, through extraction and reflection, so that they may be understood fully.

The portfolio, however, is a robust chronicle and record of the four practice projects as they've unfolded, rendered through a multi-method approach, and often told in polytemporal stories by a chorus of voices. They each have a short introduction which briefly contextualise them, for readers who do not have the dissertation to hand. In the case of the MFBothy, that portfolio also serves as a How-To Manual in its second part, which will be offered open-source under creative commons permissions, both on-line and in print, as a way for anyone to be able to re-make a DIT moveable bothy structure for themselves, and others.

The two pieces, dissertation and folio, are sutured together at many points, and are meant to be experienced hand-in-hand.

Intended Uses and Audiences

This research is intended for a variety of people: other artists curious about residency practice or formation who may want to begin a residency project themselves; artists who just want to go on a residency; Scottish artists looking for something other than the exhibitionary complex has to offer (of particular interest is the Scottish Residency Map); scholars in the AR field who are advancing the conversation around AR, who seek and would benefit from the expertise of a social studio residency perspective, and use these experiments and findings in their own understanding of these aspects of AR they may have not considered, e.g. the artists'

voice, the agency which a social studio AR engenders, the potentialities for mutual aid and collectives of the general will to invert or subvert the traditional capitalist arts ecology structures; and scholars further afield who would like to experiment with the Live Residency method in order to advance their own fields.

Looking Towards the Future

The work I've done here further cracks open the affective geography of the artist residency, though it is only a start to answering these timely and immanent questions. Florian Schneider writes:

> It is the residue that remains in residence, for ultimately the outcome in its entirety cannot be transferred, measured, or exchanged in an entirely reasonable fashion. Traces that link past and possible future research to inexplicable objects and unfurnished lines of thought produce a more or less translucent layer of *not* knowing that is saturated with uncertainty, contingency, ambiguity, openness, and surprise.

Florian Schneider, *Reclaiming Time and Space* 2019, p 72-73

While the quest for new knowledge continues, I have learned through this PhD research, that *some dimensions of residency work will remain unknown*; by working in that space of openness and surprise, I can find new routes and methodologies, exploring more what it means to work *against* method (Feyeraband 2010), in an effort to render the minor gestures, the fleeting, instantaneous, improvisational, and atmospheric resonances of residency, in conversation with peers, so that we may together continue advancing the field.

Further Questions for Research:

Alongside the further investigations on thick space towards Sloterdijk's spheres, which I have articulated at the end of Chapter 4, I find four other key questions arising from the conclusions of this research. First, a further close examination of how artists are selected, in residencies in general, and in social studio residencies in particular. The dichotomy present in the prevalence of a democratic pragmatic entity that then encourages and sometimes enforces a top-down selection process warrants further research and questioning. My project design does some good work in an effort to eradicate this, by activating the resident artist/s themselves to *build* the resident cohort, so that only one artist is actually "chosen" by me. Whilst I design in some 'bumpers' to level this cohort selection (such as, one cannot nominate a close friend or friend, they must be an acquaintance or someone simply "known about") so that residency doesn't become an echo chamber, it's still a definite possibility it could be too insular. The

opposite end of that scale is a blind directorate chooses residents at random and one "gets who they get" to undergo residency with on arrival. In any case, this debate warrants further study.

Secondly, how can a project such as SSAR, which holds an anarchist ethos, effectively sit inside a democratic system of residencies within the overall arts ecology? Is it merely an insurrectionary entity? This research has uncovered the potentiality and very likelihood that SSAR operates from anarchist geographies. What kind of work does it then do to subvert the structure of the art machinery?

Thirdly, An open pathway from this PhD research is to continue the experimental site-writing, where I voice from the site itself, and due to time constraints, was only able to minimally exercise. The provocations this method unearthed warrants further research and experiments, which I'm very excited about.

Finally, the very big question, which has arisen at the very end of this research due to the global pandemic but also foreshadowed by the Trump-Brexit border closings, is: how does a virtual residency *work*? Who holds the digital space, and takes care of it? How can art residencies as spaces still exist within art residencies as time? What kinds of hybridisations of the virtual residency and the physical one are effective, and how quickly does that change?

Future Steps for Agency:

Looking towards the future, the next steps for me, post-PhD, are: 1) to form a consortium of artist-led residency initiatives that gathers together a network of the disparate artist-led residencies (approximately 70+) around the world. This network can hold space for dialogue and new exchanges of knowledge and support for and between artists who also choose to run artists residencies as part of their art practice, actively opting out of institutional and organisational funding in order to better maintain and develop their stealthy initiatives which are essential in the current global and regional arts ecologies. I've recently been in conversation with other artist-administrators such as Augustus Veniglous of Snehta Residency in Athens, Pau Cata of CeRRCa in Barcelona, and Alexander Stevenson of *Unit 7* in Glasgow/Orkney, to make visible the invisible, and articulate the unique desires and needs of our type of social artist-who-also-runs-residency.

2) ARRC: Artist Residency Research Collective[150] is a group of four researchers and myself who've come together since January 2020 to study many contemporary aspects of the

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[150] ARRC: Art Residency Research Collective is a band of artists, curators and writers joined together in study around art residencies' shifting practices. In 2020, we formed a live and unfolding hybrid space for gift exchange, response-ability, reflection, and care. ARRC collectively explores the meaning of presenciliality and its others, chronodiversity, thick space, residential learning, radical hospitality, nomadology, genealogy(es), permaculture and the creative act as embedded in broader ecologies. Some of the key questions we are engaging with include: How can a residency take into account and respect the time of life, the time of the artist, of the artwork and of the institution? Are other times, those lost in memory, still speaking to us? How can we build forms of ecological belonging through our work, which include other humans and more-than-human voices? This collective is formed by Pau Català, Morag Iles, Miriam La Rosa, Angela Serino and myself.

artist residency, both virtually and in real life. This collective has been an intimate source of challenge and support for all members. Each chapter of this dissertation warrants its own intensive research, a PhD of its own, and two are already being conducted simultaneously to mine; Miriam la Rosa undergoes intensive research about radical hospitality in Melbourne, while Pau Cata continues research on new epistemologies for the AR that include the Maghreb region. Morag Iles does work on the artists' experience at three residencies in Scotland: The Work Room, Bothy Project, and also Cove Park. Through ARRC, I continue to study with my peer artist-researchers in the field to better understand the contemporary state of residencies and help imagine how they might develop toward possible futures.

3) From ARRC, I can join forces with further networks, through conversation and sharing knowledges. The potentiality has thus far included participation in the Saari Assembly of residency scholars outside Turku, Finland in August 2021, instigated by Irmeli Kokko, and having presenting at the Resartis conference in Thailand (late 2021) as well as forthcoming opportunities for conjoint study in CAP, a summer school outside Muenster, Germany which focuses on residency permaculture. These networks provide dispersed support for the prescient questions in the field, and my unique knowledge of social studio ethos both brings forth new material and is challenged by their perspectives as well. Many residency runners are asking, what do we do now, in a time of both climate crisis and late-Covid, when all borders are mostly closed and government funding has run dry? I've been invited to answer this call, from the Annual Finnish meeting of residencies (June 2021) and others, and have recommended to residency institutions to instead choose a slow immersion of residents, cutting down on peripatetic demand, and to free up part of their block programming and relinquish it to an *artist* to organise as they will, putting on hold such things as repairs and directorate raises, and actually *pay* their artists, so those the institution is meant to serve can rest assured in the face of capitalist collapse.

