

Dr

Marsha

Bradfield

Postgraduate

MA Intercultural Practices

[Course overview](#)

[Student work](#)

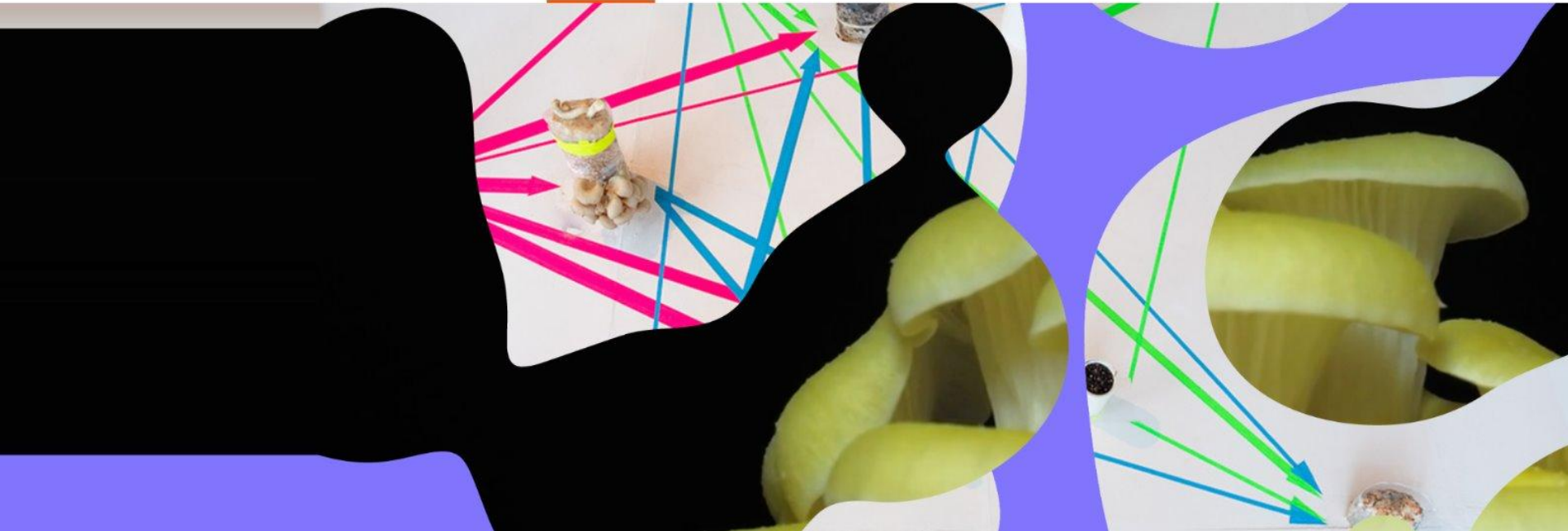
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Dr Marsha Bradfield, Course Leader
Central Saint Martins

RIDING

THE

HYPHEN

**archivist-artist-
(company) director-
curator-educator-
fan-fundraiser-
hustler-interviewer-
organiser-peer-
researcher-writer...**

AND

AND

AND...

**archivist-artist-
(company) director-
curator-educator-
fan-fundraiser-
hustler-interviewer-
organiser-peer-
researcher-writer...**

Art Research



**You're already
doing it!**

**You could
be doing
it more!**

Art Research:

**You could be doing it more
intentionally in ways that
expand your practice
(what you make)
and
enrich your experience
(your relationship to
what you make and yourself)!**



What is art research?

AI Mode

All

Images

Videos

Short videos

News

Forums

More ▾

Tools ▾

In education

Examples

Wikipedia

Paper

Importance

Visual

Based



AI Overview

Art research is a creative and process-driven form of inquiry that uses artistic practice to explore questions, generate new knowledge, and contribute to artistic discourse. It is often conducted by artists who are also the researchers, and it produces knowledge and understanding that is unique to artistic experience and practice. Key aspects include exploring questions through creative work, using artistic methods, and sharing the process and results within a community. 

Prompt date: 25 October 2025

**ONCE UPON
A TIME...**



Rirkrit Tiravanija, Do we Dream under the Same Sky, installation view, Art Basel 2015, Image via myartguides.com

In this deceptively simple conceptual piece, the artist invites the visitor to interact with contemporary art in a more sociable way, and blurs the distance between artist and viewer. You aren't looking at the art, but are part of it—and are, in fact, making the art as you eat curry and talk with friends or new acquaintances.

FEBRUARY 3, 2012 | ARTISTS, BEHIND THE SCENES, COLLECTION & EXHIBITIONS

Rirkrit Tiravanija: Cooking Up an Art Experience

Posted by [Rebecca Stokes](#), INSIDE/OUT

Participants
making the
artwork =
limited to
being content
providers

No scope to
interact with
the artwork's
form and
structure



Image via myartguides.com

In this decade, the art world has become more social and interactive. It is the visitor to interact with contemporary art in a more social and interactive way. You aren't looking at the art, but are part of it—a part of the conversation and talk with friends or new acquaintances.

FEBRUARY 3, 2012

Rirkrit Tiravanija

Posted by Rebecca St...

ONS

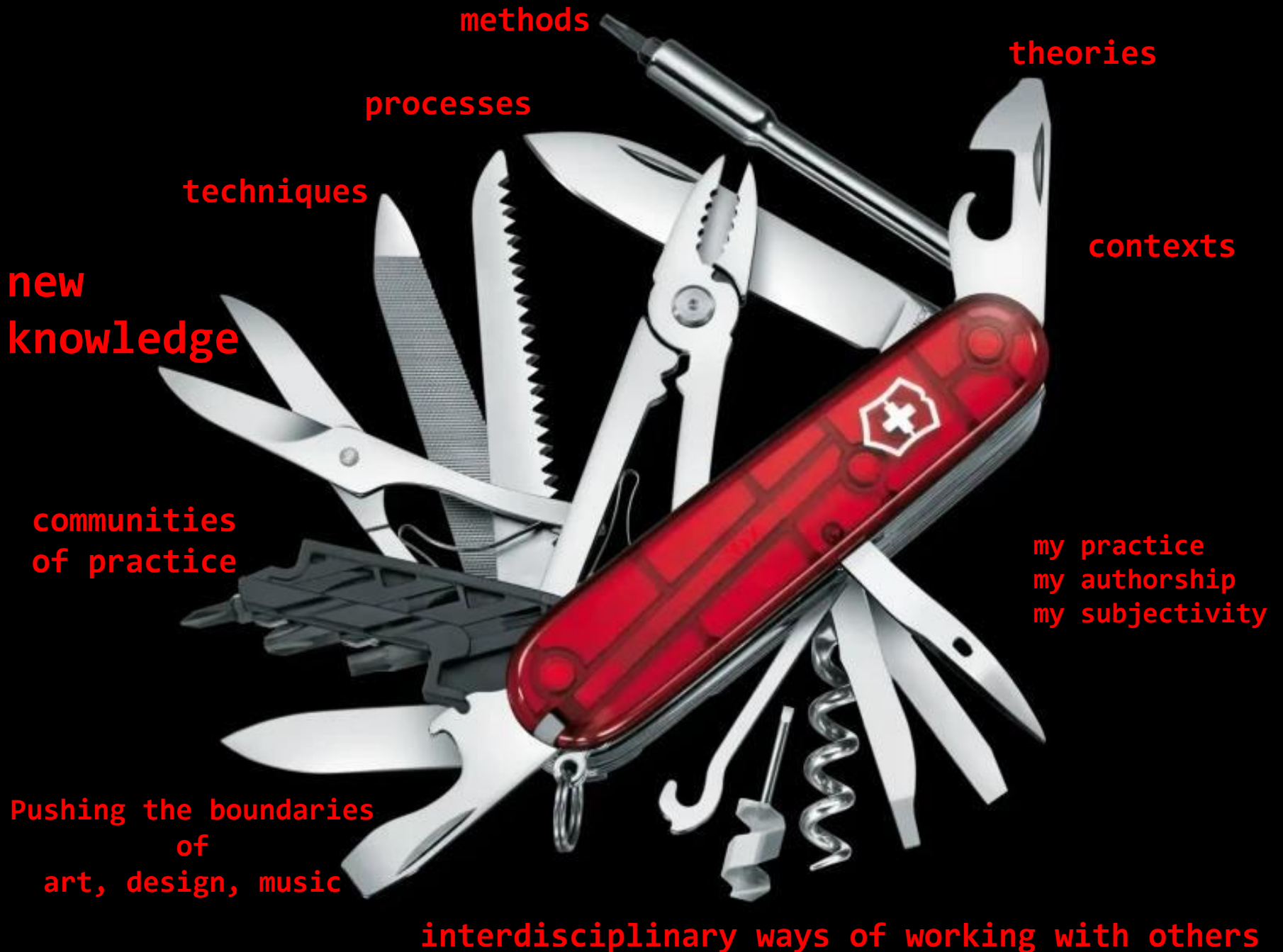
Art Experience

INSIDE/OUT

A MoMA/MoMA PS1 BLOG

Critique of
(1) relational aesthetics
(2) dialogical aesthetics
Alternative = dialogic art

**How can
art research
open up your
practice?**



COLLABORATION!

1

Katrine Hjelde

Catherine Maffioletti

Marsha Bradfield



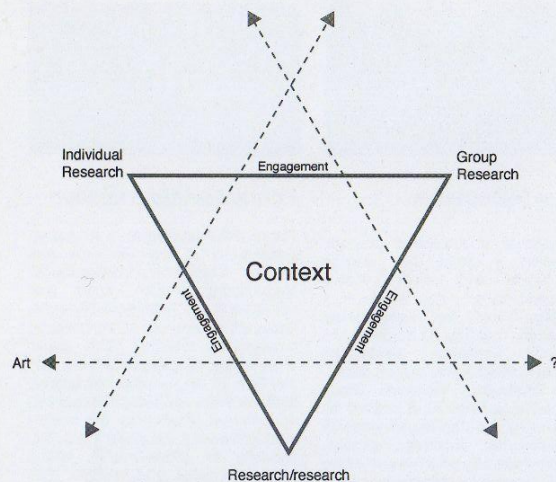
Some of the questions guiding Future Reflections:

When is art research?

How can research be art?

Where's the (art)work in art research?

Where is the knowledge(s) in the art PhD?



transforma a.c.

www.futurereflections.org.uk

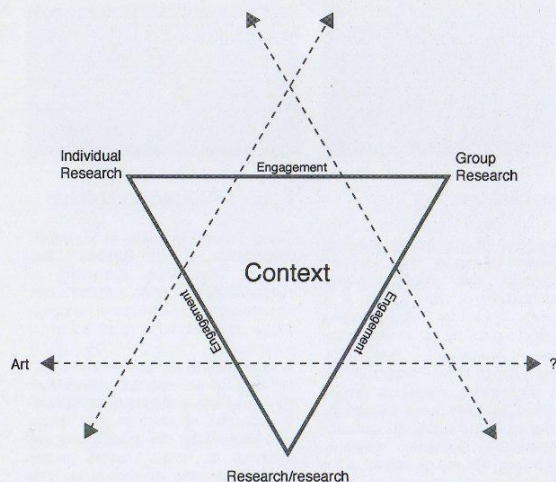
The Future Reflections Research Group investigates the theory and practice of art research as an emerging and transgressive field of inquiry. Founded in April 2007 this collaboration is comprised of a core group of three Ph.D. student researchers based at Chelsea College of Art and Design (London, UK) with divergent art practices, skills and sensibilities. Overarching these differences, however, is an interest in exploring practice-led research through various forms of collaborative art making, informed by approaches ranging from discourse analysis and dialogic theory to pedagogical and performative practices.