4) The Scottish Residency Map can be used by many, as it's open-source and will soon become a part of the four big residency databases as identified in this dissertation, which currently have little Scottish representation in their banks. It is meant to be used by scholars, as my comrade Morag Iles is already doing while she conducts her PhD at University of Glasgow. Importantly, artists, and particularly Scottish artists, who have largely not been aware of the residency opportunities in their own country, can use, change, and edit this Google map asset as they see useful to them, and can share knowledge with others through it.

5) Further development of the MFBothy project can be investigated by partnering with innovative architecture and artist assemblages, such as Taliesin West,[151] so that it can be

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[151] The School of Architecture in Arizona was founded in 1932 by Frank Lloyd Wright as the Taliesin Fellowship. They are an intimate learning environment like BMC, whose intellectual life is fostered by the core faculty and enriched by visiting scholars, artists, and architects from across the globe. An accredited Master of Architecture program, TSOA is In residence at two historic Arizona campuses – Arcosanti and Cosanti, and are currently in their 90th year teaching experimental architecture and *learning by doing.* https://tsoa.edu/ visited 15 January 2022.

re-designed with tensile and affordable materials to be used exponentially to house people experiencing homelessness, and indigenous or nomadic communities.

The conversation between artists, scholars, all types of residency administrators and those who care what occurs in the field should take up the prescient questions Taru Elving asks, 'How can residencies cultivate response-abilities in relation to the many facets of the temporary homes they offer, or the environments and communities in their complexity? Or in the words of Donna Haraway, how to 'hold and regard, to respond, to look back reciprocally, to notice, to pay attention, to have courteous regard for, to esteem: all of that is tied to polite greeting, to constituting the polis, where and when species meet.'[152] If, as Elving claims, the role of the residency is 'best to recognize and nurture diverse temporalities rather than succumb to the productivity ethos of linear time,' this can be accomplished through the polytemporality of the SSAR, which unfolds in diverse and unexpected ways.

Epilogue, Nov 2020

The full-residency PhD I began in August 2014, in which our little family had picked up and moved temporarily to Edinburgh, created a similar disruption of habitus as occurs in social studio residencies. The same fractures, ruptures, disruptions, and re-making of habitus occurred for me, at the same time I was investigating it in my own research. The "meta" happening of it was not lost on me at the time, and now, in 2020, I look back on it with a delayed understanding. I can see that I went through similar processes in my own experiential learning, dare I say, residential learning, as those processed in SSAR. *I was that boy* we saw in Chapter 2, about to jump off the cliff, daring the others to join me. The others around me in my assemblage that I chose to "undergo" with, in part, were the participants of these projects I've rendered here, and I am grateful.

My residency in Edinburgh, the 'tight little world' that BMC conjured, then took its own shift to a "low-res," or remote, learning situation after two years in Edinburgh to the day. My medical needs at the time required the doctors I could trust back home, and John's having been offered solid, non-precarious work in Minneapolis prompted us to make a hard excision back to the U.S. In doing so, I effectively resided half-time in both Minneapolis and Edinburgh for several years, as I've travelled back and forth in the completion of my final PhD years. We have paid to keep a room in a friend's flat in Edinburgh, and also pay for a two-bedroom house with gardens in St. Paul, a truly contemporary artist's peripatetic lifestyle. The parallels between my own situation and explorations of bounded and unbounded sites as pertains to experiential learning and accommodative knowledge are (still) plenty.

How can I continue learning and acquiring new knowledge from 3,000 miles away? How do I thicken *this* place, wherever it is that I plant my feet today, and the "place' that exists in between? *Does the site of residency actually exist in one's body?* Is this, in fact, another illustration of Merleau-Ponty's claim that the 'body itself is place productive?' In reflecting also on Jean Piaget's assertions regarding the mind-body, perhaps it is that *the mind-body is place productive*, and it is from *this* place that we act and from which we can make a new plan, as a subversive intellectual, in dialogue with other subversive intellectuals. In the insurrectionary tactics of an anarchist geography, I am reminded of the prescient words of Jack Halberstam as he re-contextualizes Moten and Harney in his Introduction their seminal book *The Undercommons: Fugitive Planning and Black Study (2013),* a text I regard as a fieldguide and never too far from my side, in which he reminds us that this feeling of dislocation is necessary. We are both for and against.

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[152] Elfving, Taru, et al., editors. *Contemporary Artist Residencies: Reclaiming Time and Space*. Antennae-Arts in Society. Valiz, Amsterdam, 2019. Print. Taru Elfving, Irmeli Kokko, Pascal Gielen (eds.) P.224

The disorientation is necessary because you will no longer be in one location moving forward to another, instead you will already be part of the 'movement of things' and on the way to this outlawed social life of nothing. 'The movement of things' can be felt and touched and exists in language and fantasy, it is flight, it is motion, it is fugitivity itself. Fugitivity is not only escape, 'exit' as Paolo Virno might put it, or 'exodus' in the terms offered by Hardt and Negri, fugitivity is being separate from settling. It is a being in motion that has learned that 'organisations are obstacles to organising ourselves' and that there are spaces and modalities that exist separate from the logical, logistical, the housed and the positioned.

(Halberstam, in Moten and Harney 2013, p 11)

Notes, 2 August, 2015

Real life is slowly, comfortably, creeping into the residency mode. Is that what these last two days are about?
I moved my scheduled appointment off until Monday. Anne-Laure arrives ready for action, she wants to fit in as many alt spaces involved in the festival as she can today. Andy and John sitting on Andy's bed with bus maps as he's getting ready for a trip to Dalkeith. James is texting to say nothing yet, it was only false labour after all. The sun moves to clouds and back and forth, and I'm reminded of Anne-Laure saying 'the weather is so changeable!' Then, a twenty minutes of everything all at once. I'm trying to print out the tickets for a performance at 2 p.m. for A-L & J.

One by one, AL, then Andy, then John leaves for each their own routes and I am alone in the ively flat with a clear view of the sun across the rooftops and the mountain, looking back at me. I steal twenty minutes of meditation. Key sorted. Change for work. Throw out bad chicken. The TV works! Grab the £10 out the door. Choose proper route. Swing through Scot-mid for necessities. Split-second decisions, working well. Threading a needle through Festival crowds, keeping pace. Feeling the goodness of our actions and the fruit of Labour, and also just labour. I begin to swell with gratitude.

Each of our thoughts are now with each other as we go to our four corners, routines, habits, duties, sleep.

We draw each other's faces.