Future Reflections Research Group's outputs include performative presentations, critical/creative writing and relational artworks as research. Some of the questions guiding Future Reflections' recent projects include: When is art research? How can research be art? Where's the "work" in art research? Where is the knowledge(s) in the art Ph.D.? Currently, Future Reflections Research Group is exploring the art research conference as the group's primary site for interlocution by working reflectively and reflexively within/through the conference as a particular and emergent discursive.

futurereflections@gmail.com



Future
Reflections
RESEARCH GROUP



transforma a.c.

www.futurereflections.org.uk

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futurereflections@gmail.com



Future
Reflections
RESEARCH GROUP



Katrine Hjelde

Catherine Maffioletti

Marsha Bradfield



**institutional critique
through
overidentification
with
social science research
+
ongoing discussion**

2

Precarious Workers Brigade



Seth Price Circa 1981 4 Oct 2017 – 7 Jan 2018

Exhibitions Films Events

What

All
Exhibition
Film
Event
Season
Series

When

Last week
Last month

From

To

Apply

Reset

Previously at the ICA - Events



Precarity: A Participatory People's Tribunal

20 Mar 2011

The media has given much airtime to public sector pensions, austerity measures and bankers' inflated salaries but little is written about those who give their time in the work place for free or for the precarious life and unpredictable income of freelancers.

Precarity is a word that has recently entered the lexicon. It describes life without predictability or security often related to intermittent work.

Precarity: A Participatory People's Tribunal, facilitated by the Carrot Workers Collective and The Precarious Workers Brigade, brings together people, testimonies, evidence and archives to stimulate collective discussion about the conditions of precarity that face us today.

Join them to collectively share experiences, bear witness and propose remedies. The day will take the form of a tribunal in which the audience is invited to participate.

→ www.precariousworkersbrigade.tumblr.com

→ www.carrotworkers.wordpress.com



**Precarity a People's Tribunal at
the Institute of Contemporary Art (London, UK)**

COMPETITION



A person with long blonde hair, wearing a dark shirt and grey trousers, stands at a microphone on a stage. The background is dark with a white screen and a chalkboard. The chalkboard has a drawing of a human figure with various mental health conditions listed next to it. A large yellow text overlay is centered on the image.

**valuing lived experience
+
telling each
other's stories**

3



CRITICAL PRACTICE
The meeting is the medium

Hans Abbing - EVALUATION

Hans Abbing agrees to meet with CP for an informal chat about evaluation (22 October, 2013 5-7). The timing couldn't be better; we're contemplating making a funding bid to the [AHRC Cultural Value Project](#).



Hans Abbing talks about evaluation

Hans
is

QUESTIONS:

A few questions to prime the discussion:

- What is 'evaluation' from Hans' perspective as a classically trained economist/sociologist?
- And how does Hans as a contemporary artist think about evaluation? About value?
- How is CP thinking about evaluation? How aren't we thinking about evaluation?

EXAMPLES and COMPARISONS

Much of our discussion seemed to turn on examples and/or comparisons e.g.

- Puritanism is a value of the Dutch.
- Tolerance is a value of the Dutch.
- Art is good.
- Not stealing is good/not stealing is bad.
- Clean air is good.
- It could be good to advance the human race via culling.

comparison

- On average, men are longer than women.
- Art is better than...
- The Dutch used to be more puritan than they used to be.
- The Dutch are less tolerant than they used to be.
- Tolerance is a more important value to the Dutch than football.
- We can't say the Dutch attach more importance to tolerance than family life.
- The value of money may be more important for bankers than for artists.

RESOURCES:

- Our discussion with Hans Abbing on values and evaluation led to thinking about ways of valuing that are not numerical. The research by [Common Practice](#) and the use of narrative was suggested. Download a pdf of their research on [Value, Measure, Sustainability](#).
- For more on Value and Values see Bev Skeggs' "Values Beyond Value: Is there Anything Beyond the Logic of Capital?"

Tweets



ONE PERSON'S TRASH IS ANOTHER'S TREASURE CHELSEA AS SITE AND RESOURCE

Image: Jellyfish Theatre (UK) 2011

**CCW Graduate School
Masterclass with Folke
Köbberling // In collaboration
with Critical Practice //**
**10am Monday, 15th—5pm
Tuesday 16th April // Chelsea
College of Art and Design**

The Masterclass is free, but due to limited places, prior booking is essential. Please RSVP to: gsevents@arts.ac.uk

Folke Köbberling, working with Martin Kaltwasser has been exploring alternatives to consumerist ideology since 1998, through structural interventions, artistic projects, and actions. The artists typically occupy public spaces with structures built from materials liberated from waste streams, or existing "urban resources". In this two-day masterclass led by Folke, Chelsea College of Art and Design will become both the resource and the site for the collaboratively developed intervention.

Folke Köbberling's and Martin Kaltwasser's exhibitions and projects include: the Goal! The Olympic Site London (UK) 2011, Jellyfish Theatre in Southwark, (UK) 2010, and Cars into Bicycles in Los Angeles (US). Köbberling has also participated in the Architecture

Critical Practice's ongoing evaluation, and waste.

WORKSHOPS





GAMES AND HACKS



WALKS



Join **CRITICAL PRACTICE** for two walking tours guided by value brokers:

ROSIE OLIVER

An environmental lawyer who will talk rubbish; landfills, scavengers, dog shit and more.

ANGUS CAMERON

An economic geographer who will perambulate around the unwanted, exceptions, and waste.

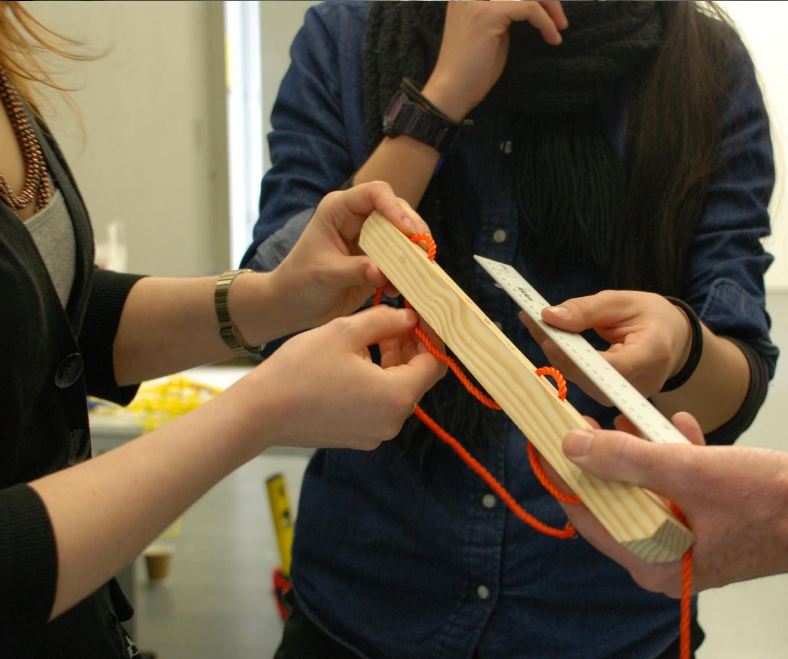
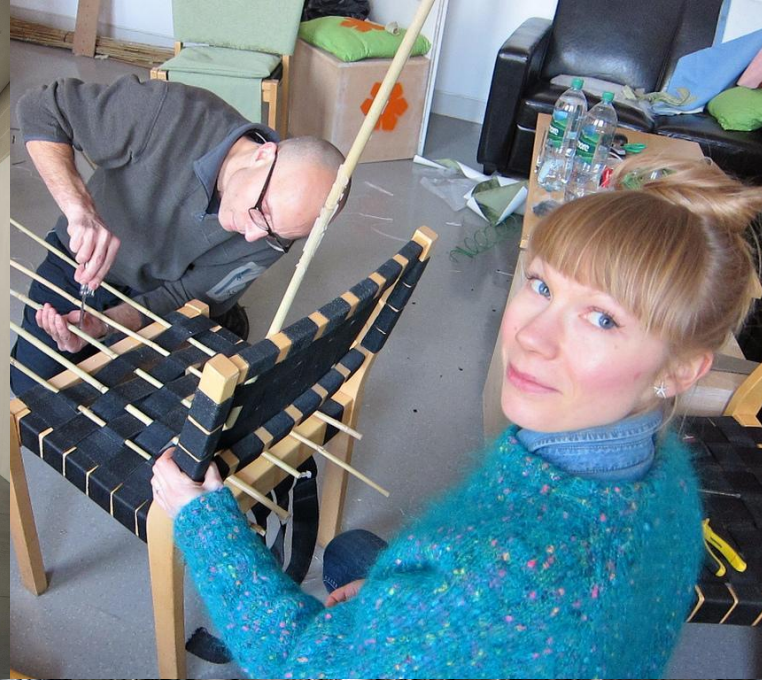
WHEN & WHERE

10am–4pm Saturday
16th February Meet at
Mudchute DLR
Station. We leave at
10.15 sharp, as
Thames' tides wait for
no person! Please wear
appropriate footwear
for combing the
foreshore, and walking.

WASTE is part of
CRITICAL PRACTICE's
ongoing research into
VALUE.

critical
practice

www.criticalpracticechelsea.org



BUILDS



CYCLE RIDES



THIS IS HOW WE ROLL

CREATIVE PRACTICE
CYCLING TOUR 2

WEDNESDAY 18th JUNE
2014, 9.30AM-6.00PM

CYCLE ROUTE: HACKNEY
WICK TO STRATFORD



To book your place and join us on the tour
visit: creativepracticecyclingtours.tumblr.com

TICKETS ARE FREE, BUT PLACES ARE
LIMITED / BOOKING CLOSES 17th June 2014

This cycling tour is open to all UAL students, staff and alumni
and is organised by Critical Practice. For more info visit
www.criticalpracticehelsea.org. *This Is How We Roll* is funded
by the University of the Arts London.

#CP_Rolling

FEATURING

- *Assemble
- *public works
- *AffordableWick
- *Butler's Gin

critical
אנסקורד

call: 07876208131

Join us for an exclusive one-day cycling tour,
giving you behind the scenes access to the
studios and project spaces of some of
London's most intriguing creative practitioners.

This is a unique opportunity to meet emerging
and established artists and designers in their
workspaces and hear about some of the
practical, creative and emotional challenges
they face when setting up and sustaining
professional practices that promote cultural
and environmental resilience.

Whether you are an undergraduate,
post-graduate, emerging artist or established
practitioner - this tour will provide insights
and inspiration to help you navigate London's
cultural sectors.



RESEARCH TRIPS

CRITICAL PRACTICE

July 2009 at Kennington Park, London



UNCONFERENCES

CRITICAL PRACTICE

July 2009 at Kennington Park, London

interdisciplinary
context shifting
'open source' to 'open art'

+
experimenting with
modes of assembly & forms of address

UNCONFERENCES



CRITICAL PRACTICE

July 2009 at Kennington Park, London



Aim of my PhD thesis:

**To share
dialogic art
based on the
experience**

**I was gaining
through practice for
which you 'had to be there'**

ambitious!

**new
knowledge**

**dialogic art, not as
something given
but
as a complex process
of negotiation
between/among/across
dialogues**

**As the artist, my
job is to draw out,
hold and care for
the dialogue of
dialogues**

evidence
through
the thesis

embody

this

in the

thesis

questions (Future Reflections)

What is dialogic art?