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Cooper Union, NYC   25 January, 2015

Coco Fusco and Noah Fischer

http://artanddebt.org/?p=1

Transmediale 2015 (CAPTURE ALL): Time & Motion Panel

Berlin, 28 Jan – 1 Feb, 2015

Ellie Harrison discussing life-work Balance – https://vimeo.com/121669620

Full Panel Discussion

https://www.youtube.com/watch?v=qkwicLcwH10&index=3&list=PL9olnMFdRIwuD4NgQ8vemdGoBkDC3zpUU

Temporal Design: An Interdisciplinary Workshop

Edinburgh, 28th-29th May, 2014

Edinburgh Time Network

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International Meeting of Residencies: Residencies as Learning Environments.

Milan, 29-30 June, 2015.

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Transcultural Exchange, conference

Boston, 25-26 February 2016

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Time Without Time, symposium and workshop

Edinburgh, 26-27 March, 2015

Patricia Healy McMeans and Jake Watts, ECA, producers

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Thinking Through Institutions, symposium

Galway, 27th February, 2014

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***Hand-in-Glove*, Common Field convening**

Minneapolis, 17-20th September, 2015

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http://www.land2.uwe.ac.uk/

http://poorfarmexperiment.org/

http://www.theywontfindushere.com/

http://www.mildredslane.com/

http://www.imamuseum.org/100acres/artists/andreazittel/apply-island-residency

http://www.artinfo.com/news/story/779722/a-guide-to-20-adventurous-offbeat-or-otherwise-outrageous-artist-re
    sidencies

https://www.freelancersunion.org/about/

Appendices

1. tenchancesartres.org/the-social-studio (web archive 15 Oct)

2. Moveablefeastbothy.com

3. Case Studies

   Cove Park

      Solo Visit [04-07 April 2016]

      Cove Park: AAA Micro-residency [14 June 2016]

      Follow up visit [20 July 2017]

   Hospitalfield [21-23 April 2016]

4. Interviews

      Residents

      Administration
   (Password protected)

5. Site-writing

6. The Social Studio | Research Blog

7. Scottish Artists' Residencies Map

8. Time WIthout Time: Conversations about Arts Practice in the 24/7 Era

9. *PhD Timeline*

10. *Scottish Artists' Residencies (infographic)*

11. *Past Resident* Skype Interview Questions

12. *Past Work Portfolio*

13. *Ten Chances No Hustle: An Experimental Urban Artists' Residency* ©2013

Appendix 9:

PhD Timeline
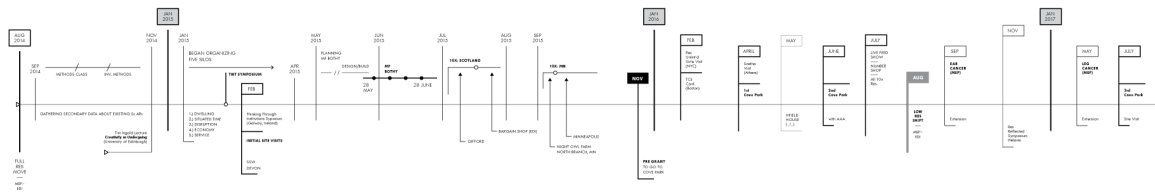
The timeline is also published online at [The Social Studio | PhD site](#)

Graphic illustrates my PhD process in its entirety covering: cases study visits, 2015 Ten Chances Residency project, Moveable Feast Bothy project, site visits, conferences, and academic extensions.

Secondary enlarged details of the PhD Timeline graphic can be examined on the following pages (pgs. 131-133)

JAN
2015

AUG
2014

NOV
2014

JAN
2015

SEP
2014

METHODS CLASS   INV. METHODS

GATHERING SECONDARY DATA ABOUT EXISTING Sc ARs

Tim Ingold Lecture
Creativity as Undergoing
(University of Edinburgh)

FULL
RES
MOVE
——
MSP>
EDI

JUN
2015

JUL
2015

AUG
2015

SEP
2015

MF
BOTHY

10X: SCOTLAND

10X

28 JUNE

B
AY

BARGAIN SHOP (EDI)

GIFFORD

JUL
2015

AUG
2015

SEP
2015

10X: SCOTLAND

10X: MN

BARGAIN SHOP (EDI)

GIFFORD

MINNEAPOLIS

NIGHT OWL FARM
NORTH BRANCH, MN

JAN
2016

FEB

MAY

Res
Unlmt'd
Sirte Visit
(NYC)

APRIL

Snetha
Visit
(Athens)

NOV

TCE
Conf.
(Boston)

1st
Cove Park

HFIELD
HOUSE
(_!_)

PRE GRANT
TO GO TO
COVE PARK

Appendix 10:

Scottish Artists' Residencies Infographic

Scottish Artists Database	ARTIST LED	PAID	UNPAID	PAY-IN	SOLO	SOCIAL	NOTES
West Highlands and Isles (12)							
1 Atlas Arts	NO	•	•	–	–	•	
2 HICA (Highland Institute for Contemporary Art)	YES	?	?	?	–	•	Working with artist/founders
3 Pier Arts Centre	NO		–	£500.00	•	–	Includes cost of accommodation (monthly)
4 Timespan	NO	–	–	–	–	–	very little published with specifics to its residency program; only that projects and timespan interest work with artists in working/methodical and project based works
5 Cove Park Ltd	NO	–	–	£400.00	•	–	Includes cost of accommodation (weekly)
6 Odyssean (via. Unit 7)	YES	•	–	–	–	•	Yearly project specific (2015-2017) group residencies
7 St. Kilda Visual Artist Residencies	NO	•	–	–	•	•	National Trust for Scotland, Scottish Natural Heritage funded residency scheme which provides valuable research and residency opportunities
8 Bealach – An Lanntair Artist Residency	NO	–	–	–	•	–	
9 Sumburgh Head Artists-in-Residence (Shetland)	NO	–	–	–	–	–	Very little public info on residency; they do promote and acknowledge the frequency of partners/husband/wives for dual residencies. Facilities are undocumented
10 Sabhal Mòr Ostaig	NO	•	–	–	•	–	£8,000 fee - 12 weeks
11 WASPS – Scalloway, Shetland	NO	–	–	£595.00	•	–	Includes cost of accommodation (monthly)
12 WASPS – The Admiral's House	NO	–	–	£1,000.00	•	–	Includes cost of accommodation (monthly)
13 Outlandia Project: London Fieldworks	YES	–	•	•	•	•	NO services, just a treehouse, accommodation (varies)
Edinburgh Area Artists' Resiencies (9)							
14 Edinburgh College of Art	NO	•	–	–	•	•	Artist/faculty in residence. Support and partnerships with other off site residency programs such as Talbot Rice Gallery w/ stipend, space, and time. Also sponsoring artists in partnership with Bothy Project (3 years)
15 Edinburgh Sculpture Workshop	NO	–	•	£1,050 – £1,350	•	–	Minimum total for 3 months (Studio, Shop, Accomodation
16 Embassy	YES	•	–	–	•	–	Support: £1,500 per artist. Residency partnership/exchange
17 Scottish Poetry Library	NO	•	–	–	•	–	'Poet in Residence' project awarded and sponsorship award by outside cultural institutions. BBC Scotland allocates a remuneration of £4000 (gross) to successful applicant and declared poet
18 Talbot Rice Gallery	NO	•	–	–	–	•	Three year cohorts (Steph Mann)
19 Pig Rock Bothy – Modern Art (Modern One)	NO	–	–	–	•	–	
20 Creative Scotland – Arcadeum	NO	•	–	–	•	–	Creative Futures Programme will support the establishment of artists residencies – along with any activity which will exist to benefit a number of people. Arcadeum is a long-term residency project, run by Hans K Clausen and Lindsay Perth. Within the framework of the project, the two artists work closely with a local community to explore the physical changes happening as a result of a new health centre. This is a joint project between NHS Lothian and North Edinburgh Arts, and the residencies were funded by Edinburgh & Lothians Health Foundation (ELHF), NHS Lothian and Creative Scotland.
21 Thistly Cross Cider	NO						
22 Polar Cap: ASCUS: Art and Science	NO	•	–	–	–	•	ASCUS Art & Science is a non-profit organisation. Founded in 2008 and a registered non-profit company limited by guarantee since 2013, we are an organisation dedicated to building a community of artists, designers, scientists, and other individuals interested in how art, design and science can engage new and wider audiences for both fields. ASCUS is neither an arts nor a scientific body, but an organisation dedicated to developing art-science intersections. We aim to provide a joint platform for artists, designers and scientists to work together on a diverse array of projects, including science communication, science, art and design collaborative projects, and trans-disciplinary research. ASCUS is based in Edinburgh, but serves as an established hub between like-minded organisations both nationally and internationally.
Bothy Project (3)							
19 Pig Rock Bothy – Modern Art (Modern One)	NO	–	–	–	•	–	
23 Sweeney's Bothy	YES	–	–	£400.00	•	–	Price is bothy rental (weekly)
24 Inshriach House	YES	–	–	£400.00	•	–	Price is bothy rental (weekly)
Eastern Highlands (6)							