A barcamp exploring this emerging form of contemporary art practice. This user-generated experience aims to evolve understanding of dialogic art through a one-day 'unconference'. Focused presentations of five to forty minutes (accompanied by slides, handouts or other forms of creative expression) will be made by barcamp contributors to open up dialogic exchange. Enthusiasm will be valued as much as expertise, art will be embraced in an expanded sense and the slash between practice/theory will be interrogated. This event welcomes practitioners from diverse fields to share their sensibilities by smashing up their methods and learning from each other. There is no way to anticipate what knowledge will be co-produced.

Everyone is welcome and contributes.



What is dialogic art?
11th June, 2012: 9:00 - 7:00
316 - 318 Bethnal Green Road
E2 0AG London

email dialogicart@gmail.com for further info

This barcamp will be of special interest to those working in forms of 'co-practice' (collaboration, cooperation, collectivity, corporation, etc.) as artists, designers, academics, researchers and others.

This research-through-practice will be documented and publicly disseminated. The outcomes it generates will inform the organisers (Marsha Bradfield and Allison Jones's) collaborative art research.

With generous support from Chelsea College of Art and Design, University of the Arts London

10



11

format (Critical Practice)

My thesis: Bradfield, Marsha (2013) Utterance and Authorship in Dialogic Art: or An Account of a Barcamp in Response to the Question, What is Dialogic Art?. PhD thesis, University of the Arts London.



14

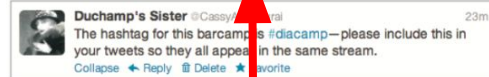
09:03

15

spatial considerations
(Future Reflections)

WHAT IS DIALOGIC ART?		
10:00-10:30	MARSHA + ALLISON	WELCOME ADDRESS
10:30-10:40	CLARE CULIS	THE DIALOGIC
10:40-11:00	K.E. LIN	DIALOGIC INTERVENTIONS
11:00-11:30	ELA CHAI	WHAT DOES IT MEAN TO COMMUNICATE?
11:30-12:00	BECKA WHITE	HOW DOES IT RELATE TO COMMUNICATING?
12:00-12:30	SARAH DUNN	INTERVIEW WITH SARAH DUNN
12:30-1:00	CELESTINE	ARTIST
1:00-1:30	DAVID SCARF	?
LUNCH	LUNCH	LUNCH
1:30-2:00	DAVID SCARF	THE DIALOGIC
2:00-2:30	MARSHA + ALLISON	THE DIALOGIC
2:30-3:00	CELESTINE	ARTIST
3:00-3:30	DAVID SCARF	?
3:30-4:00	MARSHA + ALLISON	THE DIALOGIC
4:00-4:30	CELESTINE	ARTIST
4:30-5:00	DAVID SCARF	?
5:00-5:30	MARSHA + ALLISON	THE DIALOGIC
5:30-6:00	CELESTINE	ARTIST
6:00-6:30	DAVID SCARF	?

Fig. 1.0



16



Fig. 1.1

Marsha Bradfield: It's recording?

Allison Jones: The red light is on.

Marsha Bradfield: Hello, everyone. If you could take your seats, we'll get started. My name is Marsha Bradfield and it's my very great pleasure to welcome you all with a few opening comments. Though to be honest, I'm sorry to be interrupting the discussion that was brewing over coffee on dialogue as labour. I'd like to keep this going, so feel free to interject.

Now, at the beginning of events like this one, there is usually a reminder to turn off your mobile phones. But instead I suggest you leave them on and I invite you to contribute to our Twitter feed. We'll see how well it works for sharing your thoughts and observations about our discussion as it unfolds. Think of this as 'live feedback'. Presenters may choose to respond to the tweets directly or not. Either way, the feed will be projected alongside our discussion. You can use your own handle or remain anonymous by posting as 'DialogicArt'; the info on how to do this is included in your barcamp pack. (See A.1)

Now, according to convention, a welcome address begins with a greeting, after which the host acknowledges notable guests. But as you're all notable and this is an intimate gathering, I'll ask you to *briefly* introduce yourselves at the end of this welcome. I'll say more about barcamps, which is the name of today's discursive format, a little later on. For now, let me acknowledge that, in keeping with barcamp practice, introductions are done quickly by stating

17

democratic and polyvocal representation
(Precarious Workers Brigade)

argumentation through dialogue
(Future Reflections)

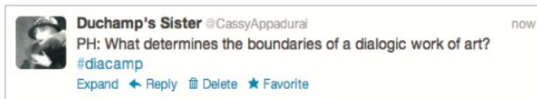


Fig. 1.3

Marsha Bradfield: Not at all, and I'm fascinated by your labour-based concern, as this isn't something that Allison and I have really explored in our preliminary research. But by now it should be clear that we organised today's event as a barcamp to bring a *range* of perspectives to bear on dialogic art, so you're right on task with your particular interest, Clark.

David Rooksby: Look, I really don't mean to be difficult, but an artwork has to have limits—it has to have some kind of shape or form, and an artistic one to boot. Otherwise, it's just all *work* and no *art*.

Phil Hind: So on one hand there's growing consensus here that dialogic art could expand our established notions of 'the artwork', and I don't disagree. Yet, on the other hand, David's point is well taken, as expansion introduces a risk of infinite regress, if you see what I mean. So the question begged is, 'What determines the boundaries of a dialogic work of art?' That's something I'd like to know.

Allison Jones: I have another caution to add. Clark's comments pertain to the broader context of dialogic art and how dialogue is 'impacting' contemporary art more generally, and I'll place that word in air quotes for your sake, Clark. However, audit culture is only *one instance* of this impact.

Clark Chris: Your point being?

Allison Jones: That listening to the way you're describing dialogue seems to indicate a number of presuppositions that have the potential to take on a prescriptive hue. For example, you appear to be conflating the rise of dialogue, or its increased visibility in contemporary art, with *audit culture*. But it behooves us not to invest dialogue with too much *particular* significance too soon, making it value-laden so it's already encumbered by ideological baggage.¹⁰

Clark Chris: Who said *anything* about dialogue being *value-laden*? All I said is that I've come to accept that much of *my* art practice is spent *in* dialogue and, as this seems unlikely to change, I'm looking for ways to make the most of it, really. You know, twenty years ago I spent a lot of time building stretchers, pulling canvas and spreading gesso. Today, I *dialogue*.

Marsha Bradfield: Hold on to that thought, Clark, as I move this welcome address in a slightly different direction. I hope we can sustain this level of discussion. But Allison and I would also like to use this contribution to introduce several outcomes of our preliminary research on dialogic art that might inform today's exchange. So perhaps a little sign posting would help to anticipate what we aim to cover in the next half hour, as well as focus our broader discussion.

I want to say something about the influence of popular culture on dialogic art, after which Allison will engage it from the angle of dialogue-based contemporary art practice. She'll also take stock of some of the *rationales* for our research and then I'll offer a few more words about the barcamp format. After this, we'll introduce ourselves and then crack on with the other contributions.

flows of content across technologies
(Critical Practice)



Fig. 1.6



Fig. 1.7

Allison Jones:

My research will address a problem that I see characterising participatory art in general and relational aesthetics in particular: Participation is typically understood as limited to making in the art. It does not extend to the making of the art. In Rikrit Tiravanija's *Untitled (Tomorrow is Another Day)* (1996), for example, participants were invited to 'make the work' by cooking, eating and so on. They were not, however, encouraged to interact with the artwork's form—to change its structure. Participation was thus limited to making Tiravanija's work in accordance with the parameters determined by the artist in advance.¹³ (Fig.1.5)

And I remain committed—

We are committed—and if I may say so, Marsha, would this be a good place for me to take over? Many thanks. So we are committed to elaborating dialogic art as closer to a self-organising system than one directed by Marsha as the artist or me as the critic, curator or art historian. However, in terms of pre-existing models, we have come to understand dialogic art as having a *stronger* affinity with the dialogue-based art practice of dialogical art than with relational art, underpinned by Bourriaud's relational aesthetics, *per se*.

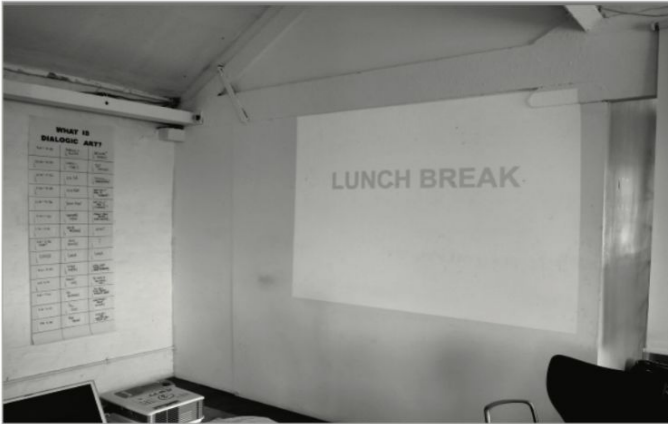
Now, American art historian Grant Kester has been promoting 'dialogical art' since before the millennium and theorising it through what he calls 'dialogical aesthetics'. The most comprehensive expression of this to date comes together in his important book, *Conversation Pieces: Community and Communication in Modern Art*. Here, Kester considers the project-based practices of artists Lucy Orta, Suzanne Lacy, Stephen Willats, the Artist Placement Group and others. And Kester's preoccupation with the dialogues composing their practices has been central to evidencing the ways in which dialogue is assuming 'centre stage', as I made the point earlier, in contemporary art. Kester's argument is built on the premise that:

While it is common for a work of art to provoke dialogue among viewers, this typically occurs in response to a finished object. In [dialogical] projects, on the other hand, conversation becomes an integral part of the work itself. It is reframed as an active, generative process that can help us speak and imagine beyond the limits of fixed identities, official discourse, and the perceived inevitability of partisan political conflict.¹⁴ (Fig. 1.6)

This premise not only locates dialogue *in* the artwork, it also describes dialogue as a productive process of intersubjective exchange *as* the artwork—as *art*. So when it comes to overlaps between 'dialogic' art and 'dialogical' art, two are especially noteworthy.

Firstly, they share an interest in the dialogues generated *in* the artworks and also *composing* them; and secondly, they aim to recognise the ways in which these dialogues *impact* each other to generative effect.¹⁵ Now, Kester, [and I should say he makes this comment with reference to *dialogical* art] Kester celebrates this as an 'open-ended process of dialogical engagement, which produces new and unanticipated forms of collaborative knowledge'.¹⁶

reference + reactivation of practice
(all collaborations)



254

LUNCH

255

materiality of lived experience + more than human as part of the dialogue
(Precarious Workers Brigade)