#	Name							Description
25	Hospitalfield Residential Arts Centre	NO	•	–	–	•	•	FUNDED VISUAL ART RESIDENCY PROGRAMMES: SUMMER AND AUTUMN The funded residency programmes (Summer and Autumn) are devised for those developing their working lives within the scope of contemporary art practice. Open calls are usually announced each winter. INTERDISCIPLINARY RESIDENCY The Interdisciplinary Programme is a self-funded international programme that welcomes applications from a wide range of cultural practitioners. GRADUATE PROGRAMME The Graduate Programme invites applications from recent graduates of visual art degree courses in Scotland. PARTNERSHIPS We also develop partnerships and group projects to initiate residencies for UK and international artists.
26	Scottish Sculpture Workshop (SSW)	NO	–	•	£816	•	–	4 week production residency £816; 4 week research residency £524
27	Deveron Arts	NO	–	•	–	•	–	
28	Glenfiddich Distillery	NO	•	–	–	–	•	As always Glenfiddich is grateful to the selection partners at IT Park, Taipei. Don Gallery, Shanghai. Best college art, Delhi and the Scottish Royal Academy in Edinburgh for their ongoing assistance. Every summer since 2002, we bring bright new talent to stay with us. We give them £10,000 and a chance to collaborate with each other.
29	Cooper Gallery Summer Residency	NO	•	–	–	•	–	Funded from eternal cultural suppot entities
30	SEA LOFT residency	YES	•	–	–	•	–	In addition to the spaces and residency available at Sea Loft, lateral lab a new Scottish based contemporary art charity is based here and manages The Robert Callender International Residency for Young Artists. This residency takes place in Osaka, Japan & Sea Loft every July, the one month during which the Sea Loft residences are not available.
31	WASPS – The Steeple, Newburgh	NO	–	•	£500.00	•	–	Includes cost of accommodation (monthly)
32	Cromarty Artists Trust	NO	–	•	£1,700.00	•	–	Self-funded; In-kind funded (monthly - off season)
33	Birnam Arts	YES	•	–	–	•	–	Studio Access Residency – £500 4 weeks Visual Arts and Performance Studio. Also, two week solo exhibitio, 2 nights local accomodation, curatorial and mareting support and up to two kiln firings

West / Southwest (2)

#	Name							Description
34	Royal Drawing School Dumfries House	NO	•	–	–	•	–	The residencies are delivered by the Royal Drawing School, Glasgow School of Art and Dumfries House in conjunction with the Royal Drawing School's international partners. Funded residencies are available throughout the year, and provide a private studio and self-catering accommodation on the Dumfries House estate for up to four artists at any one time.
35	Mount Stuart	NO	•	–	–	•	–	Open Call: Emerging Artist Residency in Socially Engaged Practice Through commissioning artists Mount Stuart Trust aims to add value and vibrancy to the historical context of Mount Stuart and reinvigorate dialogue and enquiry.

Residency Networks (2)

#	Name							Description
36	UZ Artists	NO	•	–	–	•	–	The Sura Medura residencies are funded by Creative Scotland and the IN SITU Network
37	Below Another Sky	NO	•	–	–	•	–	An international residency programme to support new work in print by artists from Scotland and Commonwealth countries, commissioned by the Scottish Print Network

Glasgow Area (10)

#	Name							Description
38	Unit 7 Artist Studios Non-Profit Organization	YES	?	?	–	•	–	Unit 7 has hosted 20 artist residences at our Glasgow space this Sping/Summer in return for 20 exhibitions for all involved. Exhibitions and events following the workshop-based artist residencies will take place with our partner organisations across the UK. Our current partner venues are: Pipe Factory, Glasgow, Hand in Glove, Bristol, and One Thoresby Street, Nottingham.
39	6 Foot Gallery	YES	–	–	–	•	–	The Artist in Residence Programme now takes place yearly in July through open call. Six Foot is proud to support the development of emerging creative practitioners. The Residency offers the winner a 24 hour access studio in Glasgow's City Centre and the opportunity for a solo exhibition as part of our exhibition programme.
–	Wasps Artists Studios	–	–	–	–	–	–	See individual residencies via their geographical location
40	Centre for Contemporary Arts	NO	•	–	–	•	–	BUZZCUT & CCA have partnered to provide a series of residencies for Scotland-based performance artists.
41	Creative Scotland	NO	•	–	–	•	–	Creative Scotland is supporting the residencies with National Lottery funding as part of the Year of Natural Scotland. A series of artist residencies hosted by four of the country's leading environmental organisations aim to make important contributions to the sustainability and development of some of Scotland's most inspiring natural settings. The artists - hosted by Forestry Commission Scotland, Scottish Natural Heritage (SNH), Loch Lomond & The Trossachs National Park and National Trust for Scotland (NTS) – will work closely with staff at the host organisations and local communities throughout the residencies.

#	Name							Description
42	Gallery of Modern Art	NO	•	–	–	•	–	Glasgow Life is searching for 23 imaginative artists with the vision and skill to help local communities reap the life-enhancing benefits of creative activity. Creative Communities – Artists in Residence aims to give Glaswegians from diverse backgrounds, the opportunity to get creative within their local area. Set up following a 2018 Culture Summit, when Glasgow City Council pledged to employ "an artist in residence in every community", this £400,000 council-funded programme is being delivered by Glasgow Life, the council-linked charity responsible for culture and sport.
43	Glasgow Sculpture Studios	NO	•		Rates – £30 per day, £120 per week, £475 per month	•	–	We create opportunities for artists to develop their practice through residencies, international exchanges, and production commissions. Our aim is to offer artists the time, space, and resources to experiment with new approaches and ways of working, pushing their work in new directions. Alongside creative and technical support from the team here at GSS, we also support the sharing of knowledge and ideas by developing new networks and connections between our residents, our community of studio holders, and our wider community of arts professionals across the city.
44	Glasgow Print Studio	YES	–	–	facility/acess rates	•	–	Artists in residence only
45	Phew! Residency	YES	–	–	–	–	–	No further information
46	The Clipperton Project	NO	•	–	–	•	–	Videography – many members of the Clipperton Project are passionate photographers and fans of the video art form. We are currently coordinating about a dozen videography projects around the world whose goal is to record the beauty of the oceans.
47	The Work Room at Tramway	YES	•	–	minimal membership fees	•	–	At the heart of The Work Room is our programme of supported, choreographic residencies. This programme supports experimentation and the creative processes, from research through to production, according to the needs and requirements of each resident artist. Residencies come with financial support which is key to delivering on our commitment to creating a sustainable environment for independent dance artists in Scotland. This the largest strand of our programme, with the studio filled by member activity for up to 50 weeks each year. Residency time is highly sought after and scheduled artists are selected through an application process with two call outs annually. As an artists-led organisation, the selection process is peer-assessed with decisions taken by a working group of members. The Work Room seeks to foster a community of artists and we encourage all our resident to consider how they will share the findings of their residency time with our wider membership.

Scottish Artists' Residencies

https://www.google.com/maps/d/u/0/edit?mid=1qoA06giMiCEdFmiiDlLe3iyZrJA&usp=sharing
https://thesocialstudioresearch.wordpress.com/portfolio/scottish-artists-residencies/

Description

The ongoing collection of artists' residencies in Scotland and the UK is published as an interactive map according to regional areas of Scotland. The map directly supports and reveals quantitative data as follows.

How many total residencies listed? **47**

Artist Led? 26% (13/47)

Paid or not?
Paid – 53% (25/47)
Unpaid – 17% (8/47) to compensate, many of these offer free institutional assistance, free studio space, exhibitions, publication support and other services
Unreported – 4%

Pay in – 30% (11/47) require artists to pay for their rent/housing
£515 weekly average
£1,179 monthly average Social v. solo?

Solo – 81% (38/47)
Blended – 6% (3/47) something between social and solo

Social – 19% (9/47)
Social cohorts 45% (4/9) residencies described as having social components are seasonal, project based, 1 year, 3 year **cohort**

Appendix 11:

Past Resident Skype Interview Questions

Past Resident **Skype Interview Questions**

Set-Up Questions:

1) Where are you presently based?

   > F/UP, if needed: Where do you live and make work?
   > *(NOTE: This could be more than one place)*

2) Have you been on more than one residency before?

3) Could you tell me which ones, when you went, and how long was the duration?

4) Were you a local (sited where you live) or guest resident (one who travelled)?

5) Also, was it a social residency (other residents *+ you*), or was it a solo residency (you alone)?

6) Was this either

   a. an institutional residency that stands alone independently
   >   (i.e. Cove Park in SCOT, Bemis in USA),

   b. one parented by a larger institution
   >   (Skowhegan parented by the Whitney in USA), or

   c. an artist-led project with no institutional funding
   >   (Bothy Projects in SCOT, White Page in MPLS)?

7) Were you meant to spend the residency time in a self-directed way (on your own, research and experimentation) or did the residency structure embed an expected output or exhibition within it?

   > PROBE: Was a practical skill instruction aspect embedded?
   > PROBE: Was a discursive education aspect embedded?

8) Did you…

   a. receive an artists' stipend?

   b. did you have to pay to be there, or

   c. was it a "break even" situation
   >   (You pay to get yourself there but then can stay for free)

9) Would you describe how you came to choose to do this particular residency and where and how you found out about it?

> PROBE: What was the one most important factor for you in choosing a residency?

Respondent can answer the following MAIN Questions in thinking about just one particular residency all the way through, or they can answer the question in thinking about them all, using comparison, or whichever residency experience the Question provokes.

Main Questions:

1. In retrospect, what is one specific aspect of the (XXX) residency experience that you feel was meaningful for you,
     a. at the time?
     b. became meaningful for you after the residency period?
2. What one aspect do you feel most dissatisfied about?

SITE

3. Did this residency have multiple components to the site/s itself, or did everything occur in one place for the whole duration, like a One Room Schoolhouse?
4. How many meters/miles away from the studio (work) site was your sleeping accommodation?
5. *Follow -UP:* Did you feel this separation between work/life was essential to your experience, feeling more or less immersed or present?
6. Looking back at the residency time more specifically, was there a moment you can pinpoint where you felt that the orientation or architecture of a specific part of the *site* – natural or built – dictated, prompted or influenced what you were working on, or produced, or how you framed your thinking?

    Follow -UP: I'll give you an example: There was *already* a hole cut in the hardwood floor, and so I created a coffee-making performance where I brewed coffee through the hole to a cup situated on the floor below, (dropping 8 feet).

    PROBE: Did you yourself alter specifics of the physical site to accommodate your creations? (In the example above, You *cut* that hole yourself.)

    (If Solo Res):
    PROBE: Did the res site and structure make you feel as though you were on retreat from the world, or did it weave you into its local arts or creative community?

    (If Social Res):
    PROBE: How much did the assemblage of other residents dictate your reasoning or production?
    PROBE: Was it the constellation of these particular humans that attracted   you to this residency, or, simply the *idea* of a social assemblage, or social studio, itself?

7. Did you have a lot of time to explore without purpose, or wander around, the immediate site and its surrounding area – neighborhood, village, town, city, farms, etc
8. Would you please describe the landscape or natural geography of the surrounding area – fields, mountains, desert, urban city, suburban?
9. Did it feel familiar to you?
10. Do you feel that you "dwelled" in that location? Was there a feeling of being *settled*, a path cleared for you to invest in self-designed routines within the site and environs?

> PROBE: Was that an important reason for you in choosing this particular residency, a clear (or not) path made for you to dwell in a new place during this temporary time of displacement?
> PROBE: How did your sense of dwelling effect the work that you were making there, or have made since?