GUIDELINES FOR DIALOGIC ART

John's Guideline:	'The Dialogic'—'Dialogic art takes its name from "the dialogic" and not "dialogue" per se. "Dialogue" is an exchange between interlocutors, with their utterances issuing across from each other. Originating in dialogue but also going beyond it, "the dialogic" self-organises dialogues as well as the relations between them'.
Clark's Guideline:	'Concepts and Strategy'—'Dialogic art is distinguished by its "dialogic disposition". It puts interlocutors in dialogue and makes this intersubjective relation conspicuous in its representational schemes. "Dialogic tactics", like juxtaposition and nesting, underpin this art's "dialogic strategy", with this drawing attention to the wide range of dialogues composing dialogic art'.
Brian's Guideline:	'Expansion and Iteration'—'Dialogic artworks evolve through iterations, with the practice of dialogic art networking their heterogeneous materials (dialogues, histories, interlocutors, etcetera) and expressions (practice, artwork, reflective commentary, etcetera) across their production, distribution and reception'.
Shadworth's Guideline:	'Utterance Literacy' — 'Dialogic Art is authored through and composed of its authors' utterances, who use utterance literacy as a skill set for drawing out the utterance's import as the building block of dialogic art. This literacy taps into communication as a threshold between self and other, and this is inscribed in their intersubjective exchange'.
Cassy's Guideline:	'Boundary Objects'—'Dialogic art and practice are boundary objects that engage author-agents through an ongoing process of collaboration that seeks to understand the terms of its own possibility'.
Anne's Guideline:	'Boundaries'—'The boundaries of dialogic works of art are determined by their contestation'.
KK's Guideline:	'Literal and Figurative Dialogues'—'Dialogic works of art take as their referent literal instances of intersubjective exchange. People interact with objects, networks, information and/or each other to produce these works of art. But figurative dialogues may also feature and highlight the ways in which the artworks produced through this exchange reassemble the authors' utterances into a subsequent dialogue'.

474

Phil's Guideline:	'Portraiture'—'Each dialogic artwork aspires to be a portrait of itself as a process, as opposed to a self-portrait of as an outcome'.
Tommy's Guideline:	'Dialogue at Work'—'Dialogic art is a theory of art practice that seeks to acknowledge and value the diverse and disparate labours that compose dialogic artworks'.
Maeve's Guideline:	'Authors and Authorship <i>qua</i> Authorship'—'By acknowledging the various authors of dialogic art, we gain insight into who and what authors this art as well as how it comes into being. This is part of dialogic art's broader exploration into the authorship <i>qua</i> authorship of cultural production'.
Allison's Guideline:	'Researching Through Practice'—'This practice-based approach locates the practitioner in relation to their authorship as distributed and contingent. The research evolves from this position but it also aims to account for the various dialogues composing it'.
The Wisemans' Guideline:	'The Responsive Subject'—'Subjectivity in dialogic art resides with intersubjectivity, understood as an ethical relation marked by ongoing negotiation. Artist-agents author and are reciprocally authored through their artistic practice, in a responsive process. These artist-agents are individual rather than independent, with their individuality taking shape through their subjectivation in dialogic art—through its myriad dialogues—embedded in the artist-agents' broader life experience and practice'.
Krista's Guideline:	'Affect'—'Being aware of the affect enveloping art practice makes us more sensitive to how we mutually influence one another's experience and understanding through the transference of our emotional and bodily states'.
David's Guideline:	'Reciprocal Relations' — 'Reciprocal relations organise dialogic art, and bring into relation entities that impact each other in ways that are mutual without being symmetrical'.
Hillary's Guideline:	'Dialogic Epistemology' — 'Anchored in dialogic epistemology, the way of knowing proposed by dialogic art is co-constructed. Through this intersubjective exchange, subjects call into question their understanding, recompose it as knowledge in common and share it, rather than treating it as coextensive among them'.

475



Ella Stone is the lead curator for HIT International's contemporary art collection. Currently based in London, she joined HIT in 2007 from Tate, where she had worked since 2000. Stone's interest in contemporary art began when she visited the Museum of Modern Art whilst studying anthropology at la Sorbonne. Inspired by indigenous forms of community art, she read non-western art history and criticism, and today works as a curator and writer and has a strong interest in emergent art practices characterized by social engagement. Stone also co-edits *Assume the Position*, a new magazine that investigates art and/as writing, with her partner in work and life, Brian Updike.

For this barcamp, Ella and Brian approached dialogic art through the lens of collaboration. Ella focused on 'collective collaboration' as collectivised practice for making the socially engaged character of the artwork's production manifest in its artwork outcomes. Ella's reference to Sophie Calle's *Take Care of Yourself* sparked heated discussion about what distinguishes a collaborative approach in relation to participation, collectivity and other organisational modes.



John Johnson is a London-based artist, curator and educator. Describing himself as a 'generalist', his art practice spreads across diverse media and concerns, which he constellates through his long-term interest in self-organisation, self-governance and other ways of approaching group or shared practice.

In addition to being the barcamp's designated *agent provocateur*, John facilitated the final session. Here the contributors consolidated their day-long exchange by proposing guidelines for the ongoing development of dialogic art.



Krista Wiseman is an artist, educator, curator and activist.

For 'What is dialogic art?' Krista offered reflections on the affective registers of intersubjective exchange. Drawing on the barcamp as an example, she noted the subtle (and not so subtle ways) that emotion and volition spreads through dialogue amongst interlocutors.



KK Lin's photo-based practice examines our relationship to the built environment. In her intricately constructed photo installations, she explores art as an immersive experience arising from spatial relations. Her current work investigates urban construction sites in areas of regeneration.

KK's contribution concentrated on Pierre Huyghe's *Chantier Barbès-Rochechouart*, provoking discussion about types of dialogue. This helped to flush out a specific concern in dialogic art with dialogue as intersubjective exchange, in contrast to figurative or metaphorical dialogue.



Hillary Murphy is an art educator currently based in London. She studied fine art as an undergraduate at the Accademia di Belle Arti di Firenze and completed an MA in education at Essex University. Her areas of specialization include process-based practice, informal education and peer-to-peer exchange.

Hillary proposed dialogic epistemology for understanding the significance produced in dialogic art and practice. This prompted discussion on social constructivism as similarly concerned with co-constructing knowledge.



Marsha Bradfield is presently pursuing a PhD at Chelsea College of Art & Design (University of the Arts London) in collaboration with Allison Jones. Her recent research explores dialogic art as a dialogue-based contemporary art practice that aims to understand dialogue in an expanded sense. Previously, Marsha worked in Critical + Cultural Studies at Emily Carr University, Vancouver, Canada and studied Chinese art and Mandarin in Taipei, Taiwan. She has also worked in collaboration with Critical Practice, Precarious Workers Brigade, Future Reflections and Contemporary Marxism Collective.