RES STRUCTURE

11. If you could re-organize your time spent, after the fact, how might you?
12. Were you required to propose a project for the application, and, if so, did you find that you were able to execute it to your, and others, satisfaction during the residency time?
13. Is there anything that you would have wanted the residency administers to provide – practical, physical, emotional, monetary, etc – that it didn't?
14. Would you describe the residency as intimate in purpose?
15. If the residency structure provided Guests (artists, curators, gallerists, significant people in the community) to meet with you while on residency, were you satisfied with how well this aspect functioned, or do you feel like a different structure or guest choices would have been more beneficial for you?
    Follow -UP: How were those people chosen?
16. Did the residency include any alumni, or embed a way of involving past residents as a type of legacy or community-making beyond your immediate cohort?
17. Do you feel like you built relationships that will last?

GENERAL PERSONAL

18. Generally, In what ways do you *instrumentalise* residencies within your own practice?
19. How do your peers and artist friends view residencies: are they desired? Needed? Accessible? Do they know where to find information about residencies offered and different types of residency in general?
20. What do *you* want from a residency?
Follow -UP: How do you view residencies functioning in the arts ecology today?

    PROBE: Do you think that mobility is an essential element of lived experience for today's artist?

Appendix 12:

Past Work Portfolio

10x ARTRES: Scotland

Practice-as-Research: Ten Chances Int'l Art Res
July-August 2015

Left: Rural Residency – Gifford , UK
Right: Urban Residency – Edinburgh, UK

The full 10XARTRES event was set to run over the course of three months, and designed as two separate but subsequent residency events. Each has its own pre-event, live residency, and post-event flow and rhythm. The first event, 10XARTRES: Scotland occurred in and around Edinburgh on 20 July–2 August, followed by an event in and around Minneapolis, USA in September.

10XARTRES: Scotland began in the small rural village of Gifford, located 20 miles east of Edinburgh, for five days and then moved into the city center for the remaining 10 days, occupying an empty storefront in the busy Tollcross neighborhood on Lady Lawson Street, formerly a Bargain Spot £1 store.

The Scotland international cohort was comprised of seven emergent trans-disciplinary resident artists: Andy DuCett (MPLS), Stephanie Mann (EDI), and Collette Rayner (GLA), Luke Burton (LON), Anne-Laure Franchette (ZURICH), co-instigator James Currie (EDI), and myself. All residents were invited on recommendation from other artists in my peer group in the art scenes of Edinburgh as well as Minneapolis, my two homes. When soliciting recommendations, I inquired about emerging artists of rigour who work across disciplines and were complicit to undergo a small itinerant social studio for a two week duration.

10x ARTRES: Minnesota

Practice-as-Research: Ten Chances Int'l Art Res,
September 2015

Left: Rural Residency – Northbranch, MN
Right: Urban Residency – Minneapolis, MN

The full 10XARTRES event was set to run over the course of three months, and designed as two separate but subsequent residency events. Each has its own pre-event, live residency, and post-event flow and rhythm. The first event, 10XARTRES: Scotland occurred in and around Edinburgh on 20 July–2 August, followed by an event in and around Minneapolis, USA in September.

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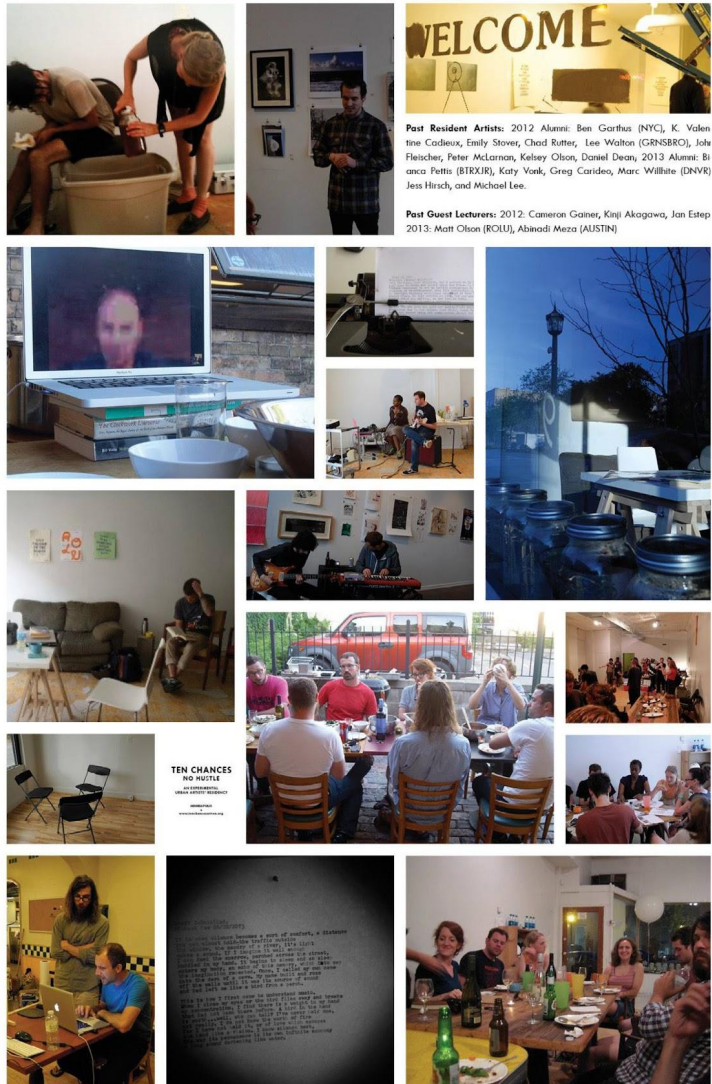
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10 Chances Artists' Residency
2014
St. Paul, MN

10 Chances Artists' Residency
2012 and 2013 (mixed)
Minneapolis, MN

Past Resident Artists: 2012 Alumni: Ben Garthus (NYC), K. Valentine Cadieux, Emily Stover, Chad Rutter, Lee Walton (GRNSBRO), John Fleischer, Peter McLarnan, Kelsey Olson, Daniel Dean, 2013 Alumni: Bianca Pettis (BTRXJR), Katy Vonk, Greg Carideo, Marc Willhite (DNVR), Jess Hirsch, and Michael Lee.

Past Guest Lecturers: 2012: Cameron Gainer, Kinji Akagawa, Jan Estep 2013: Matt Olson (ROLU), Abinadi Meza (AUSTIN)

10 Chances Artists' Residency
2012 and 2013 (mixed)
Minneapolis, MN

MF Bothy
12-28 June 2015
Edinburgh, Scotland

Moveable Feast: A Bothy Project
Created and Programmed by Patricia Healy McMeans,
Stephen Kavanagh & James Currie,

with Design and Building assistance from Donald Watson

Moveable Feast Bothy – a modular structure built to move – will host several events and be sited in various locations around Edinburgh and Leith over the course of Embassy Annuale, and can be tracked using the Bothy Tracker. Events throughout the Annuale to include dinners, exhibitions, film screenings, and workshops, including one-nighter art shows curated by artists James Currie and Rachael Disbury, respectively, and film screening/s highlighting site-specific situated learning environments, such as Black Mountain College, organized by Stephen Kavanagh.

Through this project, we are co-opting the improvisational camaraderie and conversational tactics of what occurs "down the pub" which remain in constant flux, and are the incubators of networking, assemblage, and resistance.
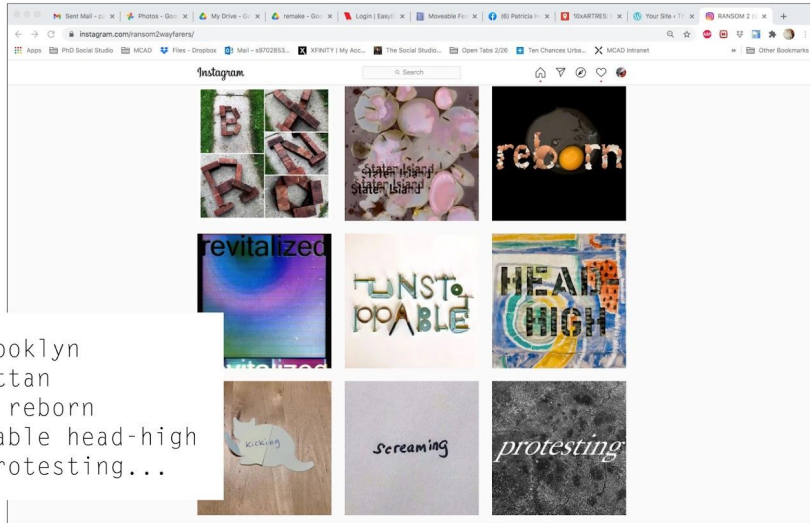
"8,000,000 broken Brooklyn
hearts Queens Manhattan
BRONX Staten-Island reborn
revitalized unstoppable head-high
kicking screaming protesting...

"Bronx"
2020
WAYFARERS IS PROUD TO PRESENT RANSOM 2

www.brooklynwayfarers.org/ransom2-registration

Conceived and directed by George Ferrandi
Poem by A.W. Strouse
Images by Wayfarers members and artists around the world

RANSOM 2 is an Instagram-specific collaborative exhibition presented by Wayfarers in Brooklyn, NY. Conceived and directed by artist and founder of Wayfarers George Ferrandi, RANSOM 2 features the work of almost 400 artists operating from a wide range of skill levels, and hailing from an equally wide range of geographical locations. Shirking the unspoken rule against "pay-to-play" exhibitions, RANSOM 2 playfully declared itself a pyramid scheme, and "demanded" that each participating artist pay a fee in exchange for the assignment of one word from a story that didn't yet exist. (The funds generated by RANSOM 2 enabled artist-run Wayfarers to keep its studios running and doors open for the last six months, after many members' income had been affected by COVID.)
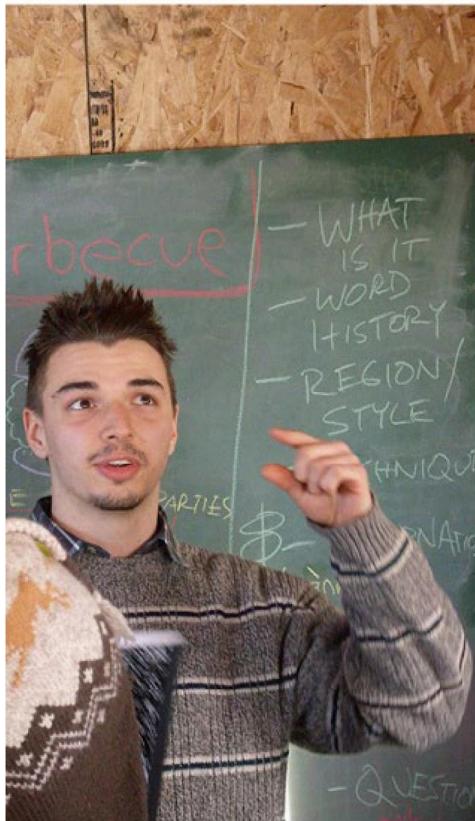
ORSH
Winter 2012
PRE-REG

ORSH: One Room Schoolhouse
[production stills] Winter 2012
time-based situational event taking place as part of
Art Shanty Projects
outside/interior views of schoolhouse structure; ORSH logo

ORSH: One Room Schoolhouse
[production stills] Winter 2012
time-based situational event taking place as part of
Art Shanty Projects
classes in session, Logic 101, and Html for the Blackboard
(w A.J. Warnick)

ORSH: One Room Schoolhouse
[production stills] Winter 2012
time-based situational event taking place as part of
Art Shanty Projects
Sound class; Lindy Hop class; students in the morning;
Self-Defense with Nathan Freeman

ORSH: One Room Schoolhouse
[production stills] Winter 2012
time-based situational event taking place as part of
Art Shanty Projects
History of BBQ; Bow and Arrow making; Music Appreciation
with Eric Gorvin

NOT-BOOK: This is Not A Book, 2011
Collaborative book, claiming the printed collateral as a site for intervention.
With 19 national artists, I produced the first Issue of NON-BOOK as a means to
use the printed form as a means to "be" the work, not "represent" the work.
Employing die-cuts, fold-outs, mini-books-inside-a-book, QR codes, and other detachable
and insertable forms, all artists created works that are unique,
and will not be reprinted again.
#108-page full coloe perfect bound 50 white newsprint, Expanded CD, plastic envelope.

Rumble on the Southside, 2009
time-based situational event taking place at Art of This Gallery
32-day long piece in which a modular structure was built.
(9'x9' stage or floor w/ aluminum corner posts, 9' long plywood wall sections)
and other artists invited to rumble, each bringing their own work to the "stage" each day.
The performance built one on top the other, each in response to what had happened before.

left – Haircuts in Exchange for Stories of Loss or Risk, w. resident artist Sarah Petersen, Saturday afternoon
right – turning the structure into a recording studio, w. res artist Sam Hoolihan, recurring Mondays

Rumble on the Southside, 2009
time-based situational event 32-day long piece in which a modular structure was built
(9'x9' stage or floor w/ aluminum corner posts, 9' long plywood wall sections)
and other artists invited to rumble, each bringing their own work to the "stage" each day.
The performance built one on top the other, each in response to what had happened before.