In addition to organising and co-facilitating 'What is dialogic art?' and collating documentation of the barcamp, Marsha co-presented the welcome address with Allison Jones. Marsha observed the influence of popular culture on dialogic art, via trends including social networking and unconferences like this barcamp.



Maeve Cutty is an educator, writer, artist and researcher. Maeve investigates the authorship of new cultural forms, exploring the intersection of voice and textuality. She has a PhD in Cultural History from the University of Edinburgh through which she examined the role played by fonts in written expressions of autobiography.

In this barcamp, Maeve proposed authorship qua authorship as a central concern for dialogic art. While offering a partial defense of the author's authorial agency, she considered the complex web of authorial relations through which 'the authored' is realized as such.

**It was a proper
thesis with
footnotes,
a bibliography,
appendices**

preface

=

**intention +
relevance**

dialogue

=

argument

+

evidence

fiction



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social fiction
=
using storytelling
as a method for
creating +
sharing research
(see Patricia Leavy)

Art Research

Precarious Workers Brigade

Future Reflections



Critical Practice

Dialogic Art

In education

Examples

Wikipedia

Paper

Importance

Visual

Based

✦ AI Overview

Art research is a creative and process-driven form of inquiry that uses artistic practice to explore questions, generate new knowledge, and contribute to artistic discourse. It is often conducted by artists who are also the researchers, and it produces knowledge and understanding that is unique to artistic experience and practice. Key aspects include exploring questions through creative work, using artistic methods, and sharing the process and results within a community. ⓘ

Key characteristics of art research

- **Central role of artistic practice:** The art itself is the method of research, and the artistic process is at the core of the project. ⓘ
- **Artist as researcher:** The person conducting the research is often the artist, and the research is rooted in their personal artistic practice and curiosity. ⓘ
- **Generates new knowledge:** Art research creates new insights, understanding, and knowledge that cannot be obtained through other means. ⓘ
- **Embodied and experiential:** The research is often based on a "felt knowledge" that is sensorial, physical, and based in lived experience. ⓘ
- **Process-oriented:** The process of creation is as important as the final product, and the research often happens simultaneously with the creation of the artwork. ⓘ

In education

Examples

Wikipedia

Paper

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Your turn

1. Partner with someone you don't usually work with
2. Introduce yourself/program/practice in 1 min

1. Answer the question(s):

What has my practice made me curious about?

What do I want to find out?

What have I learned through my practice (about art/design/music or the world or me)

In education

Examples

Wikipedia

Paper

Importance

Visual

Based

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- **Process-oriented:** The process of creation is as important as the final product, and the research often happens simultaneously with the creation of the artwork. ⓘ
- **Dissemination of findings:** The results are shared with both the artistic community and the public, often in a non-representational way through the artistic practice itself. ⓘ
- **Interdisciplinary connections:** Art research frequently borrows from and collaborates with other disciplines to investigate a topic. ⓘ

Example of an art research process ⓘ

1. **Originating from a question:** The process begins with a question that arises from the artist's own practice.
2. **Exploring the question:** The artist explores the question by creating artistic work.
3. **Sharing the process:** The artist shares their process and findings with a community.

Postgraduate

MA Intercultural Practices

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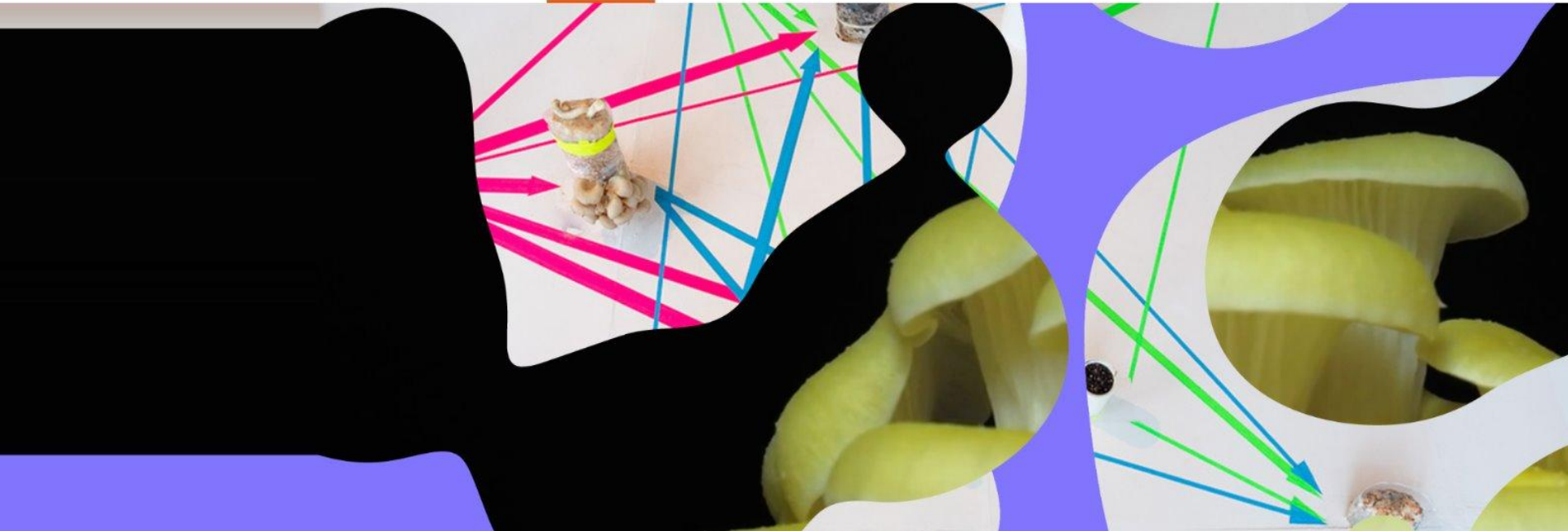
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Central Saint Martins