*Authority Transfer w. guest artist Janet Loebbrecht, Sunday afternoon*
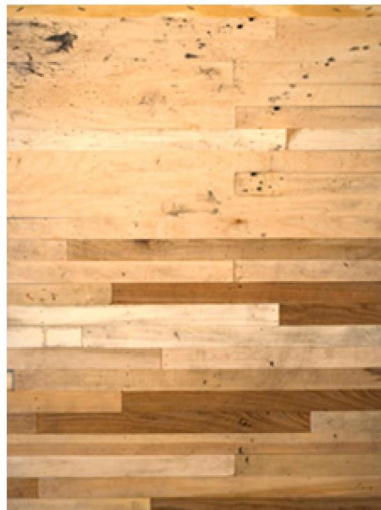
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top – four resident artists form an ad hoc rock band, opening night
bottom – Floor returns to the White Wall, w. guest artist Christopher Pole, closing day

Rumble on the Southside[1]

Anthony Warnick[2]
Patricia Healy[3]
with
T.J. Barnes
Sarah Petersen
Jason Gaspar
Sam Hoolihan
and others
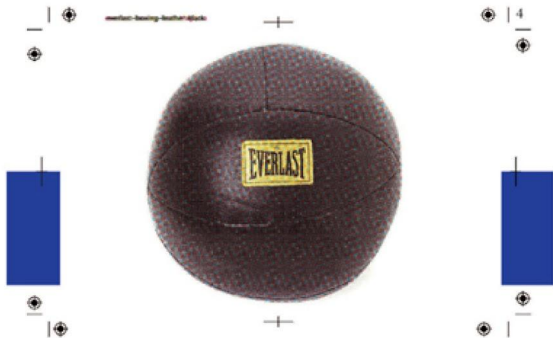
EVERLAST

1 A twenty-three day long Open Work involving a paper shredder, espresso, some other office equipment, a 9' structure, the New York Times, four video monitors, an Everlast medicine ball, some playing cards, an ad hoc rock band, at least two books, and us and you.

Opens   Closes
April 11[1] May 3

Rumble on the Southside will be held at Art of This Gallery.[2] There will be alot of events throughout the month.[3] On April 14th there will be a Salon Saloon[4] supplement which will include the resident artists. The rest of the month there will be things happening in the space featuring Anthony Warnick, Patricia Healy, the resident artists[5], and/or visiting artist.[6] The show is viewed as an *Open Work*[7] and as such the participation and interaction of everyone is needed and encouraged.

1 The opening starts at 7:00 pm and will go late.
2 Which is located at 3506 Nicollet Avenue, South Minneapolis, MN 55408.
3 For full updates please visit rumbleonthesouthside.wordpress.com
4 what is salon saloon
5 The resident artists are T.J. Barnes, Sam Hoolihan, Sarah Petersen, and Jason Gaspar who have each agreed to develop multiple ideas and/or events in the space.
6 The visiting artist could be but is not limited to Marc Willhite, Janet Loebbrecht, Eric Gorvin, Mad King Thomas, Andy Sturdevant (Salon Saloon), Casey Deming (Improv Jazz/Noise), Brown Coward Fraser and Co, Barrett Johanneson, Christopher Pole, and Sergio Vucci.
7 For a complete discussion of the idea of an open work see *The Open Work* by Umberto Eco.

Rumble on the Southside, 2009
time-based situational event

announcement cards, front and back

Bowie Marquee, or Spectacle, 2008
video still, Time: 12 mins, on loop
The marquee outside the Hippodrome in London where David Bowie performed in 1974
was projected 8' tall at night across the outside of a residential house in N.E.Minneapolis.
Full audio of the 12 mins recorded outside the Theater: street noise, fans, passersby, heightened
excitement, and ramps up to the announcer announcing Mr. Bowie. Image remains only the mar-
quee, running from right to left across house. Footage from P.A. Pennebaker's documentary.

Courting, or the Importance of Cinema on An American Girl growing Up in the '70s
video still, Time: 78 mins. DVD
only to be watched at home (never screened in gallery), 2010
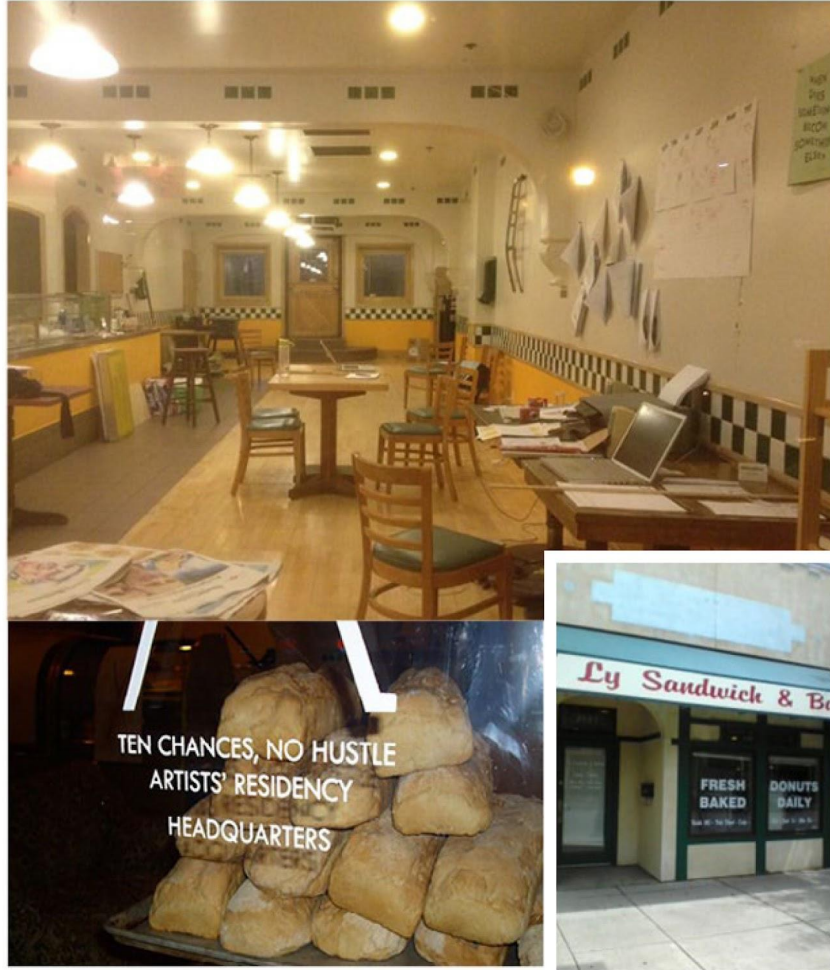
10 Chances, No Hustle: an experimental artists' residency project
[production stills] July 2012
time-based situational event, 21 days
views of temporarily re-claimed space (former-deli)

10 Chances, No Hustle: an experimental artists' residency project
[production stills] July 2012
time-based situational event, 21 days
artist cohort at work, conversation with Guest Lecture
Kinji Akagawa

10 Chances, No Hustle: an experimental artists' residency project
[production stills] July 2012
time-based situational event, 21 days
artist cohort at work, conversation with Guest Lecturer
Cameron Gainer

10 Chances, No Hustle: an experimental artists' residency project
[production stills] July 2012
time-based situational event, 21 days
final projects; conversation with Guest Lecturer Jan Estep
October show at Art of This
artist cohort: Daniel Dean, John Fleischer, Chad Rutter,
Peter McLarnan, Ben Garthus, myself, K. Valentine Cadieux,
Kelsey Olson, Emily Stover, Lee Walton (missing)